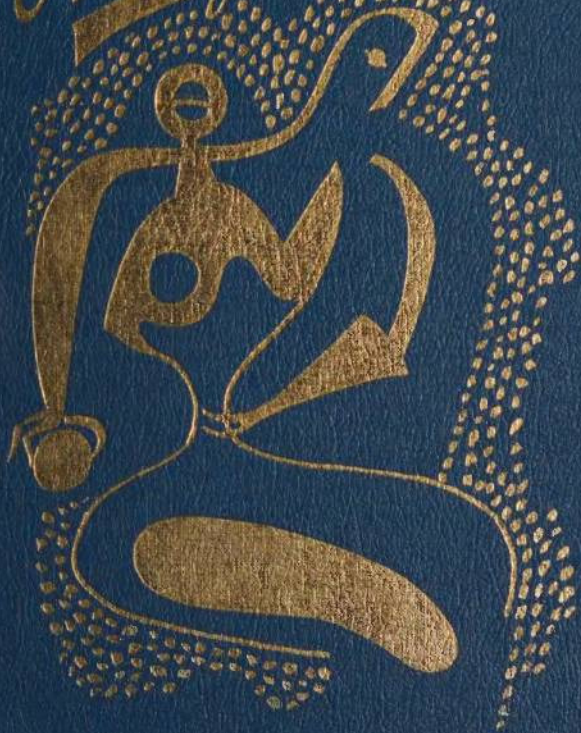


Archipenko









ARCHIPENKO  
FIFTY CREATIVE YEARS  
1908-1958

BY  
ALEXANDER ARCHIPENKO  
AND  
FIFTY ART HISTORIANS

© by Alexander Archipenko. 1960  
Printed in the United States of America  
by Bishop Litho Co., New York, N. Y.  
Published by TEKHNE  
143 West 20th Street  
New York 11, N. Y.

## ACKNOWLEDGMENTS

The author wishes to express his gratitude to the many persons, including especially Dr. Wolodymyr Wozniak for his cooperation, also, Frances Gray and Mari Bollman, who have helped him with the editorial and technical preparation of this book.



## ARCHIPENKO

Any important artist is an extremely complicated being. His works are the expression of his personality, and this is formed by many factors which manifest themselves as an inner conscious urge to create in a specific direction. Of various forces that form the artist's personality the most important seem to be three: his inborn forces, his experience of life, and his desire to express himself in a new, still unknown, way.

We will consider how these factors shaped Archipenko's art and made it a forceful spiritual product of our epoch.

Archipenko comes from the territory that in ancient times was designated as the Northern Black Sea Region and that now is the Ukraine. This territory has a tremendous wealth of art of all epochs, beginning with the Stone Age. Here originated one of the oldest forms of art, the meander, found intricately chiseled on mammoth tusks; here during Archipenko's youth the great Neolithic culture (Trypillian) was discovered with its pottery ornamentation based on the play of round and inverted lines which create cycles of unsurpassed dynamic abstractions; later Greco-Scythian art produced here treasures richer than the golden objects found in Mexico. Finally, many centuries of Byzantine art made linear rhythm the natural and inevitable element of every artistic expression, especially in the many thousand-year-old folk art motifs which remain unchanged today. Archipenko likes to recollect how in his student years he participated in archeological excursions unearthing artifacts of the past and how great was the general interest in every such discovery.

Consequently or not, this ancient art influenced the beginnings of Archipenko's sculpture. His first works were closer to the idols which once adorned the barrows of the Ukrainian steppes than to classical statuary. They were strongly anti-realistic, shaped in rude blocks of geometrically composed forms. From there it was only one step to Cubism, of which Archipenko was one of the principal creators.

Archipenko's cubist style, consisting of the correlation of amplified geometric volumes, introduced completely new conceptions and methods into sculpture. Its principle of the three-dimensional geometrization also influenced pictorial Cubism, giving it an entirely new character. Cubism remained the basic, but by far not the exclusive, style of his art. In his insatiable desire to grasp the enigmatic laws of the relation of forms he literally ransacked all great historic styles for their most characteristic features, taking from them the elements he needed for his new constructions.

Among his works are sculptures that have the primeval simplicity of Neolithic art, the static solidity of the Egyptian, the ideal purity of the archaic Greek, the linear wealth of the Byzantine, the spiritual upsurge of the Gothic, the refinement of the Renaissance, the expressive dynamism of the baroque, the elegant mannerism of the Rococo, and even the neat accuracy of academic realism. For a lesser individuality this would have ended with a more or less cultured eclecticism, but Archipenko approached all the traditional styles with his passionate will to check the old foundations of plastic art and to reshape them all and to experience their values in his own expression. Everywhere his constructive and logical mind is in opposition to his dynamic spirit; they struggle with each

other, and it is the dramatic tension of this constant conflict that gives Archipenko's art much of its intriguing and convincing vitality.

We live in an epoch full of hitherto undreamt of discoveries in the fields of aviation, electronics, atomic energy, space missiles and so forth. A true son of his epoch, Archipenko is regarded by critics not only as an artist but also as an inventor of sculptural forms. In the field of art he seeks the basic elements of things united by a universal constructive rule, and here he follows the efficient functional laws of modern mechanics. Even before World War I he built figures composed of abstract geometric forms reminiscent of mechanical parts. Later he paralleled his art with Einstein's theory of relativity, convinced that life reflected through the prism of art offers a glimpse into otherwise inaccessible depths. This led him later to the theory of cosmic dynamism, a specific order that governs everything from man to plants and minerals. He regards creation as a state of energy where the planetary forces are mingled with our cells in continual evolution. Man extracts energies and ideas from the cosmic creative force and elevates his own creativeness to a superlative degree where spirit and matter unite.

We know that rhythm is the basis of life, because everything alive expresses its existence by rhythmic pulsation, beginning with the vibration of the microbes to the circling of our cosmos. Archipenko fully understood this basic law of nature and it also became the principal aim of his art. He creates the meaningful shape of space — the real and the ideal within the boundaries of our consciousness — and there they live their own rhythmic life. The sculpture becomes a being governed by the same transcendent laws as those of our existence. Here lies the deep spirituality of Archipenko's art, and it is not to be wondered that he speaks so much about creativeness and the philosophy of art.

Contrary to Friedrich Schiller's axiom admonishing the artist to create and not talk, Archipenko's answer is: to create *and* to speak. And he creates and speaks about his art with passion, as the most important problem of his life. This is because he is always fascinated not only by the work itself, but also by the problem of how and by what impulses it is created, what it expresses, and what makes a creation a work of art.

He never creates an abstraction for the sake of abstraction and therefore he detests that aspect of modern art that finds its ideal in expressing *absolutely nothing*. For Archipenko art has to transform ideas into material reality, it must demonstrate the evidence of divine order and the spiritual causes which produced it. Forms must become symbols, and for this the abstraction must be charged with metaphysics and the unknown expressed by pure rhythmic-esthetic values. This esthetic principle plays an important role in his art, and is worth particular emphasis. There are contemporary artists who are ashamed even to mention the word *beauty*. Perhaps it is the unnatural result of our controversial epoch that we have so many works of art which are esthetically disgusting but which nevertheless give some spiritual satisfaction to someone. The works of Archipenko may often be of a controversial nature, but they rarely lack expression of content and perfection in technical treatment.

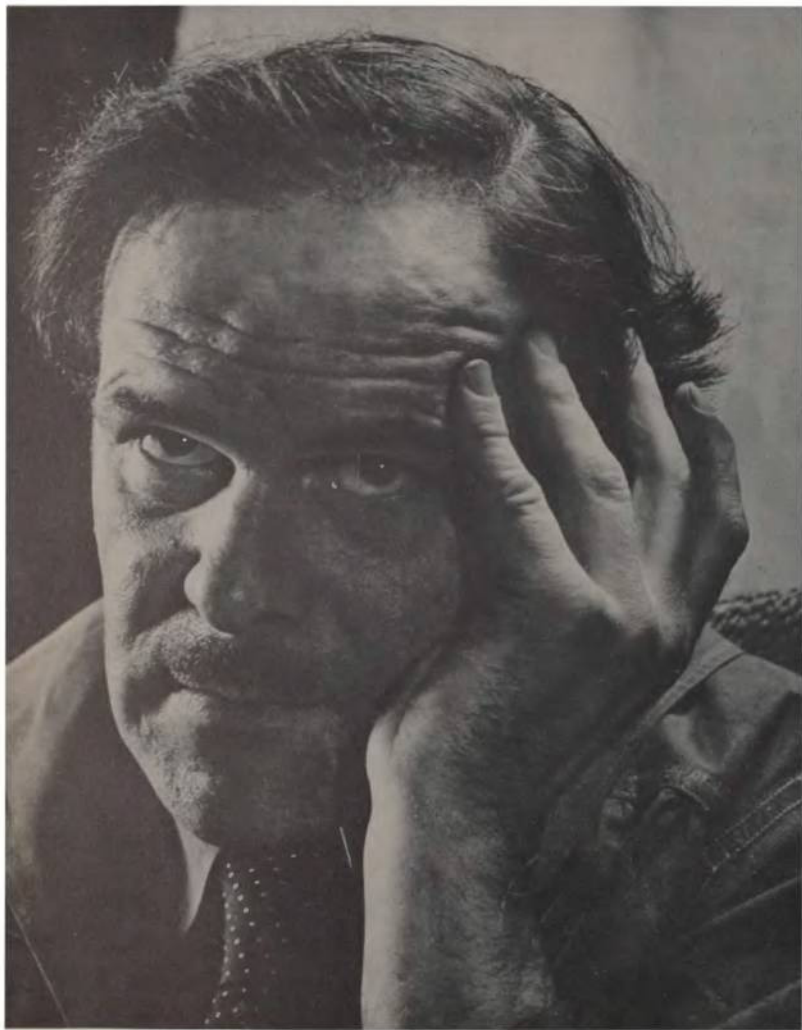
Dynamic, ever-searching, never satisfied, reaching to the core of problems and always burning with new ideas, Archipenko exercised a powerful influence on the art of our century. Possibly no other sculptor since Rodin made such an impression on his time. Shortly after Archipenko's appearance in Paris, in the first decade of this century he

established new laws for modern sculpture and rose in the history of art as the leader of an artistic revolution who was followed by many others. No other sculptor approached and solved so many esthetic problems and expressed them in so many different forms as did Archipenko during fifty years of his creativeness. A personality committed to constant change, he enriched contemporary sculpture by sculpto-painting, he introduced new materials in it, and first applied to it the concave and perforated forms. He created sculptures in transparent material with electric light within; sculptures based on the effect of circling sunlight making changing patterns of light and shadows (his Kansas City iron statue constructed with crossed planes); and finally he was the first to renew the forgotten unity of form and color in polychrome sculpture. We can visualize the colossal and amazing result of Archipenko's fifty years of creative life as many smaller cycles with a larger one. His art was divided into many periods in which he treated chosen problems, often returning from one period to another, but constantly striving forward in his creative movement. Characteristically, in his recent years he often returns to the problems of his youth as if perfecting and closing the great cycle of his whole art.

It seems to be not accidental that Archipenko found the best creative possibilities in America and that his artistic activity was conducted in such great American centers of modern technology as New York, Chicago and Los Angeles. His large female figure shaped in the form of a space missile remains a true symbol of his time and its striving forces. At the beginning of the thirties, when talking with the late Fernand Leger about the prospects of the new art, he expressed his belief that the art to come would be formed by the fresh and vital forces of Eastern Europe. Today these words seem to have been prophetic as sculptors, particularly those of East European origin, play a prominent role in modern art. Among them Archipenko is undeniably the cornerstone of modern sculpture, the moving spirit of his epoch, whose place in the history of art was understood and already designated at the start of his artistic career.

This book contains two kinds of material. One is Archipenko's own explanation of his art and creative methods, the second part presents quotations of prominent art historians and critics who dealt with Archipenko's art. This dual material enables the reader to make comparisons and to analyze many problems of contemporary art within the last half century. It is needless to say that this book with its firsthand material is an important and extremely interesting document in the history of art, artistic education and the general spiritual activity of modern man. The reader will find in it answers to many confusing problems of contemporary art, its conceptions and misconceptions, especially the forces that animated its origins. This book is not merely explanatory and enlightening. It is a forceful and positive book. Some may find it controversial; but due to the significance of Archipenko's achievement, it is a stimulating and powerful volume.

Sviatoslav Hordynsky



*Archie Jones*





Archipenko's hands modeling hands of a statue



IN MEMORY OF MY WIFE, ANGELICA

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## FOREWORD\*

*And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul*

—Genesis 2 7

This verse from Genesis shows us the Lord himself at the beginning of all plastic creativity. Out of solid matter He created man. With the breath of life He made him a living soul.

The action contains all the elements of what we even now are used to calling creativity, or in the narrower sense — art. "The breath of life," in its full significance, is that which changes "dead" matter into a "living soul," thus making it comprehensible and effective in the spiritual realm.

Art remains bound to matter, just as are all other earthly things. The sculptor uses all kinds of matter, nowadays in the greatest variety of substances, from the "dust of the earth" (for example, clods of loam or clay) all through natural stone, metals, various kinds of wood, on to plexiglass and other "artificial materials" of our time.

However, the great variety of materials shows, at closer view, essential differences of treatment required in plastic creativity. The artist who models plastic material and builds up his work, as it were, positively by successive adding of material — he should be properly called the "plastic" artist. But the "sculptor" (from the Latin *sculpere* — to carve) works by cutting away matter from the block. As a rule both operations are performed by the same person, modeling being often only the preliminary of carving (and being mostly needed for the reproductive technique of casting, as in a foundry). Both also have their material in common with architecture, to a wider extent than has the art of painting.

Architecture and sculpture? Never have they been as close to each other as they are now; and they are even especially so when they do not appear together in close union.

To the development of the new kind of *architectonic* sculpture — not to be confused with architectural sculpture! — Archipenko contributed decisively when he began not only to put forms, derived from the human figure, into the outside space, but also to build space into them by applying the negative form, the concave, and the perforated, in building the "void" of the space.

He has applied his discovery again and again up to the present time, particularly in his best works. Sculptures like the *Seated Figure* and the large *Standing Figure* of 1920, or the monumental *Figure* at the entrance to the University of Kansas City, 1952, all have their architectonic parallels in belfry towers standing apart from their modern church buildings.

The artist is very conscious of this affinity. *Architectonic Figure*, he called a polychrome wooden sculpture of the year 1937. Many a Romanesque Madonna should be called a "construction," many a Gothic figure reflects the trends in the architecture of its time. Archipenko's innovation was to connect space and mass into a unified sculptural organism. As he has formulated it himself: "In art, the form of the empty space should never be of less importance than the form of the solid mass."

\*Translated from German.

This achievement would not have been possible if Archipenko were not a born sculptor. It is true, though, that he repeatedly explored the boundaries of this branch of art and searched for clarity by writing and experimenting. Yet his evident destiny for plastic creativity brought him always back to the core of sculptural formation: that it must lead to structures, thoroughly formed by the artist in tectonic order, perceivable to hands and eyes, hence sensed in space. In rarer cases, touchable from all sides without any break in harmony, as our artist succeeded in doing, e.g., in his *Gondoliere* of 1914, or in the large *Standing Figure* of 1920. However, there are still others of his works just as high in this category, because they obey the same forceful laws — works of such primeval condensation, crowding out space, as the three-quarter *Fragment* of a female nude of 1909, or *Salome* in the former collection Herwarth Walden — to mention but a few examples.

Besides the problem of space—mass, Archipenko approaches with increasing energy the other chief problem of sculpture: color. His "sculpto-painting" has been since 1912 the beginning in this direction. Up to the present time he has shown a considerable series of convincing works, with the preponderance shifting from relief to sculpture in full round.

The fact that the artist has written a "manifesto" on this topic emphasizes the seriousness of his artistic endeavor. He states correctly how wrong the contemporary sculptors were, because they had hardly touched the field of "sculpto-painting," although it might yield abundant crops.

Mass—color—space — only this triad creates the possibility of ideal harmony in modeling, where color does not have a merely decorative or stylistic role, but where it is aimed at effects which bring forth psychological and symbolical expression in response to the needs of our time.

When several years ago, for the first time in Germany, such beautiful examples of Archipenko's polychrome works were shown as *Josephine Bonaparte* (1935) and the *Pierrot* (1942), works appeared only a few months afterwards at an exhibition of young artists, that obviously betrayed their dependence upon those originals. The exhibition also proved that a new polychrome sculpture was overdue; moreover, it was demonstrated again that for half a century now, since Archipenko came to Paris in 1908, there has been in our time no sculptor besides him who has so lastingly contributed to the development of sculpture as he has done. This ought to be said in honor of the truth in our so fast-forgetting era, when man reaches for the stars, but would deny his Creator.

Do we still have a mind for works of art? Do we still desire to consider those wonderful flowers of the human spirit? They continue to have admirers; indeed, it has become fashionable to join them. But that is of no consequence for the continuance of art! Art will bloom as long as the flowers on this earth, because it has the same origin: in the divine.

— Erich Wiese

## MY MEDITATION

### ART FROM THE UNIVERSE

In the infinity of time and space between planets, there was brought into being by cosmic dynamism a specific order of suitable elements to constitute creation. This perpetual creation in a state of energy which has been embodied deep in all cells from primordiality, constitutes the eternal life of art. Beside mankind, the animals, plants and minerals, also ruled by this divine order, possess their share of creative characteristics which elevate them to the realm of spirit, and we find in them eternal beauty, perfection and absolute truth. Such attitudes we acquire when we realize that many actions and reactions by animals are very similar to those of humans. Also in some minerals we find the geometrical structure based on the same law as some constructions made by man.

This reveals to us the expansion and omnipresence of the universal creative mind which we appropriate and express through arts and inventions. Beside the testimony of visible organic life and solid matter, the abstract forces of nature also manifest supreme creative organization, with multiple variety in their interdependencies functioning beneath the concrete appearances. They are also to be found, as energy, within our cells. These latent interdependencies in a specifically assembled series of actions constitute creativity in man. His ability for intuitive, as well as rational, orientation toward abstraction will eventually emerge as creative mind and spirit fixed concretely in art.

Animals remain forever unconscious of their own and of the cosmic creative forces which they employ because, being subordinated by them, they act automatically and instinctively, on the directive of the omnipotent universal mind which has limited the extent of their perceptiveness. The adrenal gland in animals is proportionally larger than in humans. Science assumes that it is the adrenal gland which controls the animals' instincts and their creative automatism. Man's instinct is also ruled by the universal mind. However, he is privileged to become conscious not only of his latent part in creativeness, but he can also apprehend causes of cosmic creativity from which he extracts energies and ideas, inserting them into materials and forms according to his unlimited wisdom and desire. The development and the use of creative knowledge is thus within the individual's will power and is an ultimate achievement of both intellect and of intuition.

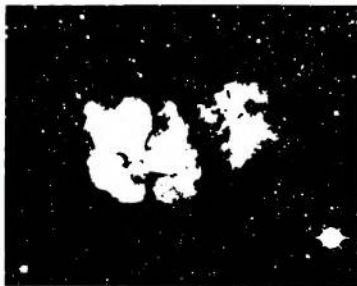
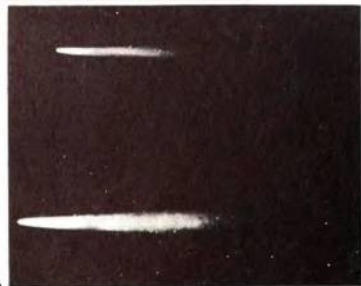
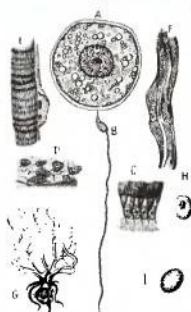
On such knowledge individual religion can be founded, and its ritual may be inventive work and creation in the arts as material and spiritual expression of contact with the universe. In striving for truth, while grasping the divinity of the concretion of energy into matter and the emanation of energy from matter, man may elevate his own creativeness to that superlative degree where spirit and matter are united to serve human progress.

The greatest imagination or rationality, challenging universal unity, will not find the way to separate anything from the rest of the universe and to make a thing exist independently. All our thoughts and emotions come from and return to the rest of the world.

## ACTION

PLATE A.

Nebulae, Planets and Cells



Universal dynamism mingles planetary forces with those of our cells in a continual creative evolution. If consciousness will embrace this inevitableness, the individual will grasp the creative reality within nature as well as within himself and may express it in many forms.

Universal creative actions are illustrated here in the nebulae and planets which clearly show their eternal energy in action, that same energy which works within our cells. The function of our cells is partly influenced also by our life, our wisdom and our actions. However, it is from the union of our cells with the universe through wisdom, that religion, art and invention derive.

- No. 1. Whirlpool nebula (Courtesy Mt. Wilson Observatory)
- No. 2. Andromeda nebula (Courtesy Mt. Wilson Observatory)
- No. 3. Star trails around the North Pole (Courtesy Yerkes Observatory)
- No. 4. Human cells
  - a) The female egg cell
  - b) Spermatozoon
  - c) Ciliated epithelia (hair cell)
  - d) Skin
  - e) and f) Muscular cells
  - g) Nerve cell
  - h) White blood cell
  - i) Red blood cell
- No. 5. Spiral nebula (exposed 5 hours) (Courtesy Mt. Wilson Observatory)
- No. 6. Halley's comet, May, 1910 (Courtesy Mt. Wilson Observatory)
- No. 7. Sagittarius trifold nebula (Courtesy Mt. Wilson Observatory)

Together with the celestial creatures of formidable size, speed and force, our cells carry out their creative functions. But no less impressive is the fact that each of our cells contains forces from millions of predecessors in a direct genetic line. If all the creative energy in the cells of this line were brought together, it would be a power perhaps equal to an atomic explosion. That is what is hidden in a masterpiece of art or in a significant invention.

## Chapter II

### SURVEY

#### 1. METAPHYSICS

First of all it should be stated that in spite of the diversity in the character of my works, no intellectual or dogmatic rules lie at the foundation of my art. Fundamentally, it is spiritual, and evolved from the universal creative law perceived through experiences. (*See Quotations 1, 2, 3, 4, 9, 16, 41, 43, 45, 69, 70 in the Appendix.*)

This law compels me to explore the unknown and to invent a way to fix it in new forms. I believe that the whole evolution of art and inventions is based exclusively on the material fixation of the unknown, as a consequence of our attainment of causes in the metaphysical realm. The creative artist is supposed to attain this realm and, indeed, it is he who makes the history of art through the metaphysics fixed in his actual work. When the artist descends from the metaphysical realm to fix causes in a reality of form, he meets scientists climbing toward the metaphysical realm in search of causes to fix them in formulas and matter. In spite of the difference of direction, each strives for the absolute and for progress. In this respect both are equally important to civilization.

#### 2. CONTACT WITH NATURE THROUGH CELLS

I believe and teach that the cells of every organic being have a direct and automatic creative connection with all nature and depend on it as the body depends on mineral and chemical nourishment. However, despite automatism, our consciousness and our creative awareness remain a powerful factor, by means of which, as by psychoanalysis or Christian Science, we may, at will, develop the creativeness in our cells to our glory, or destroy them by neglect to our death.

The psychological influence on cells which affect the state of the body is a well-known medical fact, and is useful for the conscious development of creativeness in the cells. Likewise the reverse, the condition in which the cells influence psychology is equally usable for the development of creative consciousness. If, on the one hand, we can consciously control our cells, we can also, on the other hand, reach through them those universal creative forces which construct and activate them. It is through the awareness of both processes that artists and inventors orient themselves intellectually and intuitively and attain their often complex aims. Health and healing also depend on such creative consciousness. A meditative approach to the self discloses the hidden inner content.

#### 3. THE UNIVERSAL MIND

Parallel to our intellectual capacity to control cells, and to communicate through them with universal creative forces, is our ability to reach the universal causes forming ideas that belong to the universal mind. We must admit that the idea supposedly born in one's mind does not in reality belong exclusively to one individual, because all ideas exist forever in the universe at all times, in earth, air and water, and simultaneously belong to all that exists, has existed or may exist in the future, and they may serve any purpose. We

merely borrow and return them to their universal depot. Marconi's ideas exist always in the waves of sound. They come from space and return to it. Edison's ideas exist in electricity in the air, earth and water. The atomists' ideas exist in nuclear forces. Einstein's ideas exist in the abstract relativity of cosmic forces. All ideas are in the universe; creative coincidental precision is needed to grasp them and make them concrete at the proper time. (*Plate B, Page 28*), (*Quot. 1*).

Through the effort of body, spirit and mind, an individual may evoke some universal ideas, or they may come automatically into the subconscious as dreams if the individual strives for them. In the newborn creatures ideas of a long chain of ancestors are reborn; human psychological patterns and potential awarenesses travel through the chromosomes from one body to another, through the intermediary gene. This is the basis for the belief in reincarnation and the immortality of the spirit.

#### 4. THE UNKNOWN

Different feelings and states of mind do not always spring from the mind of an individual. Some come from unknown and unsensed abstract sources of nature and remain beyond the boundary of logic. All religion and science are based on the unknown. Both worship the unknown. Religion preserves the mystery of the unknown. Science dispenses it by the establishment of material facts. (*Quot. 9, 45*).

Beside mind, there is mindless feeling, such as nostalgia and melancholia, which may also be from unknown sources, but may become impulses for creative art. The joy of life may find an outlet in the serene working process. Many aspirations may remain latent within the cells of the individual without reaching his consciousness, only because his consciousness has never been developed. Undoubtedly in some cases the ego of a great creator may remain an enigma to himself. How can another person sense and uncover what remains an intimate spiritual value, especially when the same mystery of the unknown becomes the creative instigator? It is extremely complicated, if not totally impossible, to analyze the creative process evolving from causes which may remain indefinable to the creator himself. The greatest connoisseur of art cannot shed light into every corner of the complicated ego of an artist, or upon the formative ideas evolved from his cells, or still latent in the memory of his cells. The mystery of the creativeness of an individual remains in his biological nucleus and is rarely grasped by his consciousness unless he is guided by an instinctual ability for self-analysis and by wisdom.

#### 5. SPACE AND TIME

According to universal creative law, space and time are fictitious realities, evolving from a superior intellectual order, and exist only as ideas. But without matter and without changes they cannot become a spiritual reality expressible in art. Art is like the motion of the hands of a clock indicating the reality of change while moving over the empty spaces between the dots. The dots are only symbols of the reality of time. (*Quot. 16, 19, 30, 34, 37, 41*).

## 6. CREATIVE CHANGES

The phenomenon of change constitutes life. Animals, plants and minerals, as the result of changes, are all subordinated to the formative laws of growth and evolution. This phenomenon of change, with its material and spiritual reality, brings forth the contrasting theory of the static which in reality is nothing but human imagination, since the static in nature does not exist. Nor does it exist in the creative process of art. (*Quot.* 20).

On this premise I do not feel or believe in stereotyped repetition in art because eventually it evolves into a sterile technicality and contradicts the natural spontaneous rearrangement of the creative elements which produces new aspects. By obeying the law of change which is fundamental to life with its rhythm and harmony, I conceive my creative art as a recombining of diverse impulses and reactions which originates new expressions. This is evident not only in my individual works, but also in my work as a whole. My diversity has often confused those critics who look for personality in the stereotyped production, while my personality is characterized by permanent change. (*Quot.* 5, 9, 41, 66).

The creative process by individuals will not exist if there be no psychological changes from one state into another, superior, one. Art is based on this principle of progression; science discloses it. Modern psychologists, in making inquiries into the thinking process, inevitably deal with the necessity of the human being to transform progressively that which he knows into a material reality. Such creative transformation evolves mostly from accumulated life experiences which influence present knowledge to search for a new direction, usually superior to earlier ones. Such flexibility for transformation, if fixed into the work, becomes an invocative force for an observer in following the same creatively transformative psychological action. It is not always the material experiences or environment that provoke psychological changes.

In the purely creative process, it is the soaring in one's own abstract imaginary realm that causes the transformation of mind into a superior state beyond the previous one. Thus, a creative mind is flexible and is able to re-form itself or to deviate from one course in order to produce better work. A strictly conservative one-sided mind, which lives on formulas like a robot, cannot produce the conclusion which may emerge only from actual changes of mind or from two contrasting states of mind.

Regardless of what the creative causes are, it matters not whether we regard them as latent universal forces or as the optical reality of the environment. As long as they are evolutionary, esthetic and spiritual, and belong to the realm of beauty, I see usefulness in them for their re-creation into a work of art. There is spirit and beauty even in the life of a broken brick.

## 7. THE ARTIST

It should be said that the creative quality and progress of the artist depend on his ability primarily to see within himself those characteristics which may be favorable to creative materialization. The artist's energy, consciousness, perception and intuition, if coordinated with the intangible and latent as well as with the substance of the environment, may become a powerful unit for creative material expression. Such a unit is a reflec-



tion of nature which combines both energy and matter. The artist knows that all creative causes within him are animated by cosmic dynamism which changes their combination to become the abstraction of matter or the concretion of abstract forces. Art emanates from these creative casual changes to become a mirror of self-emanation. Thus the work of art should demonstrate the evidences of the spiritual causes which produce it. The spectator should see these causes beneath the surface of the work, and thus create in himself a spirituality parallel to that of the work which he observes. (*Quot. 16*).

#### 8. FORWARDNESS

The great variety of my work results from dynamism, from multiple psychological and sensory reactions. My feeling and conception of creativeness spring from energy and movement onward which assume divergent plastic expressions. The abundance of my inventions often confuses those critics who believe in stereotyped production. (*Quot. 5*). My principle is movement onward. Movement onward is here understood as spiritual progression and inventive quality, not a snobbish pushing toward meaningless abstraction.

#### 9. WORKING PROCESS

The technical and creative achievement sometimes reaches my consciousness *post factum*, after being already fixed in the material. Perhaps it is a fact that the Pythian oracle told the truth while in a trance. This is due to spontaneous, intuitive action which usually is more vital than cerebral intervention with formulas. However, in art, if perfection is missed, and this becomes evident only after an interval, then sober intellectual analysis may indicate the necessary correction. In such a case cerebral intervention for correction is based on experiences which still should not exclude intuitive creativeness. Intuitive spontaneity, besides its vitality, is flexible and fluctuating. It has the impulse for creative exhilaration and inspiration. Preconceived cerebral planning inevitably results in a formalistic, dry aspect without spiritual stimulation and associative quality. Obviousness and repetition in art mark a dead point, a finality, after which begins the disintegration of formative causes. Then comes regret that something living is gone; regret, like sorrow, taking the place of vanished love. Which of the two is to predominate, the intellect or intuition? The choice must be made by orientative creative wisdom and used at the right moment.

#### 10. STYLISTIC DEFORMATIONS

I have seen, understood and absorbed the spirit of every style of sculpture, their causes and finished forms. I have absorbed the medieval Gothic style (glorified by the Vatican) with its distortion of the bodies of the saints. (*Quot. 16, 20, 70*). The Gothic has inspired me by its divine causes and by its refined grotesqueness. From Gothic I have learned the transformation of proportions as the medium for the expression of the spiritual.

#### 11. TRANSFORMATIONS

*Art is for everybody, but not everybody is for art.*

In order to grasp total art, the individual should have either innate creative capacity

(instinct) or should acquire a knowledge of the psychological foundation and philosophy of art. Modern art in many respects does not differ from the creative art of many peoples since prehistoric times. Then and now the stylistic transformations of the environment of represented bodies are the inevitable creative act. This is the process of interpretation and not of direct presentation of the externality of the object. This act of interpretation is an inevitable demonstration of both spiritual and intellectual attainment. A cave man, an ancient Egyptian, a medieval Goth, a Hindu, a Byzantine, and an old Northwest American Indian, and many others, centuries ago transformed nature into symbolic shapes, often totally concealing the naturalistic aspect of the object. From the point of view of art they are free followers of the divine creative law of different transformations by nature itself, of which many people never dreamed. (*Quot.* 3, 4, 9, 12).

Contemporary creative art in its foundation is more related to individual religious conceptions which are patterns of creative consciousness and related to modern philosophy and science. It is totally independent of any kind of doctrine or religious rule.

## 12. CONFUSION AND INTERFERENCES

In art as in politics there are also antagonism, favoritism and deliberate misrepresentation. Fortunately, time and precise qualitative fact filter art from slander and confusion. A perfect work of art, by its own quality, sooner or later automatically will remove all obstructions and survive obstructors.

It is interesting to mention what a free art may face in life. Here are some episodes which are significant enough to be exposed for reasonable judgment. My following of the way of Gothic transformation provoked the criticism of a Catholic Patriarch of Venice who banished my art from the Biennale in Venice in 1920 where I had a large individual show of my work. The Italian newspaper *Telegrafo Livorno*, on June 11, 1920, announced that the Cardinal had prohibited the faithful from viewing my exhibition. (*Quot.* 63). Here is another quotation from the Ukrainian paper *Ukrainian News* for September 23, 1955, Donau, Germany: "The Catholic Patriarch of Venice publicly hurled an anathema on the works of Archipenko exhibited in 1920 in Venice." What is the reason for such antagonism? This banishment did not of course extinguish the inspiration which I drew from the religious Gothic, Hindu or Egyptian stylistic transformation of the human body.

No less fantastic is another well-known political episode revealed in the press: \* A condemnation of the whole of modern art by a Congressman whose imagination led him to the absurd conclusion that the whole modern tendency in art, including my works, is of Marxist origin. Such a mistaken declaration may become harmful for those artists who are non-political. The Congressman does not know that I have no interest whatsoever in politics. He mentions that Dadaism, Futurism, Constructivism, Suprematism, Cubism, Expressionism, Surrealism and Abstractism are all instruments and weapons of destruction. It is known that barbarians later smeared statues on the campuses of two universi-

*New York Times*, March 18, 1952

*New York Times*, March 28, 1950.

*New York Times*, April 2, 1950.

*Art News*, New York, Sept., 1949, pp. 6, 19.

*Art News*, New York, June, July, Aug., 1949, p. 15

These articles appeared in the press after the *Congressional Record* of March 25 and August 16, 1949.

ties with red paint. Regardless of the political and religious misinterpretations of modern art, the art of the twentieth century cannot be excluded from its rightful place as a cultural contribution to civilization.

What is the real purpose of such a fantastic accusation? This politician classified all modern art as communistic, while in the Communist countries all modern art is classified as a dangerous caprice of the Western bourgeoisie. What chaos! The Communists removed my work and all modern works of art from their museums. Hitler simply destroyed them during his political smearing of free spirits. Modern art, as art, has no connection with Communism or any other political doctrine or religion. It lives by itself and for itself and is useful for intelligent and creative education.

### 13. TABOO AND FREEDOM

In antiquity and today the Jewish religion prohibits the making of forms which represent the deity. The monotheism of Moses and his taboo expressed in the Second Commandment did not stop Jewish creative genius. The Jewish artists of our era participate in the free creative art by following modern philosophy independently of religion. If for centuries the Jews did not leave any trace of sculpture in their history, they found an outlet for their creativity in music, science and in a love of art, a love superior to that of the Gentiles. The Greek Orthodox also prohibit sculpture but permit painting in churches.

We also find, for example, the following Catholic bans in the history of art: In the year 1559 Pope Paul IV was against the liberty of the artist and issued an order to erase a part of the frescoes of Michelangelo. In 1563 the Council of Trent ordered all bishops to control all religious art strictly. In 1566 Pope Pius V, and later Clement VIII, issued orders to efface the frescoes of some other artists. Beside the subject matter, the stylistic part was not spared. Now, periodically, the Vatican newspaper, *Osservatore Romano*, expresses its views of the immorality of the entire modern theory of art and, in general, of art for art's sake.

From prehistoric time almost to the nineteenth century art and religion formed one unit. Italian primitive paintings were created through the inspiration obtained from religious meditations. Now religion and art are separate. However, the universal creative foundations remain the same in both.

Apparently no religion can extinguish the free creative spirit living in diverse forms of art, nor can political doctrines annihilate the eternal and free spirit of art. This is proved by the great Egyptian, Assyrian and Hindu masterpieces which have survived the foreign religious dogmas and political ideologies of different epochs and civilizations. Now, again, by the unprecedented progress of creative modern art in all civilized countries, we have the reflection of a new and free epochal psychology. The avalanche of artistic invention with its modern spirit influences the style of contemporary industry, architecture (including synagogues and Catholic churches), and is becoming rooted in many educational institutions and museums in every civilized country, except present-day Russia (which is now negatively influencing Chinese art), which also repudiates all isms, and recognizes only strict photographic precision in art, because workmen and peasants understand it better.

Fortunately there are people who favor the free modern creative spirit and, instead of antagonism, banishment and destruction, they respect that which is termed "the artist's contribution to culture." As an example of such a cordial attitude we may mention a speech in the Canadian Parliament. (*Quot. 42*).

#### 14. CRITICISM

The analysis, registration and transmission to the public of artistic, historic, spiritual and creative achievements remains the responsibility of the competent, progressive and reliable art historian, free from commercialism and politics, and capable of an objective fixation of the true facts of art. (*Quot. 41*).

Some people rely on critics; others believe that each individual can be a critic, free to judge art according to his taste, regardless of critical capacity. Public attitude toward a science is more cautious, because scientifically established positive formulas restrain the uninitiated from criticizing. Beethoven limited criticism by saying, "Critics cannot lift to the pedestal those who do not deserve such honor, as they cannot remove those assigned by Apollo to be on the pedestal."

The thorough analysis of a work of art is as difficult as the analysis of the latent spirit of another individual, his instincts, thoughts, emotions and reactions, particularly when the individual is not banal in his creativity.

The artist in his creative process brings out his most subtle, most complex, often indefinable psychological, spiritual and emotional reactions, and fixes them technically in his works. This becomes his language.

The critic, in his reservoir of feelings and knowledge, must have psychological, spiritual and emotional experiences corresponding to those of the artist, in order to read the esoteric essence of the artist's language and then transfer this to the reader. Such a scientist-critic must have creative talent no less varied than that of many artistic personalities (assembled in one man). Such critics are rarer than great artists. The greater the critic's knowledge and objectivity, the broader will be his judgment necessary for a reliable analysis of the artist's work. Criticism, indeed, is a very important educational guide. But for a creative artist who explores unknown regions of life and of spirit, criticism does not exist.

However, if we do observe and analyze criticism in general, we may classify it into several categories. The first and most important is that which analyzes expertly all inner elements of a work, its rudiments, psychology, spirit and external aspect, and fixes its creative and esthetic value in relation to the era. Such criticism is that of a scientist art historian.

Another category of criticism omits the inner essence and observes only the external part, such as the technical and stylistic qualities, the optical effect, biographical information, and so forth.

The third category is made up of a large group of writers who merely report what to see and where. Such information is usually printed in a publication which has limited space for art but plenty for football.

There is also a category of negative criticism, often misleading, which is involved in

the politics of one group and is hostile to another. Such writers are unwilling or unable to adjust themselves to those facts of art which sometimes are outside their competence. I refer particularly to the revolutionary period when art began to assume new forms, evolving from the new philosophies and conceptions of the modern era. In Paris just before the First World War the artists who created the modern movement considered such writers a barrier to progress and called them *pompier*s, meaning "firemen." In general this term was also applied to the dilettante artists and conservatives in art.

In art as in life the lack of knowledge confuses the ego, obscures truth and weakens judgment. The judgment and criticism evolving from such conditions are inevitably contorted and confusing, because they are vague and lack principles. The competent critics analyze primarily the esoteric part of the work. They are sensitive and often are themselves creative, and parallel the artist whom they criticize. Ivan Goll, for example, was himself a creative writer. (*Quot. 16, 21, 66*). In analyzing the esoteric part of a work, he did not overlook the external part, such as the style and technique in their relation to the esthetic philosophy and science of the epoch.

The French critic Apollinaire was also a poet, writer and defender of modern ideas in art. The German, Theodor Daubler, was also a poet. (*Quot. 22, 59*). The American, C. J. Bulliet, a well-informed critic, witnessed the modern movement from the beginning. (*Quot. 5, 18, 34*). The German, Dr. Erich Wiese, a great art historian, has followed the evolution of modern art from the beginning, and is the Director of the Art Museum in Darmstadt. (*Quot. 19, 41, 60*). The veteran French critic, Maurice Raynal, wrote on modern art from the start of the movement. (*Quot. 9, 65*). The German authority, Professor Hans Hildebrandt of Stuttgart University, is the competent author of several books on the history of art. (*Quot. 20, 27, 70*).

In the writings of the above critics it is easy to recognize their tendency to penetrate into creative causes and the creative personality of the artist. They observe and explain many angles of the works: the psychology, spirit, style, technique, esthetic, historical facts, chronology and so forth.

Another category is preoccupied mostly with the external form of the work, and observes the esthetic angle and the influences of one artist on another. Such are Henry R. Hope, (*Quot. 71*), the Polish expert in modern art, Adolphe Basler (*Quot. 28*), American Alfred H. Barr, Jr. (*Quot. 48*), Arnold Auerbach (*Quot. 17, 25, 32*), and Roland Schacht (*Quot. 7, 30, 33, 52*). There are also critics of the historical and esthetic values such as Stanley Casson (*Quot. 13*), and the Americans, Sheldon and Martha Cheney (*Quot. 26, 49*). They analyzed art as it influenced modern industry.

One unusual (indirect) criticism is by the Parisian, Pierre Guegnon, who did not see my originals when they were exhibited in Paris in 1914, but admitted knowing them from publications only (*Quot. 67*). There is a biographical and esthetic analysis such as that of Arnold Mardersteig (*Quot. 6*). There is a criticism, outstanding in its character, by Dr. Karl Silex who justly drew a parallel between the spirit of a religious sect and a particular work of mine which originated from religious experiences. (*Quot. 45, Plates 196, 197*). His distinguished way of observing is the absolute opposite of that of the Venetian Cardinal who separated the divine creative spirit of art from divine religious creativeness

of prayer (*Quot.* 63). I believe that in spite of seeming differences between art and religious conceptions, both emanate from the same universal creative source and are fixed by creative man—one in prayer, the other in the work of art.

After mentioning some competent and distinguished authorities in art, it will be interesting also to mention negative writings, without which the classification of criticism will be incomplete. In contrast to analytical, rational and educational criticism, there exists a negative criticism, due to lack of knowledge or perhaps deliberate hostility. In such case writers avoid making a clear analysis of the work. Some purposely rely on false opinion or on the buffoonery of someone else in order to hide their own incompetence or antagonism. Some are hopelessly empty. For instance, "F. P.," in *Art News*, New York, October, 1957, concerning my 118th one-man exhibition, wrote: "He wants his work to be contemporary to the extent of using materials like formica."

Some opposition is inevitable because not everyone uses the same language for self-expression. The contradiction between some positive and negative writing is that some authors think that my early work had a radical, abstract character which they preferred. Another group thought that my old works had a conservative character which they preferred. In reality such a division cannot be made chronologically, because I often produced works of both characters on the same day. The quality of my work cannot be measured by its abstractness or conservatism, by its geometrical angularity or curvatures, but only by the large totality of its content and its variety of expression. My old works contain elements of the new, and the new contain elements of the old. By eating only a single apple, one cannot judge the size of the apple tree. Through experience I know that a work of art with a truly spiritual content remains immune to criticism and survives it.

## Chapter III

### PHILOSOPHY OF ART

#### 1. UNIVERSE AND ART

All conceptions of art are derived from a unique source which is universal creativeness. (*Quot. 1*). They lead in two opposite directions: one is inclined toward the static and, therefore, imitative art. The other follows the dynamic and becomes progressive and inventive. The imitative is preoccupied with the externality of the environment, and reproduces what has already been materially created by nature. I explored this tendency in the past. My goal, however, is creative evolution. (*Quot. 6, 13, 22, 26, 31, 32, 41*). Fundamentally it consists of the apprehension and use of the rudimentary constructive forces of nature: by continuing nature's process of perpetual transformations from one thing into another; by rearranging its fundamental elements in a new order evolving into a new aspect.

*If there are changes, there is life.* Individual, national and racial cultural evolution is determinable only through the comparison of successive creative changes, evolving progressively toward perfection. Eternal progression in quality and quantity is a creative phenomenon of nature with its perpetual motion which makes organic and non-organic life to be and to evolve biologically.

The idea of time, energy and matter exists only due to changes. There is no static, there are no reverses; if they occur, total disintegration follows. Changes are the consequence of the dynamic that manifests itself also through the work of art. Nature through changes progressively aggregates its own forces to create matter, only to metamorphose it into new force. This process becomes the creative foundation of my art. I use abstractness of spirit to make a concrete form which sequentially projects back the spirit. (*Quot. 3, 4*).

#### 2. INTELLECT AND INTUITION

The intellect alone is not responsible for creative selection or changes, since the rudimentary abstract creative forces of nature are genetically imbedded in the body long before the formation of intellectual awareness in the individual. Even plants and minerals change under the same natural constructive law that man uses in creating one thing from another. Thus, it is not exclusively the human intellect which produces creative art and scientific inventions, or directs the course of life. Essential to the creative process is the ability of instinctive orientation which is also originated and guided by the universal creativeness to which all cells are subordinated. (*Quot. 16*).

The individual with the most enlightened and progressive intellect cannot control his own creativeness beyond his limit established by the constructive law of nature, but he can develop the perception of how to use the maximum of it. This needs the cooperation of wisdom, which also originates in nature. However, creative wisdom is apt to dictate whether, in some particular creative case, the active factor should be the intellect or the spontaneity of intuitive orientation. This is a decision beyond the five senses. (*Plate B, p. 28*).

*This plate I found in the debris thrown up by the ocean waves on the shore of Long Island.*



PLATE B.

In some of those cases in which the intellect is restrained from objecting and remains only as a register, the spontaneity of intuitive orientation becomes free, more prolific creatively and hypnotically powerful in its expression and influence.

### 3. CREATIVE SPONTANEITY

There are two sources of spontaneous reaction and expression. One emanates from impressions resulting from the environment. Another emanates from within the individual, from the stock of his experiences. The former is the fresh and direct momentum which may become influential, constructive and usable for self-development. The latter, which is mature, is combined from diverse past experiences, evoked from the memory of the cells of the entire organism, and is creative within the individual process. It is an association of the senses, also a selection of preferred emotions and memories which, through temperament, provokes a spontaneity of self-expression.

Regardless of the origin of spontaneity, if it is intuitively chosen, and if it remains unaffected by pedantic intellectual interference, it can be used freely and profusely in the work of art. However, with selective wisdom this work will become expressive, compelling and beyond time. Thus the right creative process is formed through orientational wisdom using intuition that is within the sphere of spontaneity. A great work of art is also a visual philosophy because it depicts the right direction of the mind and senses, as do the philosophical words of the great searchers of spiritual truth, such as Plato and others. Creative art impels wisdom to serve as a selective mechanism and mover, because wisdom, being universal and absolute, forms itself, orients itself and reveals itself through art and inventions.

However, by its own orientation as a creative rudder, wisdom does not rest on its achievements and on finality. In general, as a faculty and as a natural law, wisdom extends into infinity and eternity as natural perpetual motion. On the premise of the above law, all masterpieces of art extend into infinite time, and some scientific discoveries remain forever, and some philosophical creeds become absolute, eternal truths. Plato's conception of wisdom in *Homo sapiens* is based on the forces motivating the whole universe



with eternal changes and inevitable progression. Plato integrated wisdom with perpetual motion. By that he elevated man to the divine sphere of creativity and made him conscious of the revolution of the universe. (*Quot. 62*). Spontaneity is a vital action, a multitudinous reality, and it may become a concept provoking the conscious creative use of spontaneity.

#### 4. CREATIVE POTENCY

Creative potency consists also of the awareness of those factors which are mostly of metaphysical origin. However, purely material, optical reality cannot be excluded in order to fix the abstract in the concrete work of art. Awareness is formed also from a capacity to sense and reason about those experiences which have evolved from the animating creative forces of nature and provoked the desire to reach the unknown. (*Quot. 9, 45*). This awareness also originates in the cells which absorb creative forces and motivating energies from planetary sources, and mineral nourishment from the earth. This is not Utopia; it is actually proved by somnambulism which is stimulated by the moon's rays.

Wisdom intermediates between the mind of the universe and the mind of the individual. Wisdom is capable of apprehending universal creative forces, being evolved from them, and can make the individual conscious of his own part of the creative forces. This becomes self-perception which, together with will power, develops the creative orientation and ability of man. This can be called the creative consciousness which places man above the animals. Creativeness should be respected. It is a highly complex and delicate capacity, easily injured or destroyed.

Our creativeness is potent as long as we sense and conceive it and direct our wisdom into the course of life which provokes multiple feelings and ideas. Of the latter only those are valuable which our instinct and consciousness recognize as related to universal creativeness and which are spiritually functional and technically expressible. It is only in this condition that art can begin to be. While using such transcendental orientation we should realize that our creativeness does not depend exclusively on our materialistic experiences, since these experiences are only the consequence of some previous abstract causes. Our creative orientation depends mostly on the perceptibility with which we direct our spirit toward the metaphysical realm in searching for causes having constructive values. Thus, creative potency is an assemblage of universal causes, not of finalities. Creative mind is not satisfied with the known alone, but searches the unknown. (*Quot. 9, 45*).

Instinct and wisdom are formed from assembled abstract and material causes activated by perpetual dynamism. This makes our wisdom and instinct a universal property formed by universal creativeness. Wisdom and instinct both are preordained to be a vital and conductive channel for the reception and reflection of all that is material as well as abstract in nature and in the individual self and in his art. The perceptions evolving from instinct and wisdom may reveal and amplify the dependence between matter and abstraction. The essence lies in the fact that it is only for a retrograde intellect that positive matter and significant abstraction seem to be opposed. In reality and creatively, in spite of their differences, they evolve from each other, sustain each other and are

a unit. To fix this unit and its polarity is the mission of art and is also the success of all achievement. Therefore, cosmic dynamism is intrinsic in creativeness, intermixing abstract forces and matter which, by a long chain of biological transformations also unite wisdom and instinct. Consequently, through the relationship of instinct, wisdom, matter and abstraction we can apprehend our creative rudiments, develop the potency of our own creativeness and apply it effectively for any use. There is a divine law making this sublime unity. If it is used in art the work will live forever and remain universally true. If it is misused, the work will die before it is achieved. (*Quot. 9*). The artist is an instrument for the expression of different complicated laws of nature which if correctly assembled constitute immortal art.

## *Chapter IV*

### **SYMBOLISM**

Symbolism is the most complex, the most significant of all psycho-physiological actions and reactions. It is the indirect communication and transmission of ninety-nine per cent of the life activity of the individual. (*Quot. 16, 31*). Each word spoken, each gesture and act of mimicry, each written letter and figure—all are symbols. Music, art and religion are based on symbolism.

In spite of its inevitability, it remains the most subtle and the most risky medium in art. On the one hand, it is possible with symbolism to attain the summit of genius; on the other hand, it is possible to fall into mediocrity. Refined symbolism may approach suggestive abstraction, but if symbolism itself is abstracted, mediocrity begins from this point. (This does not apply to the decorative arts.)

What is the criterion for the judgment and measurement of the value and meaning of symbolism in a work of art? This is individually determined only by the creative mind. Symbols can be roughly classified into three groups. One group is conventionally established, as for instance the alphabet or alphabetical combinations like S.O.S. Another group, derived from faith, such as religious symbols, are acceptable by the degree of belief, and literary ones acceptable by the degree of imagination. The third group, the most difficult and complex of all, are those symbols created by the individual, expressing his own psychology and feelings fixed in the work of art and made for transmission by form and color\* to another person. In my work I use the third group of symbols. (*Quot. 16*). Such symbols are indeed the mirror of the personality which creates them. If in the work of art the symbol has no parallel with anything, it becomes anarchy of thought. (*Quot. 12*). There is danger in modern art, particularly in those cases in which the symbol as a cardinal creative element of art is excluded and feeling and meaning are abolished, for it may spring from a tendency to be abstract at any cost or from buffoonery.

The anarchistic tendency of the abolition of creative value, brought on by the philosophy of negation, signifies creative impotence which impoverishes beauty, spirit, es-

\*Refer also to Chapter IX on Constructions.

thetic symbols, association, relativity and sensuousness. Neither sterile conservatism nor negation can take the place of the fundamental psychological structure of art in which symbolism serves as the cardinal pillar, just as in life. Naturalism is only a local optical fixation of narrow scope, and not a universal circuit. Symbolism evolves from contact with universal creative causes which in the process of aggregation constitute the psycho-physiological capacity to use one thing or one form to signify another in the sense of parallelism. The lives of men and animals depend greatly on this universal law of psychological parallelism which brings them to the desired point by means of related directions. Art, inventions and progress in general evolve from this law of parallelism. Bergson's statement is a scientific and philosophical confirmation of the value of symbolism and parallelism found in art. (*Quot. 61, 69*).

## Chapter V

### FORM

What is the cause of the urge and ability to make forms? Why does one become a sculptor or why do animals make forms, often more complicated than any man can make; or why do plants assume different shapes and minerals become beautiful crystallizations? Spencer, Darwin, Schiller and Freud believed that the art of forms springs from sexual desire. Such a conception does not embrace the totality of this universal creative phenomenon, because there also exist entirely different factors producing diverse formations totally independent of sexuality or nourishment. Both factors, sex and hunger, we shall tentatively exclude from the scope of our creative observation of the origin of form in art. We prefer to retain only those factors of nature which are of automatically constructive and of universal origin: for instance, form as the consequence of the mechanical, structural and chemical process in minerals or in plants. In such cases there is no food or sex problem involved.

Of the infinite variety of causes producing forms, many will remain unknown. But there are some forms which by their appearance reveal those causes which make a specific form. For instance, the form of the galaxy Andromeda (*Plate A, p. 16*) shows clearly its revolution caused by dynamism. Another form is a snow crystal. (*Plate C*).

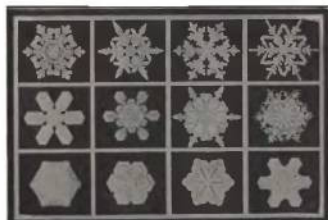


PLATE C.

In the lower left hand corner is a frozen drop of water; the geometric and solid form of it is caused by forces compressing it into a monumental block, then gradually toward another totally opposite form (upper right corner) which shows the explosion-like effect caused by forces within the drop. The dispersing power sends particles out from the center of the crystal. What are the myriad causes which never produce two snow crystals of exactly the same form? Another example is living creatures at the bottom of the sea, foraminifera, microscopic beings of multiple shapes, as the consequence of a multitude of causes at the bottom of the sea. (*Plate D*).

*Foraminifera from the bottom  
of the sea.*

PLATE D.



Some of these forms are compact, similar to snow crystals; some are twisted like the knot of a rope. Myriads of them were agglomerated in stone in the oceanic depths. A geological catyclusm lifting the bottom of the sea was the cause that foraminifera formed rocks. From these rocks the Egyptian pyramids and temples were erected. The Egyptian religious belief in eternal life was the cause of these immortal gigantic constructions out of the bodies of the foraminifera. Is not this a phantasmagoria of the transformation of forms and the adjustment of multiple causes?

Beside all concrete formations by nature, there is man with his psychology and senses, with his spirituality, metaphysics, esthetics, symbolism, and with all his capacities which are nothing but the reflection of the universal mind combining complicated causes, making man think and create as he does.

For our creative purposes we retain primarily those psycho-physiological factors which evolve from the metaphysical and spiritual realm, from which man fashions his forms in art. For instance, the forms of worshiped deities are of metaphysical and spiritual origin. (*Quot.* 43, 66). In order to clarify the problem of the formative process, let us approach the primary causes which are abstract creative forces, permanently changing the forms of every organic, as well as inorganic, thing. The change is fundamental to the creative process of nature, reflected consciously or intuitively by man and animal through art and technique. If one attempts to find the origin of a new form which he is making, simple or complicated, he will inevitably encounter the complexity of formative causes within himself, working before the production of this particular form. The complexity lies deep in the psycho-physiology of the individual, acting under the dominating law of dynamism, and interlocking abstract forces within his cells. Through this process, consciously or unconsciously, he solidifies the cellular causes into a form. Excluding the utilitarian, we are here preoccupied only with the ideology of creativeness itself.

The form-changing abstract creative forces fill the cosmos. Science finds them in biology, geology, astronomy, and so forth. Some of these specific forces are located in every being simultaneously. If an animal or man knows or feels a particular form and produces it mentally, sensually or intuitively, it is because in the individual self there are exactly the same abstract forces as those used by nature to produce this particular form he is making. Thus we should recognize the fact that those specific forces used by nature to form a mineral may be the same as those in the creative body of Beethoven composing a symphony or in a beaver building his dwelling. This may seem to be a magical oneness, and yet we find the existence of such a creative analogy in plants, animals and men, in their forms and actions. A modern atomic scientist believing in the transposition of atoms undoubtedly will confirm this analogy, although an anthropologist will find the same analogy in the Northwest Indian totem poles which symbolize man as an animal, and the reverse. The Indians believed that all creatures are formed from the same originative spirit.

The intellectual and instinctive apprehension of creative causes, if practiced, becomes an experience for further creative self-advancement. All inventions and artistic masterpieces are made exclusively from the ability to perceive and to exploit natural formative causes which are located anywhere at any time, and may be used by man and by all organic creatures and minerals at the same time. There exists material proof of this phenomenon. For instance, there are spiral shells which have existed for billions of years at the bottom of the sea. They are constructed on the same geometrical formation as the spiral stairway. In both cases the same formative law is present and inevitable in order to support both structures. (*Plates E, F*).

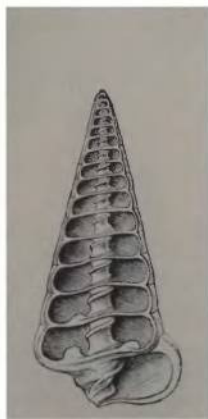
PLATE E.

PLATE F.



Minetti's Stairs,  
Venice, Italy

Scalaria  
Scalaris



Telescopium  
telescopium

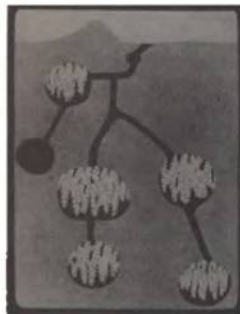


Staircase in the  
Castle of Blois, France

\*Courtesy of E. P. Dutton and Co., Inc., New York. From *Spirals in Nature and Art* by Theodore A. Cook.

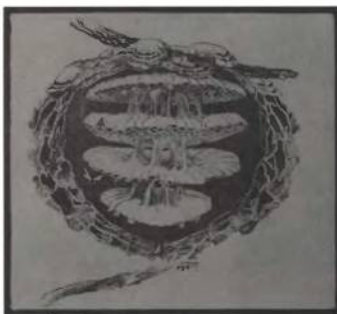
Evidently, man cannot create any new laws; he can only discover them in himself. Like the insect and the plant, he carries the formative laws in all the cells of his body. However, in order to use these laws in the creative process, he must apply his inventive intellect and his memory of practically learned methods. It is astonishing how, unlike man, animals, including insects, without diplomas, instinctively and spontaneously use the same constructive law that man has steadily learned and experimented with before applying it to his constructions. Another difference between man and the insect is that man is privileged to possess the faculty of perceiving this creative law and to use his perception of it for his own creative developments. While the insects without the perception of constructive law remain deprived of that human intellectual capacity which could make them progress creatively, they are limited strictly to instinctive functions under the directive of nature. If for some biological reason the insect should possess the human scale of perceptivity, man would force it to build palaces and work for him. (*Plates G, H, I*)\*

PLATE G.



*Ants' underground garden for fungus culture.*

PLATE H.



*Wasps' architecture and techniques. Suspended floors, insulated walls. The place is roomy and cozy.*

PLATE I.



*Spider: engineer, potter, strategist. Digs vertical tunnel, fixes round cover on hinges and adjusts it like a teapot cover that does not fall in.*

Sculpture and painting are the materialization of the specific formative law of nature. This law is expressed through different elements, each pulsating with its own life, and all together constituting a harmonious, spiritual and optical accord. These elements are of a material category such as form, color, texture; and of an abstract category such as space, balance, rhythm, harmony and spirit. Some of these elements may be amplified or reduced in their volume or expression, according to the subject, style and psychological direction which they are assigned to indicate. The individuality of the artist is recognizable through the amplification of chosen elements characteristic to him: a Rembrandt—light and shadows; a Seurat—texture; the Cubists—geometrization, and so forth. My own individuality consists of many variations of causes and original form. (*Quot. 5, 6, 7*).

Form in sculpture is different from form in painting. The artificiality of form in paint-

\*Courtesy of the Museum of Natural History, N. Y.



ing, on the one hand, and the reality of sculptured form, on the other hand, both derive from the same creative source, but are differentiated in appearance due to their different psychical, material nature and due to the different psycho-physiological character of man. In comparing sculpture with painting, it becomes evident that sculpture, because of its pictorial limitations, is more complicated than painting. Form in painting fluctuates more than in sculpture because, for effect, painting uses illusory forms, illusory perspective and illusory light and shadow while in sculpture they are real. (*Quot. 21, 22, 54*). Painting can also dissolve forms and patterns of color by blurring them or breaking them up into floating abstract fragments, and in this way obtains dematerialization. In contrast to painting, sculpture is concrete and palpable form, indissoluble as matter. In sculpture the dematerialization of forms always remains the greatest difficulty to overcome. It seems to be a magical trick to create matter with its positiveness and at the same time to transcend it into abstract and spiritual existence with significance. However, the essence of art remains in this very liberation of the spirit from matter and simultaneously in the stylistic materialization of the spirit. Thus the sculptural form should not be a form for its own sake, but a cause for association and relativity. (*Quot. 5*). To attain this, one should rely on creative psychology which naturally is the opposite of the imitative rational mind or deliberate buffoonery. A perfect example of spiritual detachment from material existence is music. Sound is impalpable; it appears and disappears, being dissolved in time and space. Only the reaction, sensation and spirit remain after sound vanishes. In music the creative essence is beyond sound.

Sculpture must have a significance beyond its form to become a symbol and produce association and relativity fixed by stylistic transformations. This sublimates sculpture into the metaphysical realm. This is the mission of art.

The superiority of sculpture over painting lies in the fact that sculptural forms are perceptible both spiritually and tangibly. Spirit guides toward a metaphysical origin and releases forms from being matter. However, the physical capacity to see and to touch makes sculpture sensually more complete and complex than painting which is only an optical illusion of forms.

Early in my career, in the first decade of the century, I came to the conclusion that the spiritual power of a work of art is derived mostly from the metaphysical realm, that the greatest difficulty lies in the fixation of the correlation of abstract with material reality. Together they must evoke psychological and emotional reactions, the more the better, in order to lift the creator-artist and spectator into the realm of the sublime. (*Quot. 53*). For half a century I have been experimenting with forms in arranging and rearranging the coordinations of material and abstract elements, according to my conception of harmony, esthetic beauty and spirit.

From these experiments I have obtained a completely new plastic expression which, in the opinion of art historians, has become the foundation of modern sculpture. (*Quot. 3, 6, 7, 10, 11, 12, 14, 15, 28, 37, 41, 66*). Some old experiments have concerned the external form of nature. However, my aim has been to unify spirit and matter in order to obtain a new form having a symbolic meaning and producing associations related to nature and human experiences. This may be called the abstract reality forming modern style. (*Quot. 13*).

There have been many analyses made of my experimentations. Here it may be proper to stress that only objective analysis may be suitable for the explanation of the great variety of esthetic problems that I have resolved through forms. The individuality of my art should be characterized as the multiple changes of form, as the consequence of self-adaptation to the creative changes of that dynamism which, of course, is the opposite of the static. I deny the stereotyped production that is usually the trademark of an artist. Permanent changes of the character of my work may be confusing to a conservative observer, but I believe that metamorphoses in nature are always the main cause of life and are the essence of art. (*Quot. 5*).

I am against regression and dogmatism because a regressive mind is not able to produce inventions. A forced modernism in art, using cerebral dogmatic "abstraction for the sake of abstraction" is creatively as shallow as photographic naturalism. Having always been free from traditional stereotyped production and the sterility of dogmatism, I have been able to adventure in the rearrangement of the relationships (*Quot. 9*) of all significant elements useful for sculpture, regardless of whether they are of palpable material or intangible such as the electric light, space, reflections or transparencies. If the elements are suitable for expressing esoteric, spiritual or esthetic value, I labor, if need be, on a new special technical process to bend them to the desired effectiveness, symbolic meaning, beauty and spirit. For instance, in 1947 I began using electric light within plastics as a new element of sculpture. For this purpose I carved transparent plastic.\* I was obliged to build a special machine, since plastic cannot be carved like marble or wood because of its rubber-like resistance. My machine scraped this material with the blades of a cutter rotating 60,000 times per minute.

Among different elements, the technique is no less important than the spiritual content of the work of art. (*Quot. 21, 41, 66*). There cannot be art without the perfect technical execution of all esthetic elements. In the same way, technicality alone cannot be complete art. In creating form, we often find that there arises the necessity to amplify one element and reduce another. For instance, the effect of form can be amplified or reduced by color and texture. A number of similar problems concerned with the effectiveness of forms or colors guided me toward my sculpto-painting (*Chapter VII*).

Since the spiritual content of sculpture is introduced within the form, the forms must be expressive and significant in order to open manifold approaches toward their inner transcendental value. (*Quot. 6, 16, 23, 25, 29, 30, 32, 37, 40, 41, 43, 46, 47, 49, 53, 57, 60, 66, 67*). The multiplicity of observations, reactions, judgments and expressions is a sign of high cultural and creative level. Regardless of that to which the multiplicity may be applied, it will always have more significance and success than only a one-sided attitude. Such a principle and capacity can make an insignificant object become a reservoir of life, just as a small seed becomes a large tree.

Beside the diversity of forms of palpable matter, there is a diversity of significant immaterial form which I have explored, such as space, light, transparency, reflection, or the idea of form that is suggested by motion.† For instance, a circular motion may symbolize the form of a disk or of a ring. There are still more complicated forms apprehensible

\*See Chapter XVI on Modulation of Light and Transparency. (Plates 188-196).

†See Chapter XXIV on Archipuntura.



only by association and relativity, such as rhythm, harmony and volume of sound, silence and time. (*Quot.* 6, 15, 18, 22, 26, 28, 32, 41, 43, 60, 62, 65). They extend or reduce; they vibrate in a fragmentary character or condense in a solid volume; they assume imaginary shapes and remain transcendent with impulses for creative materialization. The material formation of such abstractions as time and sound are possible only through the intellectual and sensory associative processes. It does not matter from which source the psycho-physiological association emerges; as long as it is successfully fixed in a symbolic form through art, it becomes a living reality. The greatest contemporary artistic creative process corresponding to the science of our modern era and to the modern way of thinking undoubtedly springs from relativity and contains the power of association. Concrete matter, also, if correctly adjusted, can become a symbolic form by provoking associations with immaterial facts such as time, space or sound. (*Quot.* 61). Beside the concretion of the abstract, I use the reverse process: the dematerialization of the concrete form. I achieve this by transforming it into a symbolic shape. I divide the original form by geometrization and fragmentation, as in my Cubist period (*Chapter XII*) or as I do in sculpto-painting, in which I obtain division and unification of forms by the pattern of color, texture, or the different aspects of materials, or by space.

The concretion of the abstract and the abstraction of the concrete in art are the exact reflection of the creative process that is going on in nature with its perpetual metamorphoses. This universal metamorphosis rules over all and is the basic cause of all technical inventions, art, scientific discoveries, and all religious and philosophical doctrines. Consequently, the art of forms in its origin is inevitably allied with all creative phenomena of nature and is biologically linked to all the universe.

In art, as in nature, the activation of abstract forces becomes the cause of their solidification in matter. For instance, a low temperature as energy plus humidity will become solidified into ice and, contrariwise, wood as matter may become an immaterial phenomenon such as gas or temperature while burning. In art forces are condensed into the forms of matter, and then radiate as abstract spirit. The form of anything is a potent impetus for the diverse psychological and physiological activities of man and animal. In making forms, any individual inevitably uses not only intellect and instinct, but all that constitutes his entity from the earth, from water and from space.

During fifty years I have produced more than a thousand works, and in each form I have fixed what nature has given to me in spirit and in skill. It should be added that such additions from creative forces are the paramount part in an entity, and are vital like all intellectual and sensory activities. Careful analysis shows clearly how we are daily subconsciously entangled with thousands of forms, far more than with sounds and colors. Forms have their origin and depot in the realm of the universal creative mind. It is already predetermined by destiny which forms the individual will feel or how he will react to a given form, subconsciously or consciously, also to what degree his intellectual capacity for transformations will develop.

All forms are temporary aspects of the permanent cosmic energy which creates atoms, remains in them, and makes them travel from one material into another, transforming their shapes. Perhaps they travel from a stone into a human body, then into plants or animals, and so on infinitely. A creative mind is involved in this course. No new

forms can be created because nature has already created them all and there is nothing beyond its achievements. Only new combinations and relationships of several existing forms remain possible for man to uncover according to his destiny. This remains in the disposition of art, technique and science.

The externality of form and the energies making form and remaining in it are one inseparable creative process of nature reflected in art. In art, form as matter is optical, but the creative energy is abstract and spiritual; both reciprocally prevail one over the other and remain inseparable. We observe and create according to the prevailing phases, similarly to this process of nature.

The history of art shows periods of the domination of spirit over matter or, in reverse, matter over spirit, so often that this becomes a permanent characteristic of art. This appears to be due to the inevitable dualism consisting of the creative personality of the artist and the materiality of form in his work. The awareness of this dualism is one of the keys to creative progression. Subordination to the law of natural dualism opens the way for the inductive and deductive creative capacity as well as for the manifold vision of life. Both are inevitable in any creative process.

The great diversity in my work in some cases disturbs believers in the monotypic production of art. In preferring one monotype, they bypass the total. My dualism cannot be separated because it consists of manifold fused experiences, nor can it be classified chronologically because I attack simultaneously different problems and may resolve each of them in different ways, from naturalism to abstraction. This is characteristic of many of my works. (*Quot. 7, 10, 28, 41, 43*). It is interesting to observe how the art historians here quoted have analyzed many of my inventions, conceptions and technical achievements. All analyses by different writers with their diverse angles of approach, directly or indirectly confirm my cardinal tendency, which is creative movement onward.

## Chapter VI

### STYLE

Style contains the artist's personality, national and racial characteristics, as well as the philosophy and spirit of the time. Because of these contents and independent of the subject matter, the style of ancient works of art may serve for anthropological information on vanished civilizations. This quality reveals that all causes of the original stylistic formation and the spiritual attainment of man, through style, are transmittable over the centuries. Externally, concretely, style consists of a specific combination of different elements such as lines, forms, colors, textures, materials, techniques, and so forth. The inner essence and spirit of style in its origin is very complex. This complexity results from the fact that creative art begins where visual nature ends. At this point, man begins to express his entity by transforming natural forms into his style. The inner essence of a style consists also of the specific rhythm and harmony proper to the individual or conventional stylistic requirement.

In my conception, the formulation of a style is a purely creative process, which unifies in a specific way both spirit and matter. (*Quot. 4, 9, 41, 45*). In art as in nature there must be a correct coordination of causes in order to metamorphose energy into

material form, and to reconvert it further into that perpetual energy which should radiate from a work of art, particularly through the style. Creatively no stylistic formations or deformations in art are accidental. They have strong psychological and physiological reasons for existence, as the consequence of man's contact with the universal creative forces which produce permanent transformations. All metamorphoses in nature and in art are an in-and-out circulation of creative energy. This circulation within the human body, as well as in all organic and inorganic matter, remains as creative potency. If it is applied to esthetics and technique in art, it becomes style with its spiritual content.

The intellectual assembling of mentally chosen naturalistic forms fixed in the work is an imitative process which is inferior to an intuitively creative rearrangement. The intuitive is similar to a message from nature that the artist receives and carries in his subconscious until the right causes transform it into consciousness, to evolve eventually into a new material reality, skillfully expressed in a new form. Psychologically an individual cannot be isolated from visual reality. However, he must be creatively adjusted in order to grasp from visual reality its transcendental formative value prior to the material fixation of the subject involved. Factually, this is the recombining of different energies that become idea, spirit and beauty. The artist models their abstractness into a concrete stylistic shape, just as nature models energy into a particular form.

It would be interesting to find the abstract causes responsible for the formations of such styles as Egyptian, Greek, Roman, Gothic and modern. The causes of the creation of the Egyptian style are the Egyptian climate and religious philosophy. Recognizable in this style is also a mysterious calm, a spiritual magnitude and fabulous beauty. This is the consequence of Egypt's religiously profound and refined contact with the universe, with its infinity and eternity. It seems as though the Egyptians wanted to conquer time, and it seems that they succeeded. Egyptian art remains forever an indestructible monument of that great vanished civilization which reached spiritual sublimation. If we compare contemporary Dadaism with Egyptian creative magnitude, Dadaism dwindles to naught.

The early Greek style tends to match the Egyptian spiritual quality. But in a later period it deteriorated and became a prelude to Roman naturalism. Undoubtedly because the spirit of their mythology prevailed over the spirit of creative forms, Roman art is fundamentally devoid of spirit and transcendency. The causes of its mediocrity lie in the vanity of potentates; it served to propagate Roman dictatorial military power and creative dilettanism, such as Nero's playing on a lyre while Rome burned. Roman art never reached the summit of Egyptian style.

The Gothic and modern styles seem to be analogous in their striving to be detached from matter, in search of spirit. The form of art of our era emanates from abstract causes, from the same realm in which contemporary science finds its causes for modern invention. Contemporary art and science both tend toward abstract forces. Art becomes preoccupied with the expression of transcendency; science with the materialization of abstract energy, such as radio, electrical and atomic. Cosmic dynamism as a cause is expressed through the contemporary psychology of art, which uses forms as abstract as its causes. (*Quot.* 5).

The Gothic elongation and distortion emanate from religious ideas, ecstasy and gravitation toward highly soaring divine power. The Egyptian, Gothic and modern styles, by their leaning toward creative abstract qualities, prove that they are subordinated to the same dynamism of nature with its perpetual transforming power which they set out to express.

Unlike past eras, our contemporary mechanization and speed for the economy of time are the causes for the rapid changes of forms in modern art. The production of the Egyptian style existed over 5,000 years; the Gothic, 500; modern Cubism, 10 years. Now in our tempo, art seems to be deteriorating into a seasonal performance, particularly in the United States. The history of art has known no such turbulent period of varied stylistic experimentation as in the present day.

As a retrograde mind cannot stop the avalanche of scientific invention, so retrograde or hostile criticism cannot affect artistic stylistic inventions. In fact, no criticism in general can make or destroy the historical value of a work of art, since the history of art is fixed by the spiritual content of the work itself, not by the magazine which prints favorable or poisonous articles.

The origin of style is not only in the religious, epochal or other philosophies, but is also in the character of the individual, and consequently in his biological organization. Body movements often indicate stylistic character. For instance, the Oriental race differs from the Occidental in its general movements and, to a certain degree, this is evident in its art. Also, it is generally assumed that the character of a person is expressed in the style of his handwriting. The quality of touch is a dominating factor in the technique of sculpture, as in music and painting. Beside technique, philosophy and spiritual elements, style consists of complex creative causes, transforming the object into its esthetic expression.

For some biological reason, the sensuousness of the sculptured forms, through palpability, is also related to the sexuality of man and animal. Hindu and Negro styles are characteristic in this sense. However, in spite of this relation, sculpture is apt to become spiritually sublimated and to attain a metaphysical level through style.

In making and in looking at the style of creative sculpture, one should see beyond the forms, as one reads poetry between words or hears music above sound. (*Quot.* 5, 9, 13, 16, 17, 33, 41).

## *Chapter VII*

### **SCULPTO-PAINTING**

(PLATES 39-62)

I invented sculpto-painting in 1912. It has its own characteristics, which set it apart from the usual polychrome sculpture such as the Gothic, Baroque and Renaissance. It is designed mostly as a panel uniting colors and forms. Esthetically it is a new character of art, due to its specific interdependencies of relief, concave or perforated forms, colors and textures. (*Quot.* 9, 16, 20, 21, 22, 23, 26, 27, 28, 29, 30, 31, 41, 51, 59). Some forms are made in papier-mâché, glass, wood or metal, and so forth. Forms are intermixed with the

patterns of colors and of the space between them, in accordance with the particular esthetic or spiritual problem. The subject matter may not be excluded. The nuances of form and color and their interdependencies are as essential and significant as the nuances of sound and silence in music. No boundary can be drawn between color and real form because esthetically and technically they are reciprocally integrated. We see that nature never separates form from color but, from different causes, unites them in infinite variety.

This unity is a fundamental of my sculpto-painting, which indicates a new path in contemporary art. The art of uniting color with form is still unexplored by other artists. Why do contemporary sculptors blindly avoid the great heritage left to them by the ancient geniuses of polychrome sculpture? Those Northwest American Indians who felt, produced and appreciated their polychrome masterpieces, tower above some of the experts of modern art who strip sculpture of its coloration.

Sculpto-painting is not only a renaissance of the vanished tendency to unite form and color; it is rather a new medium of art, due to a specific conjunction and amalgamation of materials, forms and colors. Esthetically and technically, sculpto-paintings are entirely different from the colored reliefs à la Della Robbia or the Egyptian and Assyrian. The novelty does not lie in the fact that sculpto-paintings are reliefs, but in the fact that stylistically, conceptionally and esthetically they are new, as a result of entirely new materials and techniques.

Sculpto-painting is more effective and diverse in character than the usual painting or uncolored sculpture. The unification of color and form does not interfere with spiritualization; on the contrary, it facilitates the expression of the abstract in this medium. There is here no naturalistic coloration such as mannequins with blue eyes, black eyebrows or red lips. It is an entirely different technico-esthetic problem which sculpto-painting resolves while engaged in dealing with the abstract, spiritual or symbolic.

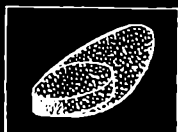
In sculpto-painting, as in usual painting, a pattern of color can be limited by sharp contours, or it can be blended with the neighboring colors to become a contourless area. The advantage of sculpto-painting over the usual painting is that on the painted flat area sculptured reliefs or concave forms are added as integral parts of the compositional effect and meaning.

In some cases the relief or concave should be painted with color extended on the background for the optical effect of the enlargement of shape. (*See Diagram I, a, page 42.*)

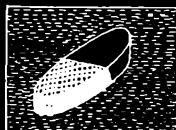
DIAGRAM I.

# SOME ELEMENTS OF SCULPTO-PAINTING

A



B



C



D



E



F



G



H



I



J



K



L



- A Pattern of color incorporating relief form
- B Division of form by color
- C Pattern of color with form divided by color.
- D Form overlapped by pattern of color
- E Color overlapped by form
- F Optical extension of form over pattern of color
- G Extension of pattern of color over form
- H Depth by overlapping patterns of colors and forms
- I Depth by form carved in perspective
- J Depth by colors and textures.
- K Design of space (distance) between forms or of perforated areas
- L Shape of elevation

If the form is painted in two colors it will produce a double effect, one from the form, another from the two patterns of colors. This will be the division of the form by color. The domination of one over another depends upon the compositional requirement and is expressed by the height of the relief or by the intensity of the color. (See *Diagram I, b.*)

A variety of effects can be obtained through different combinations of forms and colors. For instance, on the large pattern of a red color painted on a white background there will be a small relief form, painted half in yellow and half in blue. This will produce five effects, namely, from yellow, from blue, from red, from the form and from the white background. (See *Diagram I, c.*)

In another case, a form can produce the effect of being divided by overlapping with the pattern of color. (See *Diagram I, d.*)

On the other hand, the pattern of color can be divided by overlapping with the form. It depends upon the rhythm, composition, harmony and balance. (See *Diagram I, e.*)

There are more varieties of amplifications or reductions of different elements of sculpto-painting. (See *Diagram I, f and g.*)

The effect of depth in sculpto-painting is achieved in different ways by the overlapping of patterns of colors or forms. (See *Diagram I, h.*)

The effect of depth is also achieved by diagonal lines or forms caught in foreshortening according to the perspective. (See *Diagram I, i.*)

Another way to obtain depth is by the value of the colors or by the variations in the coarseness of the texture. (See *Diagram I, j.*)

Beside convex and concave forms, the modulation of the space between forms is also meaningful in this original art. The shape of the distance between the separate patterns of colors or forms becomes as significant as the form or pattern itself. (See *Diagram I, k.*)

The degree of depth may also be expressed by the degree of elevation and position of forms on the background. (See *Diagram I, l.*)

Beside the distance between the forms, a perforated area is also used in sculpto-painting. (*Plate 2*). The formations of the perforated areas I introduced in 1912. This opened for me an entirely new esthetic horizon never before explored. (*Quot. 44*).

The advantage of sculpto-painting over the usual painting is that the lights and shadows of the relief are vitally real, unlike conventional painting in which there is only a painted illusion of the lights and shadows. Another advantage is that lights and shadows in sculpto-painting are changeable according to the changes of the source of the light, while in the usual painting they remain unchanged. There is also the advantage that under an adequate source of light the shadows in the sculpto-painting become integral parts of the composition. Sculpto-painting, due to its new technical expansion, intensifies the optical and esthetic effects of forms to a degree that makes usual painting and sculpture seem lifeless. Cubism, which painted sharp, flat forms, seems to be weak in comparison with relief made of superimposed planes of flat materials.

In modern art the subject or object is often only suggested by some equivalent character of form or color, but this principle is as old as art in general. The idea of the symbolization of naturalistic forms by rearranging them into an equivalent synthesis remains fundamental to art. I experimented with this tendency from the first decade of the cen-

tury on and introduced it into sculpto-painting as early as 1912. However, the invention of sculpto-painting consists of a new stylistic concept as a result of entirely new materials and technical methods, which arrange symbols and equivalences simultaneously with the sculptured forms, projecting light and shadows, with the pattern of colors or concaves and of space. All of these together eventually produce a new harmonious unity, a new style, new optical effects and psychological reactions. Sculpto-painting is more flexible for inventions than the usual painting or sculpture.

The elements of sculpto-painting are applied not only to panels, but also to constructions and to three-dimensional sculpture. In such cases the roundness of the statue becomes a formed background on which patterns of color are applied. This is a three-dimensional polychrome sculpture. Some compositions require the pattern of color to be the same as the shape of the raised or lowered forms. (*Plates 21, 22*). The art of sculpto-painting proves to be refined and complex and is not easily grasped by conservatives or laymen. This expansive form of art, under the tool of the uninitiated, may dwindle to naught, especially if only one element of sculpto-painting is used. For instance, there would be no spiritual depth if one were to cut the shape of a kidney from a board, nail it to a panel, and paint all in one color. Imagine Caruso singing only one single note from a *Pagliacci* aria. That would be a failure from over-simplification.

## *Chapter VIII*

### **POLYCHROMY**

(PLATES 1-38)

In three-dimensional polychrome sculpture there may be used all the same technical esthetic principles which are applied in sculpto-painting as they are partly described in the previous chapter.

The following manifesto may be considered as an additional description.

### **MANIFESTO**

What is the cause of the weakening of the spirit which in the past guided artists in the creation of magnificent polychrome sculpture?

Contemporary sculptors, of course, are not color-blind. However, there are no polychrome sculptures on display. Contemporary artists and those connected with art seem to be unaware of and to omit the spiritual and esthetic value intrinsic in the unity of colors with forms. There is no evidence of conscious penetration beyond impoverished sculpture, disrobed of colors. What is the cause of the deterioration of polychrome sculpture? Is it the consequence of the irrational theory which teaches that pure form is in mono-colored matter only? Do we not admire the multicolored forms in birds and flowers, etc.? When one looks in the mirror does one not see himself as form and colors?

In polychromy there is limitless possibility for inventions corresponding to modern creative conceptions and spirit. The tradition of colored wax mannikins is fortunately over, and it is useless to revive the stylistic character of Egyptian polychromy, or Tanagra, or that of the extraordinary Northwest American Indian, or Australian Bush-



man. It is senseless to follow them because the modern era is not inspired by their mythology, but uses totally new life conceptions and methods for creative demonstrations.

Outmoded, literary, mythological symbolism is no longer usable, but a new symbology which abstracts and spiritualizes the object must take its place, so that color-form will become synonymous with the object. Such new symbolism is essential to modern polychrome sculpture and is the consequence of modern, creative, scientific and psychological facts. Due to the progress of our civilization and new psychological scope it is natural to disregard antiquated esthetics and ideology. Polychromy should be renewed.

In our daily mobile environment colors change into forms and forms into colors and there are no forms without colors; also, there are more multicolored forms than mono-colored. Such characteristics of our environment should finally provoke endless creative assumptions, experiences and expressions by alerted artists.

In this modern era matter alone is acknowledged not to be a totality; natural creative energy with its complex transformations is considered to be the prime cause of evolution. It is, therefore, evident that the reciprocal infusions of colors-forms in polychromy are comparable to the concept of transformative energy. Such energy constitutes the life of polychrome art. It is this art of interfusing which is the lost secret, hidden in ancient polychromy which is far richer than the contemporary non-colored sculpture.

Spiritually, esthetically, emotionally, creatively and symbolically, the form-color interactions are as rich as the variations in a symphony, in which one musical phrase interfuses with another, thereby evoking multiple reactions in the individual.

New polychromy consists of a new esthetic and technique which unifies forms with colors. Their reciprocal overlapping and interfusion, the domination of one over another, their harmony or contrast and their rhythm are all adjustable according to the symbolic or stylistic problems.

Polychromy is fully adaptable for three-dimensional sculpture, reliefs, construction in diverse materials, for sculpto-painting, for disciplined abstractions, for the expression of relativity and for symbolical interpretations which are indirect representations of the object.

Polychrome sculpture, like nature, produces an infinite variety of effects and has more potential and vitality than flat painting or mono-colored sculpture, since the reality of forms produces natural light and shadow in which the patterns of colors automatically change their nuances.

This is a new way of transmitting creative messages. This is a new optical language.

Creative awareness of color-form will lead a receptive individual to establish many subtleties and spiritual reactions through polychrome sculpture. The same awareness may help sensitive individuals to grasp these creative messages.

The modern polychrome method reflects contemporary conceptions of creative transformations of material things and gives them a spiritual aspect. A creative artist must rely on his competence and orientations in this matter, since the new principles of polychrome art are still not yet propagated. Also, the knowledge and ability for analysis and judgment of this new art is still not developed in the contemporary literature on art.

*Chapter IX*  
**CONSTRUCTIONS**  
 (PLATES 63-74)

When in 1912 I commenced to use different materials for my constructions I thought that creatively some very simple geometrical arrangements of forms might become powerful symbols guiding the masses. For instance, a cross or swastika are made with only a few horizontal and vertical lines or strips, but their symbolic meaning for centuries has contained and provoked the most profound feelings and thoughts of many generations. However, the symbol of the cross spiritually guides only those masses who learn intellectually the great religious meaning of the two lines of the cross, the vertical and the horizontal. For other peoples who are non-Christian the cross has no meaning. There is also another, different conventional meaning of the cross. It is a standard symbol of cancellation, a crisscross over a mistake. An intellectual learning of conventional meaning, symbolized by a specific, generally accepted sign is not the same process as the individual creative ability to make or read a symbol which is associated with exclusively individual experiences.

The art of construction with its symbolic meaning requires individual psychological and physical experiences. (*Quot. 16*). It must be a perfect arrangement of different materials, their shape and relationship corresponding to the subject or object which they symbolize. Beside optical experiences, to associate or to diversify shapes, symbolism calls for a creative contact with the metaphysical. (*Quot. 69*).

The creative process of the individual is characterized by original ideas, feelings, and by new forms of expression. All must emanate from adequate causes and be organized into a stimulating unit. Therefore, one should use primarily the creative psychology which discovers those causes that evolve into a significant symbol. There should be an esthetic alliance of material and form. Since the art of construction emanates from the feelings and from creative psychology which makes symbols, the spectator must also bring into use his own creative psychology and feelings in order to grasp the individual symbols in a construction.

The technique of joining different materials is achieved by practice. But the ability to invent artistic symbols is in the body, not in the hammer. One should know how to bring symbols from the metaphysical sphere, how to sense them before fixing them technically into forms. The arrangement of diverse materials, their shapes, colors and texture should be in such relation that they will substitute the absent but known form suggested by equivalence. The symbolic meaning of one form may depend on the neighboring forms or colors, textures, and so forth. For instance, a form of a ball fixed in relationship to an adequate neighboring form may symbolize a head. (*Plate 4*). Or a few stripes may mean fingers or toes (*Plate 16*); a zigzag may symbolize hair (*Plate 72*); a circle may mean eyes (*Plate 73*). There are three symbolisms: first, literary or illustrative; second, conventional — for instance, S.O.S. or Egyptian hieroglyphics; the third — the individual symbolism invented by the artist as a consequence of personal experiences and creative imaginings — is the essential one. In my work I use the third as the most adaptable for pure form of non-naturalistic character.

Stylistically, those constructions which are done in non-plastic material inevitably have a geometric character. A sheet of bent metal has only two possible geometric bendings, cylindrical or conical, with the use of their concave or convex side. Through their relationship to the neighboring form, they assume symbolic meaning. (*Plates 40, 56, 63*). A cone symbolizes the torso, leg or arm. I utilize a flat board, sheet of metal, glass, mirror, etc., cut them in adequate patterns, superimposing them in a specific way that leads the mind toward a new esthetic law. The inevitable planes, corners and contour curves of the assembled flat materials have misled some critics who, in their analysis, have sometimes mistakenly applied the Cubist dogma in judging my works, instead of considering my geometrization as the inevitable consequence of non-plastic materials and technical conditions. Their mistake is evident if we carefully observe constructions and sculpto-painting assembled from different flat materials which inevitably produce geometrization.

The overlapping of transparent materials produces an exceptional effect of depth and space which are integral to the third dimension. In constructions the real volume and shape of the space between the materials can be controlled according to the different esthetic problems. The reflecting materials are: a mirror (*Plate 183*), stainless steel (*Plates 2, 189*), copper, etc. Beside space and depth, shiny materials reflect the environment and integrate it in the work of art. (*Plates 194, 195*). Of course, the overlapping of carved materials cannot be excluded. (*Plate 73*).

Construction may be of low relief (*Plate 67*) or high relief (*Plates 64-65*) or three-dimensional, such as *Medrano, 1912* (*Plate 63*) in which motion was also introduced.

Useful and effective are the different fabricated materials, such as screens, plastics, plywood with different grains, textiles, and so forth.

The esthetic nuances of diverse materials and colors in construction are as significant and refined as the nuances of sound in music. Almost nothing has been done by contemporary artists in the art of construction; it remains an unexplored esthetic field. In the past, artists produced polychrome sculpture, perhaps more frequently than non-colored. Also the Bushmen, Eskimos and the North American Indians with their immortal totem poles made constructions and united form with color in a masterly way. But civilized contemporary sculptors seem to be indifferent to the great art of construction and to the splendid newly-invented materials.

## Chapter X

### THREE-DIMENSIONAL SCULPTURE

(PLATES 75-134)

A geometrically correct ball is a unique, one hundred per cent three-dimensional form. Sculpture, of course, is measurable also in three directions. However, there is no sculpture which does not more or less amplify its frontal side. I have been working with different degrees of three-dimensionality and find that some plastical problems inevitably require almost flat profile in order to achieve a desirable effect of frontality.

My flat sculpto-painting is a modern medium reducing the third dimension to a

painted relief in which the effect of depth is artificially arranged by the value of the colors, by overlapping colored patterns and other esthetic elements such as the coarseness of texture or perspective. (A more technical description is to be found in Chapter VII on sculpto-painting.)

My round sculpture is three-dimensional with different amplification of the frontality, depending on which esthetic element I intend to express. (*See Chapter XVII, Line, Plates 205, 206*) showing the amplification or flatness by a reduction of the profile of the statue to a minimal elevation.) The quality of sculpture, indeed, is not judged by the degree of its three-dimensionality, just as the quality of food is not judged by its quantity.

## *Chapter XI*

### **NATURALISM**

(PLATES 92-95)

I do not exclude naturalism from my conception of creative art. However, I do eliminate the photographic precision of details which contradicts the expression of some esthetic character which I intend to amplify. For instance, if muscles or bones interfere with the line, I eliminate them in order to obtain simplicity, purity and the expression of stylistic line and form. \*

From such simplification further development evolves in symbolic form and becomes a creative suggestion liberating the object from its ordinary externality. Through such a transformation of naturalism, step by step, I approach the metaphysical and spiritual realm where creative expansion has no limit. However, I prefer to stop on that frontier beyond which there begin the impoverishment of spirit and the deviation from metaphysics.

## *Chapter XII*

### **GEOMETRIC SCULPTURE: CUBISM**

(PLATES 135-143)

When in 1908 I arrived in Paris there was still much discussion about the geometrization strongly expressed in Cézanne's paintings (1839-1906), particularly in his landscapes in water color. At this time in Parisian art circles there was a perfectly logical conviction that from Cézanne's geometrization sprang directly the work of several painters. They, in theorizing the strictness of Cézanne's geometrization, established a sort of dogma, and sacrificed subject for the sake of purely geometrical style. After Cézanne, there began the second stage of geometrization forming Cubism and headed by a small group of painters, among whom were Picasso and Braque, the two most prolific producers. The Cézannian origin of Cubism remained as an historically unshak-

\* See Chapter XVII on Line.

able fact which at times is violated by writers, according to the convenience of influential persons or due to incompetence or for commercial reasons.

The radical liberation from subject matter has been repeated many times and often expressed by the geometrization of forms in the history of art, but in modern painting it evolved to a great extent from Cézanne. It is evident that if in logical progression we develop Cézanne's method and divide nature into optically constructive patterns and simplify them to the highest degree, we shall inevitably obtain geometric shapes in painting and crystallization in sculpture. Exactly that occurred with the tendency in painting which in 1907 received the name of "Cubism."

There is a still more important point to be stated in order to see Cubism in its true place in esthetic history and its ontology, and to bring it out from old and new confusions. Esthetically, the geometric patterns of Cubism are similar to the Japanese prints which, hundreds of years ago, as well as now, used sharp geometric patterns of color and texture, particularly in portraying clothed figures.

If the form of any object is simplified to the last degree, it will inevitably become a strictly geometric shape: in painting, flat patterns; in sculpture, crystallization. We hold that it is not necessary to be a Cubist in order to simplify form into flat patterns, as is proved by Japanese prints. It is the same with the geometrization of form in the Mayan sculpture, in the art of the American Indians and of the Orientals. They were not Cubists. If all that is geometric is Cubism, then New York City is also Cubist.

As for my own work, the geometric character of three-dimensional sculptures, *Boxers*, 1913 (*Plates 137, 138*), *Silhouette*, 1910 (*Plates 139, 140, 141*), *Gondolier*, 1914 (*Plate 138*), is due to the extreme simplification of form and not to Cubist dogma. I did not take from Cubism, but added to it. At this time no other sculptor reduced forms to their fundamentally geometric structure. In spite of that, the above-mentioned sculptures are classified as Cubist, with rare objection against such classification (*Quot. 5*). The same understanding should be applied to my constructions and sculpto-paintings which are geometric, not because Cubism is geometric, but because the material and technique used inevitably produced a strong geometric effect. Bent sheets of metal and the flatness of boards or glass are naturally geometric. Historically, the geometric tendency in art is as old as art itself, particularly in ornaments, Inca sculpture, American Indian, Oriental and some Negro art. Neither Cézanne nor the Cubists were the inventors of the geometric type of art; the Cubists merely centralized the concept and brought it to its purest and strongest expression by the extreme simplification of patterns.

At the age of twenty I arrived in Paris, only a few months after Picasso had painted his Negroid *Les Demoiselles d'Avignon*, which is noticeably less geometric than Cézanne's crystallized sketches of landscapes.

Cubists, like Futurists and Dadaists and others, want to bring into their circle as many names as possible in order to create a large-scale movement. I find my name used by groups to which I never belonged, for instance Dadaists\* and Futurists. In reality I am alone and independent.

\* Barr, Alfred H., Jr., and Huguett, George: *Fantastic Art, Dada, Surrealism* New York. Museum of Modern Art, 1936, p. 21.

Ontologically, Cubism came in a moment of transition in the cultural currents at the beginning of this century, parallel with science, technology, politics, etc. It was a revolutionary moment of psychological change and a great era of inventions in techniques: Blériot flew between continents; in science Einstein created the theory of relativity which changed physical conceptions; war changed the map; the Russian revolution reorganized the social order in several countries. In art, as in life, radical changes took place which brought Expressionism, Cubism, Futurism and a number of other experiments independent of politics and religion, but parallel to modern philosophy. Cubism will remain a document of the newly awakened spirit of the beginning of the mathematical and geometric twentieth century. I cooperated in creating it, together with a small group of artists, of which I was the youngest. When I arrived in Paris, this group was not organized as a unit. Only in 1910 was formed the nucleus called *Section d'Or*. It consisted of a group of artists working in various styles, not merely Cubism. Our greatest demonstration in Paris was in October, 1912, in a triumphant exhibition at the Hedelbert Gallery and afterwards in the gallery *La Boetie* in March, 1920, where I exhibited a large metal construction described by Ivan Goll (*Plate 193, Quot. 16*). In 1914 war disrupted our unity. After the war was over, conflicts began to brew among the group and resulted in the withdrawal of the Dadaists, because the painter Surville and I opposed the philosophical concepts of the Dadaists. In 1920 we again resumed our activity. I personally organized the exhibition of *Section d'Or* in Geneva, Rome and Brussels. Then this historic chapter was closed. *Section d'Or* was the most beautiful spark of creative energy and solidarity. These men laid the cornerstone of the new era in art. Some of them are gone, some are living, some are immortal.

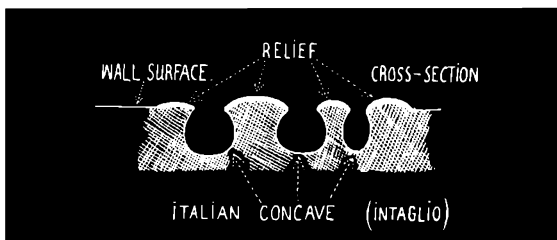
The revolutionary movement in art was created by an international group in Paris. This general movement evolved further and received the name *Ecole de Paris*. The members of the *Section d'Or* were Gleizes, Metzinger, Picabia, Marcel Duchamp, Le Fauconnier, Pierre Dumont, Alcide Le Beau, Jaques Villon, Kupka, Gris, Marie Laurencin, Leger, Delaunay, Picasso, André Lhote, Marcoussis, Surville, Ferat, Braque, de La Fresnaye, Duchamp-Villon and myself. The first writers and defenders of modern art were Guillaume Apollinaire in Paris and Herwarth Walden in Berlin.

**CONCAVE**

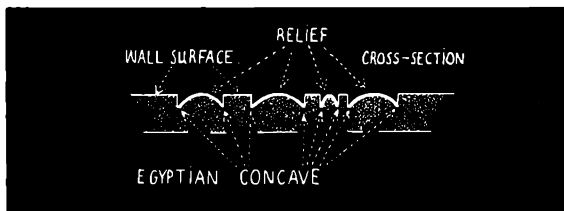
(PLATES 144-168)

The use of concave forms in sculpture is not as simple as it may seem, in spite of the fact that inversions of form in art have been known for centuries. They were limited to only three types: One is Italian intaglio, another Egyptian pressed-in relief, and the third is found in some Negro masks.

All three differ greatly from the concave forms which I introduced into modern sculpture in 1912. Let us now analyze all four methods. The intaglio, which is carved depths serving for the amplification of elevation in relief or any three-dimensional figures. In this medium the idea of the artist and the subject are expressed by elevated forms. The concave remains an accidental form with no symbolical meaning of its own. Thus the term "intaglio" meant any carved-in forms which are used to give the meaning exclusively to elevated forms.

*Diagram III.**Italian.*

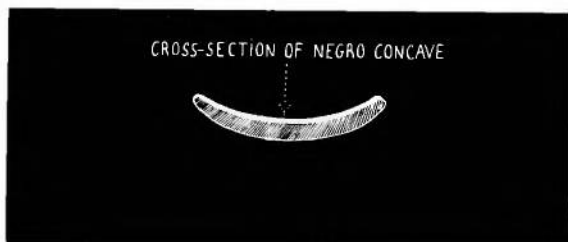
The Egyptian concave is a pressed-in relief used on flat surfaces of the walls of temples and sarcophagi. It differs from the Italian in method and optical effect. Egyptian concave may be compared to a reversed cup pressed into the flat clay. It will leave an imprint higher in the center and gradually deeper toward the edges. Between these cavities remains the flat surface of the walls.

*Diagram IV.**Egyptian.*

In the Egyptian concave wall decorations, the relief never extends over the surface of the wall, whereas Italian relief extends over the background.

Diagram V.

Negro.



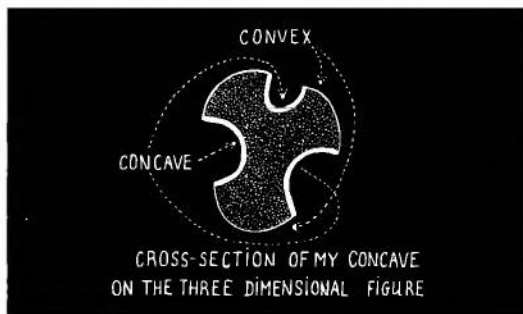
African Negro concave masks use an inverted form similar to the hollowness of a plate. Such concaves are merely of a decorative character and neither are they symbolically significant nor reciprocally rhythmically related to the relief form. Such concave becomes a background of a definite pattern with some elevated forms on it.

### NEW CONCAVE

In the year 1912, parallel to the modulation of space, I conceived the way to enrich form by introducing significant modulation of the concave. The modulation of the concave, its outlines and whole patterns become an integral part, symbolically as important as the pattern of the elevations. This method I applied to reliefs and to three-dimensional figures (*Plates 145, 147, 148*). As the result of many experiments, I obtained an entirely new and original type of sculpture with new esthetic, optical and spiritual expressions. The combining of positive and negative forms evolved into a new modern style. The following diagram indicates the use of concaves all around the figure. It is evident that this new concave symbolizes the absent form and thus has creative meaning. I have used it in sculpto-painting (*Plates 49, 50, 51, 52, 53, 57, 58, 59*) and around three-dimensional figures as well. Double concave is also possible, that is, concave within concave (*Plate 15*), and as rhythmical repetition. (*Quot. 6, 16, 19, 26, 28, 30-41, 48, 57, 66*).

Diagram VI.  
Refer to Plates  
149-151.

My concave.





In some cases in concave sculpture there is a certain geometrical character. It is due to the abrupt change of the round elevation or flatness into a deep concave form. Where the concavity abruptly begins, naturally there will be a sharp edge. (*Plates 144, 147*). A similar geometric sharpness may be at the edge of the modulated space. (*Plate 134*). In these cases, as well as in the sculpto-paintings, the geometric character should not be confused with geometrization in the Cubist style. In our case geometrization is the consequence of sculptural technique in the round or of the application of non-plastic material in sculpto-painting. This positively is not a dogmatic formula of Cubism, but an inevitable technical consequence. In some cases there is a gradual round joining of negative with positive forms with no geometrical character. There have been and still are some confusions concerning the geometric form and the dogmatic geometrization of Cubism. Some have believed that all that is geometric in art stems from Cubism. Such mistaken opinions in the words of some authorities may produce more confusion than clarity.

In order to explain the spiritual value of my concave, we must consider the psychological side of this new sculptural element. It is evident that in sculpture each point of the surface should have meaning and be related to millions of other points of the surface. Likewise, relief and concave are reciprocally integrated. It is exactly as in music; each note has its psychological significance while it is related to every other note and pause in the composition. (*Quot. 6, 15, 33*). So in my sculpture, all concaves have optical and psychological significance, while related to other relief parts. In describing optical effects, I should mention the following episode.

In 1927 I exhibited in the Denver Museum. A conservative Trustee, guided around the exhibition by Mr. Rönbeck, who was then Director, objected to the idea of concave sculpture. He pointed to my statue which was concave and said: "I prefer this statue with normal form, no concave riddles!" Mr. Rönbeck replied: "But this statue *is* concave!" The optical illusion is a consequence of the frontal light under which the concave and convex will have similar effects. The deepest and highest forms will have similar highlights in the center. Both forms will produce similar effects, especially on shiny surfaces (*Plate 160*).

The psychological significance of concaves in my sculpture derives from creative sources and provokes creative action. They are perceptible as symbols of the absent form and are subject to association and relativity. We cannot deny that in our psychological make-up the positive and the negative are of identical force and we merely apply them in different proportions according to our orientation and interest in a particular case. In our daily lives our "yes" and "no" are both centered around the same point of interest and used as positive or negative decisions according to our personal advantage. All positive and negative by the nature of polarity eventually become one. There is no concave form without a convex; there is no convex without a concave. Both elements are fused into one significant ensemble. In the creative process, as in life itself, the reality of the negative is a conceptual imprint of the absent positive. This is a polarity, a sort of equivalence of opposites, similar to the photographic negative on which light becomes shadow and shadow becomes light. However, the optical reversion is not the center of our interest because our aim is the creative action which begins from the

psychological and emotional involvement in a series analogous to the object, but not a direct presentation of the object.

It is not exactly the presence of a thing but rather the absence of it that becomes the cause and impulse for creative motivation. This process exists in nature as latent force and is the fundamental creative inducer of new organic life. Nature creates that which is not yet there. The apprehension and use of this principle by an individual may guide him to the understanding of many transcendental values of art and life.

In art, above all, psychological and creative conditions require us to avoid concreteness in order to deal with such abstract elements as symbol, association and relativity. This variety of creative psychological processes facilitates the establishment of multiple angles for the observation, understanding and judgment of both concreteness and transcendency.

After experimenting with forms serving as the substitute for remembered reality, I established a clear conception of the materiality of non-being form. This is not Utopia; it is one of the cardinal creative psychological conditions. (*Quot. 16, 26, 66*). In order to formulate more clearly such psychological elements of art, we analyze it as follows: The idea of the materiality of non-being does not always spring from the positive knowing of a particular but absent object. The idea might spring from such emotional or intellectual experiences which are only analogous to some characteristic of the absent object, but factually are from and proper to entirely different things. This becomes a parallelism and a process of association. Due to such laws of association or transmutation, one may find himself before an object never previously seen, and feel as though he were already long familiar with it. Some persons, in realizing such strange experiences, are inclined to believe that this phenomenon of already-having-seen stems from a previous ancestral existence, now reincarnated; but this may be only a reflection of something from personal experiences, a psycho-physiological mirage of the individual himself.

However, I fully accept the concept of inherited knowledge and memory, because this is one of the natural creative functions carried by the cells in the chromosomes and by the psyche. From the ancestral memory of the chromosomes entangled with the existing personal intuitive functions evolve diverse visions which were hidden in the dormant past of both the living individual and his ancestors. Besides the past, the nebulous future is also accessible to creative psycho-physiological activities, in which, as in a dream the things of the future may appear.

This is the privilege of those artists who in a creative state receive the revelation and power of prognostication.

The religious miracles and the visions are formed also from psychological and sensory tension developed from religious fanaticism and ecstasies. In part some scientific discoveries and works of art have also evolved from sources which are indirect to the subject but which are parallelly explored in order to reach and to fix that toward which individuals strive, but which is not yet attained. Such is the aggregative and constructive character of art which also flows from ancestral sources and extends into the future.

The reverse of this psychological action is also inevitable in art. We may call it divisional. The reverse consists of the dematerialization or division of the known object

into its characteristic elements, each separately associable with some different but known object; however, with no relation to the first known object. In other words, we apply our reaction to something different from that from which we have obtained it. Hence we use two kinds of association, one aggregative, the other divisional. It is by experiencing both of them that one may develop total creative ability expressed through the technique of construction. It is through my own working process and through the observation of life that I have found how much the above double process in art is the inevitable, fundamental and most functional creative law by which we fix the materiality of the non-existing. I found the confirmation of my conclusion also in the philosophy of Bergson. \* (*Quot. 61, 68*).

It should be pointed out that the materiality of the non-existent is indeed the most vital concept; but it is also a dangerously subtle creative element of art. Without a clear comprehension of it and without correct technical execution, it is easy to fall into absurdity. For instance, drilling meaningless holes into a statue or digging senseless cavities if they are not symbolical or associative, cannot serve as substitutes and become absurd. The piercing of a hole in a kidney-like shape is very far from the spiritual meaning of the symbolization of absent reality. The amorphous part of the canvas or the amorphous unspeaking masses are symbols of creative impotence rather than of creative power. Indeed, a mannerism or a toying with empty accidental happenings, or buffoonery, will never lift a work of art toward a spiritual quality.

The creative derivatives require a correctly adjusted aptitude and skill to operate with significant symbols of that which is not present. Spiritual and metaphysical equivalency, which makes space speak symbolically about a form which is not there, is an inevitable course in art and invention. On such a conceptional basis modern science also searches for that which is not yet materialized. Also important in creative education is not that which we already know, but that which we have not yet learned.

This conception of progress due to absence I gained and applied forty-five years ago by the modulation of concaves, space, transparency and reflections in my three-dimensional sculpture, constructions and sculpto-painting. *I concluded that the tendency toward the non-existing is a potent mover and an infinite impulse for advancement.* (*Quot. 16, 26, 66*).

## Chapter XIV

### SPACE

(Plates 169-181)

I have been looking among works of art and in the literature to find out what kind of idea and concept of space was developed before I began to model space in my sculpture in 1912. I found that the idea of space concerned rather depth in the paintings presented by perspective or by the value of color. This depth was sometimes called space. On some other occasions the term "space" was used to signify the distance between objects, painted or sculptured. The individual and symbolical meaning of the form of the space,

\* Bergson, Henri, *Creative Evolution*. Henry Holt & Co., New York, p. 274.

like the meaning of the forms of the material itself, was not taken into consideration and was never explored.

Traditionally there was a belief that sculpture begins where material touches space. Thus space was understood as a kind of frame around the mass. We may change the forms of solid volumes many times, but the actual existence of the outline of the forms, beyond which is the beginning of space, seems to be unavoidable.

Ignoring this tradition, I experimented, using the reverse idea and concluded that sculpture may begin where space is encircled by the material. (*Quot. 6, 16, 19, 26, 27, 30, 32-34, 37, 41, 44, 48, 54, 56, 57, 60, 61*). In such cases it is the material that becomes the frame around the area of space, having its own significance. To confirm the creative meaning of this method, we shall make a plaster mold from a vase. After the vase is removed this mold will contain the void which has the shape of the vase. In this case the absence of that which is known is encircled by matter and becomes precisely the shape of the space which means a vase.

Another example of the form of space guiding us toward creative psychological action may be illustrated in this way:

We place two identical vases a small distance apart. Between these two vases we will obtain a third vase formed by the empty space. The third vase is the negative empty imprint of the outline of the two real vases and a space becomes the meaning of "vase" made of space. When we purchased a vase it was for its materiality and practical use of the shape of its emptiness, but the third vase formed by the empty space between the two real ones remains a purely immaterial shape. With regard to such a psychological state the Chinese philosopher Lao-tse (604-531 B. C.) wrote:

*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.*

We see the utility of space in the window of the Gothic cathedral; but it is united with the highest spiritual activity, with the esthetics of the art of stained glass. The utility of space is also between the walls and columns of the Gothic cathedral, but it is united with the architecture and the technique. In art, the problem of space is spiritually no less important than the form of matter because it becomes a symbol. Not only man but animals can be conscious of the space they use. One spider molds with his web a tunnel-like space; another spider uses the geometric principle in stretching his web, rhythmically distributing the space between the threads.

The idea of the multiple forms of space is an eternal phenomenon used consciously or intuitively by all organic beings, each species doing so in its own way.

In ancient times, as today, sculptors were conscious of the form of space between the solid volumes of matter. But there are different reasons for the conscious application of the form of space. This can be seen in prehistoric Danish, Chinese, Persian, Australian aboriginal, or African Negro sculpture. (*Plate J, p. 57*).

Plate J.

Danish  
prehistoricPersian  
mediaevalChinese  
mediaeval

*The shape of the space in these ornaments is the result of rhythmical distribution of the volumes of the material. Space does not have its own symbolical meaning.*

Obviously these three different artists, in spite of living in different countries in different epochs, were equally conscious of the form of the space, but their consciousness did not attempt to use the form of the space as a symbol or as an associative center. The essence of their work of art remained in the forms of matter while the space arrangement remained merely as an inevitable compositional decorative element.

Nor did Greek sculptures attempt to explore that psychological direction which makes the form of space a symbol. In the Greek marble statue of Laocoön with his two sons being attacked by serpents, there are many shapes of the spaces between the volumes of the material. But the form of this space is accidental and has no meaning of its own, because it is an unavoidable consequence of a certain position of the significant volume of the carved material according to the subject. In this case the form of the space does not contain its own spiritual significance or symbol. The points of attraction and of significance remain only in the forms of the matter.

Now we shall speak of the new character and the new meaning in modeling the form of space, which I introduced in 1912. This psychological direction excludes a utilitarian, an accidental or a frivolous approach.

According to my experience, this concept of modeling the form of space is based primarily on symbolic, spiritual, associative and esthetic qualities. This becomes a creative process which may be compared with the psychological reconstruction of the absent object reposing in our memory. By its absence the object leaves its own form in our memory. It is the shape of the space that becomes the imprint of that which is not there and creatively reconstructs that which is in our memory. A meaningless pierced hole can never become a proper symbol. In art the shape of the empty space should be no less significant than the meaning of the shape of the solid matter. (*Quot. 6, 15, 16, 40, 48, 61*).

I again found confirmation of my ideas in the French philosopher Henri Bergson: "... object, once annihilated, leaves its place unoccupied; for by hypothesis it is a PLACE, that is, a void limited by precise outline, or, in other words, a kind of thing. . . ."

Through the modulation of space our consciousness participates in the creative proc-

ess because that which does not exist is recreated within us in the abstract form of space, and becomes a reality in our optical memory. With this conception I started the modulation of space. For me the non-existence of something known provoked the desire and impulse to transform the absent into reality. (*Quot. 16, 26, 66*). I believe that the whole biological evolution of the human being and the progress of civilization is based exclusively on this creative power of nature in producing that which is not yet there.

There is another psychological state in relation to the absent. It can be compared with the musical pause and can be explained as follows: Rhythm in music is possible only if the sound is significantly sequent to the silence, and silence is sequent to sound. Each musical phrase is formed from certain lengths of sound and the length of silences between the sound. Each has its own meaning, as has each word in a phrase. Silence thus speaks. In the Ninth Symphony of Beethoven, a long pause occurs twice and evokes mystery and tension. The use of silence and sound in a symphony is analogous to the use of the form of significant space and material in sculpture.

The significance of the form of the space and of the material should be derived from the artist's definite creative psychological state, in order to indicate a definite psychological creative direction to an observer. The lack of this makes the work insignificant.

The absence as well as the presence of anything is found in many aspects of our daily life. There is not only the practical, but also the spiritual origin from which they emerge. Their source may be associations, emotions or intellectual reactions. Our ordinary "yes" or "no" in relation to a definite matter can be compared to a positive or negative form or its material presence or absence. Psychologically and through the senses, the form of the material is of a positive category and is palpable, while the space is intangible, and in art is associated with the metaphysical realm and with abstract organization. The greatest achievement in sculpture is when both have symbolic meaning.

This was the problem which I solved after much experimentation at the beginning of the century. According to competent art historians, this has become a new consciousness in art and is now practiced by modern artists (*Quot. 6, 19, 37, 41, 46*).

In the beginning, in experimenting with the volumes of material in their relation to the volumes of space, I tried to combine them in different ways. I extended material forms from the center of the composition into space. (*Plates 169, 171*). In another experiment I encircled space with the material forms of two figures. (*Plate 172*). I also experimented with the parallel forms of material and of space similar to Plate 173. Many experiments I found unsatisfactory; they were analogous to those of Denmark, Persia and China. Or they were similar to the Laocoön and the form of the space had no symbolic meaning. In 1912 I succeeded in achieving my goal in the statue *Woman Walking* (*Plates 174, 175, 177*). (*Quot. 32, 41, 44, 48*). This was the beginning of the creative consciousness producing a form of space with symbolic meaning.

## Chapter XV

### REFLECTION

(Plates 182 - 195)

Our general conceptions of esthetics have developed parallel to the progress of civilization, with its philosophy, technical inventions and art. However, fundamentally the esthetic remains unchanged because it is a permanent phenomenon existing in nature and reflected in man and animal in their capacity for enjoyment or irritation. This phenomenon in man has become of a psycho-physiological and conceptional order, while in the animal it has remained only a mechanical process. Under favorable stimulus it has become the motivating force for our physical and psychological awakening, followed by reactions and expressions according to the mental or emotional character of the individual.

All our conceptions of esthetics, beauty or ugliness are also partly hereditary, but mostly are influenced by environment. However, the esthetic in the creative process by the individual is formed from a complex stock of his mental and physical experiences and particularly from an associative process. For instance, in eating some tasty fruit, its flavor may be associated with a color or with a sound, and eventually may be transferred and expressed in form. Thus the esthetic is here understood as a general physiological creative actuality, not as a concluded philosophical concept. In my application, the esthetic changes according to the scope of observation, knowledge, reaction, emotion, judgment and expression of some particular problem.

Modern creative art absorbs and uses all possible esthetic aspects of the contemporary era, and naturally expresses these in many different new ways. Recently developed techniques put at my disposal entirely *new materials* useful for the creation of the contemporary esthetic character of art; for instance, the reflecting surfaces of various highly polished metals may vitalize objects by dramatic contrasts. (*Quot. 6, 8, 9, 32, 35, 37, 39, 41, 49, 66*).

I experimented and obtained new esthetic effects by using the reflection of polished metals (*Plate 187*). Reflection enriches the effect of the object. It can multiply lines (*Plate 2*); it can amplify or reduce the effect of forms, color or line; it can transform shape according to the positions of the planes or the concave or convex bending of the reflecting metal (*Plate 193*). Reflections express depth (*Plate 189*) and space; they absorb the entire environment to which they are exposed (*Plate 195*); they magnify the brilliance of the color. Shiny surfaces of brass or black glass or copper change all reflected colors according to the tonality of the material in which they are reflected. The double effect of the real and of the reflected is useful for constructions (*Plate 194*). This peculiarity of reflections is most suitable to the creative tendency of contemporary art which rearranges reality by drawing forth its essence and expressing it in terms of relativity.

Let us analyze some of my experiments, which I began in 1914. In this work I used highly polished white metal bent as a semicircular background to form a niche. It reflects multiple colors painted on the back of the panels of the construction fixed in the center of the round base. In this case the negative bending of the background reflects patterns of colors and transforms the shape of the panels, drawing them toward the center of the niche. (*Plate 194*).

A contrary effect is achieved with the construction shown in *Plate 193*, described by Ivan Goll, *Quot. 16*. In this work, white shiny metal is bent in a positive manner as a relief. It projects reflections out of the center in a semicircle.

In a way there is a similarity in the effect of semicircular concave and convex bending of metals. Both reflect the environment they face, the concave in a concentrating manner, the convex in a distributing manner. What is reflected by the concave on the right side will be reflected by the convex on the left. I have used both the concave and the convex of shiny surfaces in constructions, sculpto-painting and three-dimensional sculpture (*Plate 195*).

In the work illustrated in *Plate 2*, a shiny stainless steel sheet is visible through the cut in the panel. It is bent in both convex and concave forms, similar to waves. In this work the metal also reflects the outline of the cut. The double outline of the cut is an integral part of the composition, an esthetic duality.

Reflection remains unexplored by contemporary artists in spite of the fact that it is a potent esthetic medium which may be developed into a new artistic language for the expression of the real as well as the intangible. *Plates 189 - 192* depict four views of a revolving construction with the panels reflected in each other.

## Chapter XVI

### MODULATION OF LIGHT AND TRANSPARENCY

(*Plates 196 - 204*)

Transparent crystal was carved a thousand years ago by Inca and Oriental sculptors. The inevitable refractions in the carved crystal distorted the precision of forms in three-dimensional sculpture. Beside refraction, the transparency of crystal makes visible the forms of the back and the front simultaneously. One overlaps the other and produces a confusion of design. In order to avoid refraction and to control the precision of forms, I design my work in transparent plexiglas, and apply entirely different principles than heretofore practiced for crystal. For my purpose I use a thick sheet of plexiglas and carved forms on both sides and adjust their interdependencies in order to obtain unity of form from both views. The three-dimensional character of the flat material I obtain either by actually twisting the planes of material or by designing and carving the figure in foreshortening or perspective. (*Plate 198*).

The facility of plexiglas to conduct electric light through an entire block is similar to a pipe conducting water. The source of the electric light is hidden in the base and projected upward through the material. Light from within the material is stopped only on the frosted part and produces the effect of a luminous design. The luminosity is amplified by contrasting lightless, unfrosted transparent patterns. (*Quot. 196 - 199*).

The conceived design requires high precision of nuances of brightness through its amplification or reduction. Light on the frosted parts may be on the concave, convex or flat forms. The transparent patterns may also be of different forms. Both are controlled esthetically, and reciprocally amplify their effect and significance. Their relationship is as



important for the composition as are rhythm, harmony and balance. (*Quot. 6, 12, 18, 32, 41, 43, 60, 62, 65*). The brightness of the sculptured lighted patterns depends upon the position of planes in relation to the source of the light projected up from within the base, and through the center of the statue. Indeed, the technical results in my carved plastic differ greatly from those in carved crystal. Plexiglas has revealed entirely new plastic possibilities and concepts in the medium of sculpture.

Plastic illuminated from within also produces an ethereal quality strongly felt in semi-darkness. Transparent plexiglas produces the effect of an esoteric substance, unlike wood or marble with their materiality of surface. Transparent plastic evokes the idea of abstraction rather than of the harsh positiveness of the surfaces of non-transparent materials.

I use plexiglas and lucite and new technical methods in order to model four elements: light, transparency, space and the concave. This brings a new esthetic expression. (*Plate 201*). (*Quot. 16, 18, 43, 66*). In my first experiment with transparency I used glass in the construction *Medrano*, 1912. (*Plate 63*).

## Chapter XVII

### LINE

(*Plates 205 - 224*)

It would seem that music is a more direct emotional factor than optical line. However, both spring from the same creative and orientational causes and are easily comparable and associable. The analogy is so strong that both may interpret one another (*Quot. 15*). A quietly flowing melody in music is associable with moderately bent linear curves (*Plate 220*). Pathos and heroic bravery in music are analogous to large dramatized, angular, geometrically arranged lines (*Plates 137, 138*).

There is a lyrical line in my style which may be compared to the long sound of one string on a certain Japanese instrument, called a *suma-koto*. Such a line is totally different from the nervous zigzag of Peruvian textile designs which are comparable to jazz music (*Plates 120, 121*). The complication of many twisted curves is so totally opposite to a straight line that the psycho-physiological reaction from both will inevitably conflict like a dissonance. The intermixture of straight and curved lines by contrast produces a very vital effect, just as dissonance vitalizes tone in music. (*Plates 137, 138*.)

In art, line as such is an instrument producing creative association in many different psychological directions. In the work of art it is knowledge and feeling that determine the choice and the effect of line, if not directly, then through association. Moreover, lines are used as conventional designs. For instance, the letters of the various alphabets, particularly the Chinese and Japanese, are not only symbols but also beautifully designed ornaments.

In sculpture very often the psychological and esthetic attraction arises from the outline where the shape of the space begins and matter is disregarded. In some cases, the opposite happens: psychological attraction is concentrated on the volume of the material surrounded by the outline and space is disregarded. (*Plate 196*.)

Creatively line seems to originate in the metaphysical realm, for beside serving an infinite number of optical purposes, it also gives psychological direction in the transcendental sphere. (*Quot. 13, 16, 17, 28, 50, 55-65*).

In a creative drawing, the more it deviates from naturalism, the more the inner action will take the place of the immobility. Now we should keep in mind that we must consider, not the mechanical, but the psychological and spiritual creative action within the artist and in an observer. Art by its nature consists of inner action and expresses it. This is often so complicated that naturalism cannot interpret it. In the creative process the rearranging of naturalistic lines into symbols is a psychological and sensory action. (*Plates 240, 241*).

## Chapter XVIII

### **MULTIPLE INTERPRETATIONS OF HEADS**

(PLATES 225-229)

As I have already mentioned, each subject and object may be represented in a thousand different ways without losing its characteristics. It depends on the artist's creative range. From naturalism through stylization and amplifications of character, also through semi-abstraction it is possible to reach the symbolization of the same subject in different ways. The personality of the artist is usually recognizable through the one, definite type of work he produces, but the use of multiple varied symbolic forms signifying the same object is far more complicated psychologically than one stereotyped interpretation of this object. This also concerns the making of portraits.

In the illustrations there are 131 human heads interpreted in many different ways. The pictures marked with a dot in the corner represent works in museums or private collections.

## Chapter XIX

### **PORTRAITS**

(PLATES 230-239)

In the previous chapters, much has been said which is related to portraiture.

In making a portrait, problems often occur: to transform nature into an analogous or symbolic form according to the character of the object or subject; and how much nature can be transformed and how much this transformation is acceptable to the sitter. The answers depend on the artist's idea of freedom and the sitter's conception of artistic interpretation. At this point arguments may start.

The extent of my transformation in portraiture may vary greatly, from naturalism (*Plate 239*) to abstraction (*Plates 194, 255*).

## Chapter XX

### DRAWING

(PLATES 240-262)

Drawing may fundamentally be classified in two types. One is a kind of registration or memorandum, or a project for a future work or study. Such a drawing is usually understood as a sketch with unfinished strokes and indefinite forms, which may stimulate the imagination. Of course, it may be elaborated with many details so that a layman may say there is nothing to add or to take off (*Plates 259, 260*).

In another kind of drawing, regardless of whether it is a sketch or a finished drawing, the essence remains in its transformative character, which evolves into a style expressive of the personality of the artist, through specific forms, lines, patterns and techniques.

## Chapter XXI

### SKETCHES

(PLATES 263-270)

There are periods when I do sculpture directly without a preliminary sketch. Spontaneity and directness give vital character to a work, particularly in constructions and in sculpto-painting. In these two media the effect of the light and shadows of real elevated forms becomes an integral esthetic element. The immediate addition of colors and their adjustment to modulated forms in direct and spontaneous creation is also vitally important. This is due to the fact that the intensity or neutrality of color depends on the power or character of the real form. On the other hand, instead of spontaneous, direct creation, I sometimes prepare flat preliminary color sketches adaptable to radical changes which would be impractical to make in direct carving or construction in hard materials.

There are also certain problems which must be realized before the final execution of a spontaneous work. There are periods of avalanches of ideas and feelings which must be fixed in a moment, before they dissolve in the course of life. Such rapid sketches in a matter of minutes must be brought before the eye in their multiple variation. (*Plates 263-270*). (*Those marked with arrows were done in sculpture.*) Indeed there are no rules, no conventions in the process and sometimes a preliminary sketch helps in the final production. Sometimes the spontaneity and directness of an executed work may show what should be developed in the next sketch.

The more rapidly sketches in clay or plasteline are done, the more vital will be the effect of form and texture. But it requires a great precision of touch. Rapidity of work in soft materials permits leaving some places in the statue almost untouched, but all parts should show creative essence. See *Plates 83, 96*, and the portraits of Mengelberg (*Plate 337*) and of Furtwaengler (*Plate 338*).

## Chapter XXII

## COLLAGE

(PLATES 271-274)

Grandmothers have often taught their grandchildren to make pictures with varicolored paper cut in different patterns and pasted onto a background. The sharp outlines of the patterns produce striking effects. This seemingly naive game, in the hands of an artist, becomes a highly esthetic and spiritual work of art. There is some similarity between collage and the great Oriental art of inlay of different materials cut in different patterns and arranged to become a beautiful object. This fine art of incrustation we find even in ancient Egyptian crafts. The art of inlay was practiced and survived for centuries in the Far and Near East where it still flourishes.

Early in my career, particularly in the beginning of the second decade of this century, as a result of my creative evolution, I experienced changes in my conception of the methods and foundations of art. My new conceptions required new materials, such as sheets of glass, of metal and wooden boards. The discovery of new techniques to handle the esthetic of these materials was inevitable, and automatically I began to experiment with patterns (*Plate 271*) as I speculated on new problems and techniques. (*Quot. 51*).

I found that technically collage is the most adequate medium for the spontaneous sketchy arrangement of compositions. In spite of the subject matter, the abstract element in the work of art appears inevitable, because the metaphysical side of art can be expressed more effectively through symbolic abstraction. Abstraction cannot exclude harmony, balance and rhythm, for without these abstraction becomes total emptiness. Technically these three elements are more easily and quickly obtained by arranging or rearranging patterns of cut colored paper than by painting, particularly in spontaneous sketches. Beside technical facility, the natural quality of different materials adds a much more vital effect to the collage than would an ordinary painted pattern in colors. I was particularly preoccupied with the relief collage (*Plates 41, 42*).

From 1912, in my sculpto-painting and construction, I used the principle of collage but attached patterns of flat materials in different diagonal positions in relation to the background and interrelated them with the round elevations of bent sheets of metal. Thus I obtained vital effects of natural lights and shadows (*Plates 64, 74*). I also bent wire to outline the shape of space (*Plate 63*).

It should be emphasized that my sculpto-painting and constructions are derived from ancient inlays; but because I have more complex problems which are insoluble by the flatness of inlay or of ordinary collage, I have been obliged to arrange my planes in such a way so that they are almost detached from the background and extend into space.

However, the collage as it was developed in the second decade of this century by other artists, I found usable only as a preliminary sketch, from which I constructed a cardboard model and used it as a pattern for cutting the final material. By combining different materials I thus produced objects of new esthetic-stylistic quality, containing space, the concave, transparency, a variety of textures, colors and forms. This method of assembling different materials, considering their textural quality and the effectiveness

of their nature in significant order, resulted in a method now known as Constructivism. (*Quot. 46, 58*). In sculpto-painting, flat patterns overlap, one layer over another, to produce depth, and this becomes an element of perspective (*Plates 49, 52, 57*).

## Chapter XXIII

### PAINTING

(PLATES 275-289)

In making paintings I cannot avoid expressing three-dimensionality by amplifying light and shadows on the conceived forms. I often express depth also by contrasting color values, by texture and by overlapping patterns. My painting is sculptural, even in cases where I use geometric patterns. I do not flatten them on the surface of the canvas, but try to obtain the effect of depth by perpendicular positions of planes in relation to the canvas. (*Plate 289*). I often do painting as a sketch for sculpture, construction or sculpto-painting, and sometimes I paint from my sculptures. (*Plates 13, 276-280*).

## Chapter XXIV

### ARCHIPENTURA

#### REAL MOTION IN PAINTING

(PLATES 290-292)

(DIAGRAM VI1)

This invention was dedicated to Thomas Edison and Albert Einstein.

Since 1912 in Paris, I have endeavored to record the actual movement in a work of art, and with this object in view I executed the animated construction entitled *Medrano* (*Plate 63*). These attempts, however, did not bring the desired effect. I again occupied myself with the same idea in 1922 in Berlin, under the influence of the Einstein theory of relativity. But it was not until 1924 in New York that I succeeded, after numerous technical experiments, in accomplishing my object. I invented a new pictorial method for the execution of real motion on the surface of pictures, and a special apparatus for their demonstration.

Archipentura is a machine, conceived to produce the illusion of the motion of a painted subject, analogous to slow motion in the cinema. I designed, built and patented this machine in 1928 in the United States. Descriptions of this invention appeared in the press, and some of the authors mistakenly used the word "Archipentura" for all my production in art, including sculpture, painting, drawing and prints, without specifying that this name referred exclusively to this machine.

This machine has a box-like shape. Two opposite sides of it are three feet by seven feet. Each of these sides consists of 110 narrow metallic strips, three feet long and one-half inch thick. The strips are installed one on top of another, similar to a Venetian blind.

These two sides become the panels for the display of paintings. They are about two feet from each other, and 110 pieces of strong canvas, running horizontally, encircle two oppositely fixed strips. Both ends of the canvases are fastened in the central frame located between two display panels (*Plate 290*). By mechanically moving the central frame, all 110 canvases simultaneously slide over all the metallic strips, making both panels gradually change their entire surface on which an object is painted. A new portion of specially painted canvas constantly appears. This produces the effect of true motion. A patented method of painting (*Diagram VIII*) is used to obtain motion. An electrical mechanism in the bottom of the apparatus moves the central frame back and forth, and thousands of consecutive painted fragments appear on the surface to form a total picture. It is not the subject matter, but the changes which become the essence and lie at the origin of this invention. This machine was exhibited in 1928 in the Anderson Gallery in New York and in the New School For Social Research.

#### LIFE AND PAINTING

There are three fundamental concepts of the reflection of life in art. One supposes that life in the art of painting consists in fixing that which the eye sees. Another declares that fixing the emotions on the canvas expresses life. The third theory holds that life in art consists in the fixation of the painter's logical conclusions which occur in the artist's celebration.

I point out the new concept which does not exclude the preceding ones, but adds to painting concrete energy, real motion. And since energy is life itself, Archipentura may, with justification, be termed "living painting."

#### INTERPRETATION

Archipentura gives the entire spectacle of actual movements and utilizes it as a means of interpretation of such manifestations of life as are intimately connected with the passage of time and changes of forms and of space. It does so in such a manner that movement in Archipentura appears as an element of interpretation as well as of creation in general. It does not present merely an object, as in static painting.

#### MOVEMENT

Movement is a subtle language. It happens that entire races have their own particular movements. By movement we recognize the finest shades of character, education, sense, desires, intelligence and individuality in man and in certain particulars in the animal. We notice an endless variety of movement in different materials — light and heavy; of variable elasticity, according to the character of their displacement; in liquids, varying according to their consistency and density, their quantity and their displacements; in machines, in plants and in all nature. Behind all these movements there is hidden an infinitely rich material which may be utilized in Archipentura, just as the artist employs an innumerable quantity of shades of color. Archipentura is capable of painting the character of all movements.

Uncontrolled, senseless swing is as empty as the phrase written backwards. It is not only the rhythm of the movement that produces psychological reaction, but it is the

actual change of one aspect into another that should contain spiritual character, both creatively and esthetically significant. In my statue in Kansas City, I used the motion of the sun, changing patterns of the lighted areas and those of shadows (*Plate 188*).

In the revolving statue it is the contrary; the effect of the changes of pattern occurs due to the revolution of the statue itself. (*Plates 189-192*).

#### TIME

The amount of time and the velocity permit us to take account of the character and sense of a given movement. In Archipentura the measure of time and velocity are established according to the painted movement of the object; and their proportions represented on the changing canvas give us an idea of the object. Archipentura possesses the means of representing on the canvas concrete variations of duration and velocity and is, owing to this fact, connected with time and space. Up to the present time, music alone has utilized time as an element of creation. Archipentura is a new form of art which uses time and space. Archipentura thus "paints time."

#### SPACE

Archipentura utilizes space as an element of creation. It is evident that Archipentura also does not exclude the principles and conceptions of immobility as in static painting; for example, the rhythm of composition, the equivalence of distance between separate spots of colors, lines and forms.

It is true that one recognizes things by comparison. But comparison is possible only by the simultaneous presence of several things. Archipentura offers the possibility of representing, in the same point of space, consecutively different objects, movements, transformations and displacements. Due to these consecutive appearances, comparison is possible. And by these comparisons, one may produce such effects and call forth such impressions as would be entirely impossible in static painting. Archipentura appears as a new form of art reproducing changes of space and of material.

The Einstein theory has had the greatest influence on my invention, not from the scientific side, but because the ideas set forth by Einstein are indisputably in accord with creation in general. I see in creation, as well as in the theory of relativity, the expression and the reunion of such psychological states as may be rediscovered in processes of comparison, supposition, association and in the idea of infinity. Changes and movements, calling forth a series of psychological processes, may be either emotional or intellectual.

Archipentura, like art in general, has no direct tie with the Einstein theory, but it is capable of expressing things of a higher order, things which, from certain aspects, undoubtedly are similar to the theory of relativity since they are four-dimensional. (*Quot. 5, Plate 291*).

## PLATES



# POLYCHROME

**PLATES 1-38**

**TEXT CHAPTER VIII, PAGE 44**



**1** **ARCHITECTURAL FIGURE, 1937.**  
Wood, polychrome, 36 1/2" H. Perls Galleries,  
New York.



**2 OCEANIC MADONNA, 1957.**  
Wood, metal, mother of pearl  
mosaic; 7'5" x 23".



**3 CARROUSEL PIERROT, 1913. profile.**  
Plaster, 23 1/2" H. Formerly collection Magnelli, Florence. Now private collection, Paris.



4 CARROUSEL PIERROT, 1913.  
Plaster, 23 1/2" H. Formerly collection Mag-  
nelli, Florence. Now private collection, Paris.



5 **PIERROT, 1942.**  
Terra cotta, 25" H. Private  
collection, Darmstadt, Germany.



**6 SEATED FIGURE, 1913.**  
(Cubist Period.) (Geometric, Concave.)  
Bronze, 20" H.



**7 CLEOPATRA, 1957.**  
Wood, bakelite, polychrome, 38" x 84".  
Perls Galleries, New York.



**8 RED, 1957.**  
Wood, bakelite, 36" x 48".  
Perls Galleries, New York.





**9 OBJECTS ON THE TABLE, 1957.**  
Wood, Polychrome, 25" x 17".  
Perls Galleries, New York.



**10 BALLERINA, 1957.**  
Bronze, polychrome, 16" H.  
Private collection, Hartford, Conn.



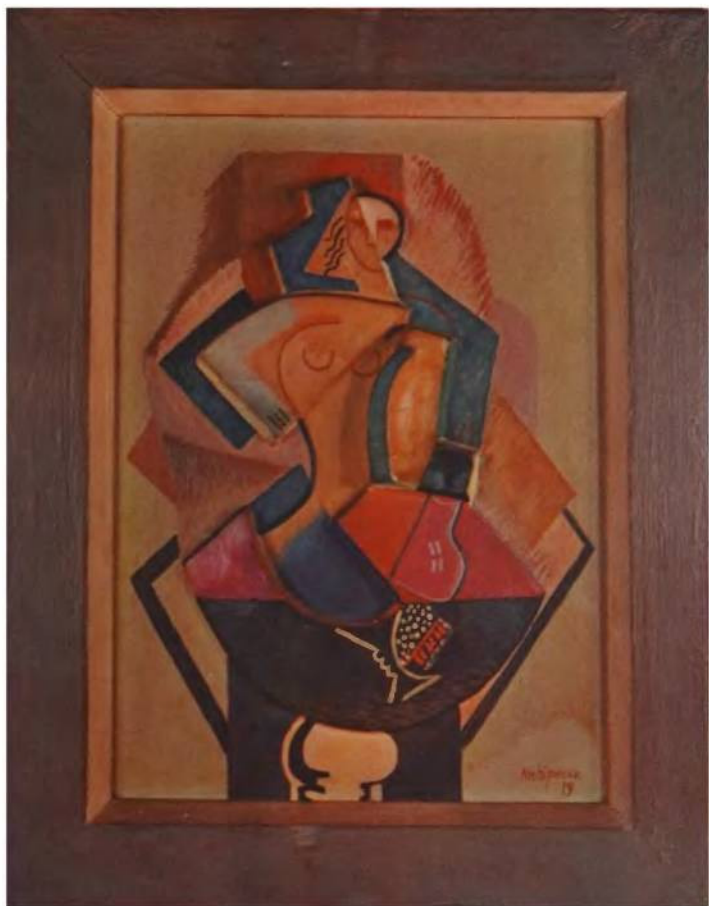
**11 ORANGE AND BLACK, 1957.**  
Relief, wood, metal, Bakelite  
25" x 48".



**12 BIRTH OF VENUS, 1954.**  
Bronze, marble and turquoise, 13" H.  
Private collection, New York;  
also Connecticut.



13 **FIGURE, 1938.**  
Oil, 22" x 26", painted  
from a sculpto-painting of 1911.



**14 STANDING WOMAN AND STILL LIFE, 1919.**

Sculpto-painting, papier-mache, wood, approx.  
12" x 16". Private collection, London.



15 **CONCAVE WITHIN CONCAVE, 1938.**  
Red ferro colto, 33 1/2" H. (Polished.) Painted  
middle section is double concave form.



16 MEDRANO II, 1914.  
Construction in wood, metal, glass, 49 1/2" H.  
Formerly collection Magnelli, Florence. Now  
S. Guggenheim Museum, New York.



17 HEAD, 1936.  
Terra cotta, 17" H. (Concave.)

18 HEAD, 1935.  
with painted bronze, 22" H.  
Terra cotta partly metalized



**19 WALKING SOLDIER, 1917.**  
Wood; 46" high; small plaster  
in the Tel Aviv Museum.



20 JOSEPHINE BONAPARTE. 1935.  
Wood, polychrome, 51" H.

21 HINDU PRINCESS, 1954.  
Terra cotta, 52" H.  
Wood, 1957.





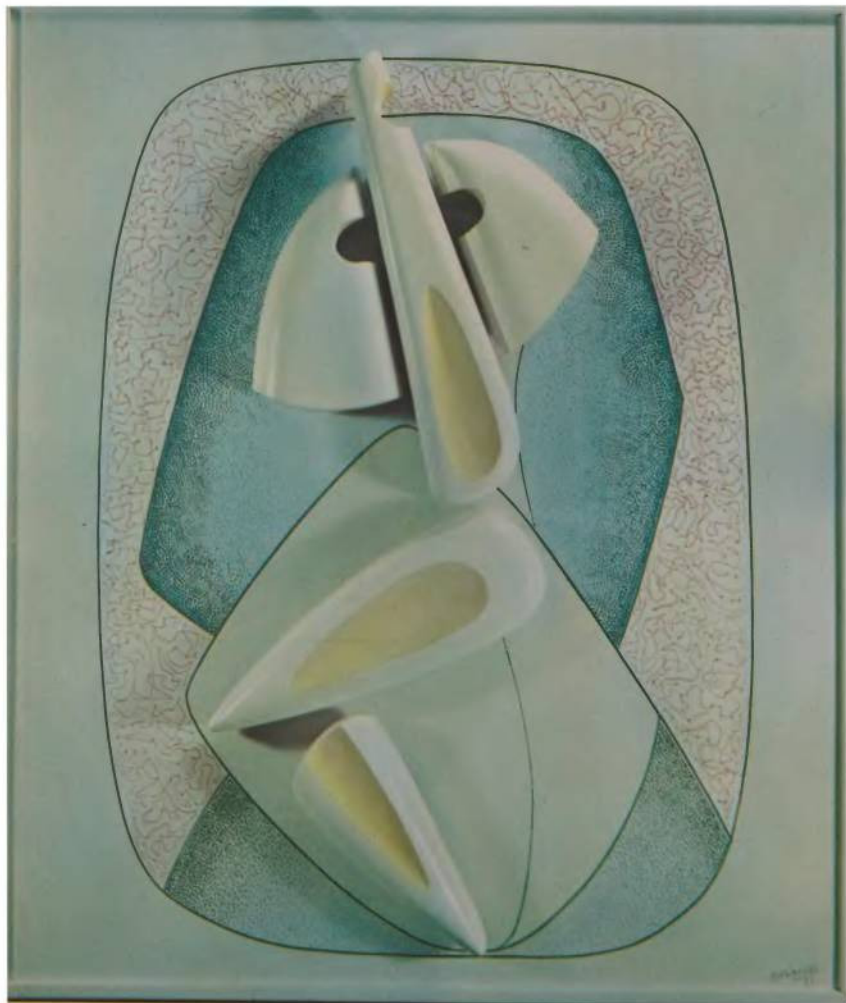
**22** **FIGURE, 1957.**  
Terra cotta, polychrome, 21" H.



**23 DUALISM, 1954.**  
Terra cotta polychrome, 23" H.



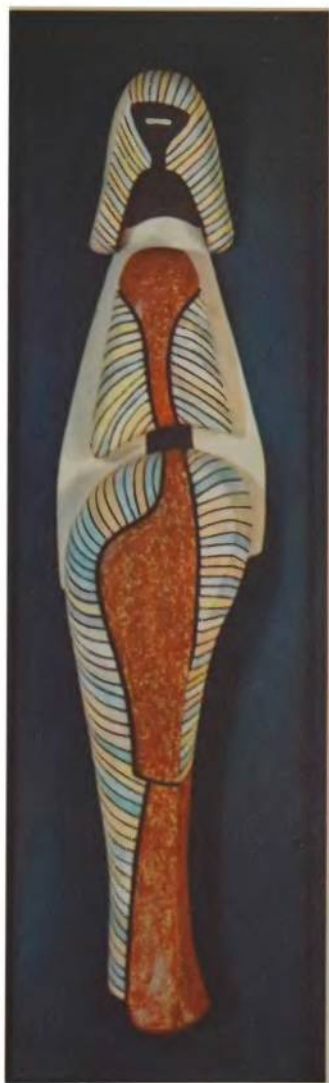
24 QUEEN, 1954.  
Wood, 36" H.



25 WHITE, 1957.  
Wood, bakelite, 37" x 43". Perls Galleries,  
New York.



**26 ARABIAN, 1936.**  
Terra cotta; also in aluminum, 26" H.  
Private collections.



**27 EGYPTIAN MOTIF, 1952.**  
Terra cotta, painted, on wood, 57" H.



28 YELLOW AND BLACK, 1938.  
Terra-cotta. 20" H.

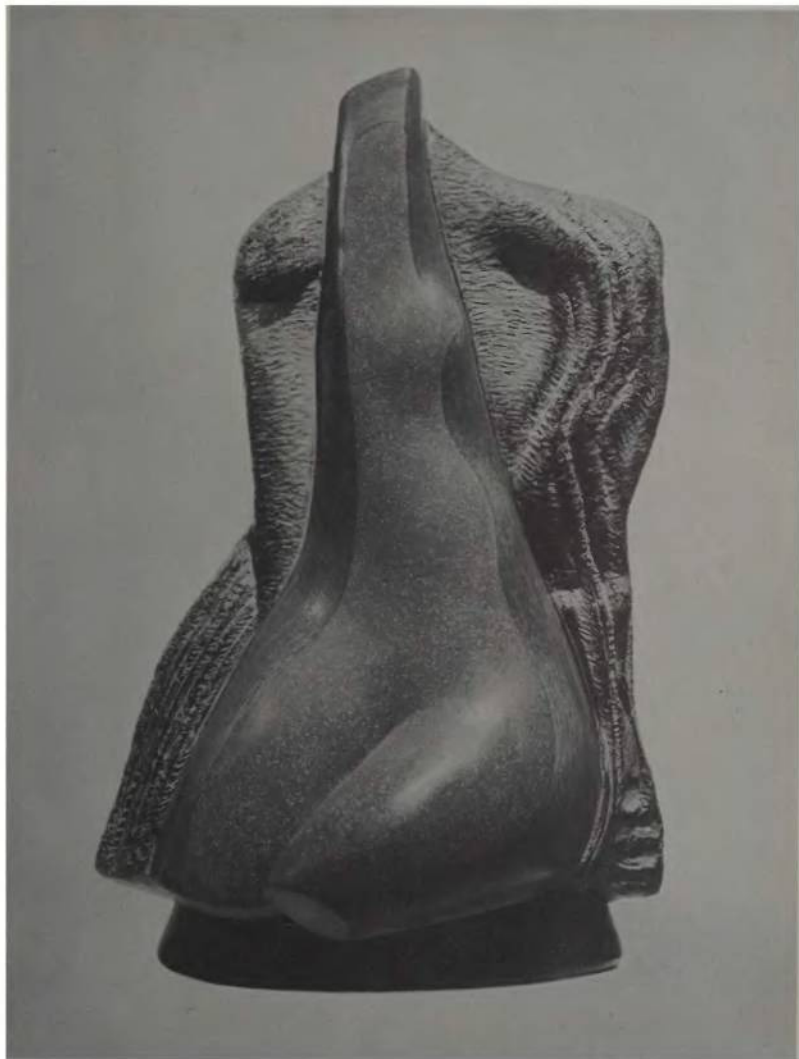


29 RECLINING, 1922.  
Bronze 18" H. Private  
collection, N. Y.

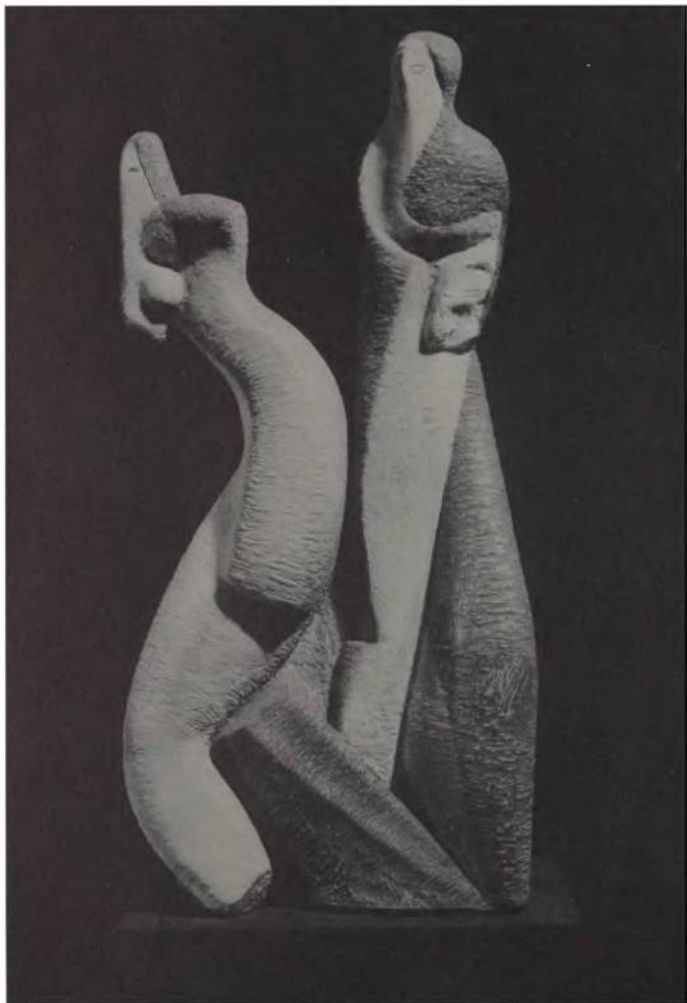


**30 SEATED FIGURE, 1938.**  
Terra cotta, polychrome, 27" H.





**31 SEATED FIGURE, 1936.**  
Terra cotta, polychrome, 14" H.



32 TWO FIGURES, 1936.  
Terra cotta, polychrome, 24" H.  
University of Minneapolis.



**33 LEANING, 1944.**  
Terra cotta, polychrome, 20" H.  
Private collection, Yonkers, N. Y.



**34 MEDITATION, 1938.**  
Terra cotta, inlay, 21" H.  
Private collection, New York.



**35 WOMAN WITH FAN, 1917.**  
Terra cotta, polychrome, 9" H.  
Private collection, Austria.



**36 STATUETTE, 1916.**  
Terra cotta, polychrome, 18" H.  
Private collection, Germany.



**37 STANDING VERTICAL, 1935.**  
Wood, polychrome, 43" H.



**38 STATUETTE, 1915.**  
Terra cotta, polychrome, 24" H.  
Tel Aviv Museum.

# SCULPTO-PAINTING

**PLATES 39-62**

**TEXT CHAPTER VII, PAGE 40**



**39 BATHER, 1917.**

Papier-mâché, painted, approx. 18" H.  
Formerly G. Falk collection, Geneva.





**40 BATHER, 1915.**

Metal, wood, painting, pencil, approx. 14" x 22". Philadelphia Museum, formerly W. Arensberg collection, Hollywood.



**41 IN THE CAFE, 1915.**  
Wood, painted. Private  
collection, Germany.



**42 STILL LIFE ON ROUND TABLE, 1916.**  
Wood, collage. Private collection, Germany.



**43 WOMAN BEFORE FOLDING MIRROR, 1916.**  
 Papier-mâché, painted, 18" H.



**44 OVAL MIRROR ON TABLE REFLECTING  
 WOMAN HOLDING SMALL MIRROR, 1917.**  
 Papier-mâché, approx. 32" H. (destroyed)



**45** **STANDING WOMAN, 1919.**  
Papier-mâché on wood, painted. Phillips Gallery, Washington, formerly Katherine S. Dreier collection.



46 **STILL LIFE, 1920.**  
Papier-mâché on wood, painted. Yale University Art Gallery, Katherine S. Dreier bequest.



**47 IN THE BOUDOIR, 1915.**  
Wood, metal, collage, painted, approx. 12" x  
18", Philadelphia Museum of Art, formerly Dr.  
Christian Brinton collection.



**48 WOMAN IN ROOM, 1917.**  
Wood, painted. Approx. 12" x 20".  
Tel Aviv Museum.

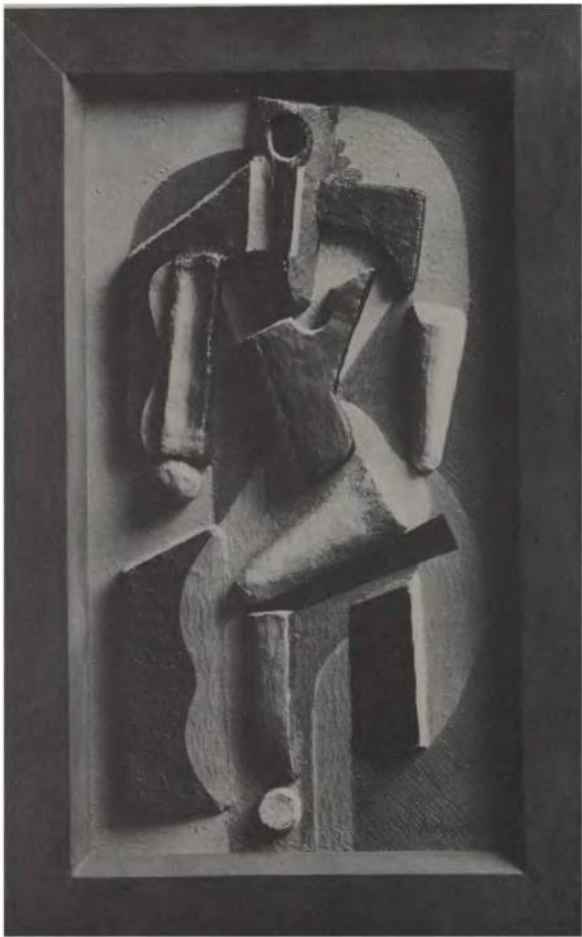


49 **STILL LIFE, 1918.**  
Papier-mâché on wood,  
painted, approx. 14" x 18".





50 **STANDING WOMAN, 1920.**  
Papier-mâché on wood, painted, 18" x 20".



**51 SEATED WOMAN, 1919.**  
Papier-mâché on wood, 14" x 26".  
Private collection, Germany.



**52 STILL LIFE, 1920.**

Papier-mâché on wood, painted, approx. 12"  
x 16". Formerly G. Falk collection, Geneva.



**53** **FIGURE, 1920.**  
Papier-mâché on wood, approx. 16" x 20".  
Formerly Herwarth Walden collection, Berlin.



54 OVAL FIGURE, 1957.  
Wood, bakelite, 43" x 37".  
Perls Galleries, New York.



**55** **FIGURE, 1915.**  
Papier-mâché, metal, wood, painted, approx.  
7" x 12". Private collection, Germany.



**56 WOMAN POWDERING FACE, 1916.**  
Wood, metal, painted approx. 22" x 34".  
Tel Aviv Museum formerly G. Falk collection,  
Geneva.



**57 WOMAN, 1920.**  
Papier-mâché on wood, approx.  
16" x 20". Private collection, Berlin.



**58 WATER JUG AND GLASS ON TABLE, 1920.**  
Papier-mâché on wood, approx. 18" x 19".



**59 PITCHER, 1921.**  
 Papier-mâché on wood  
 approx. 16" x 18".

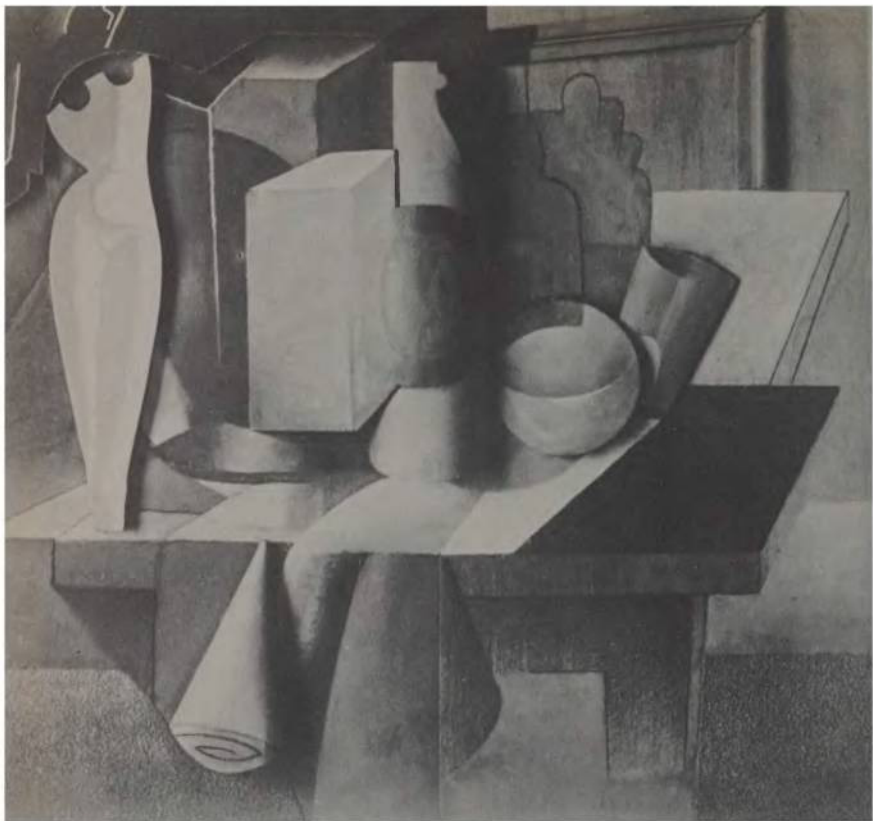


**60 WOMAN WITH HAT, 1916.**  
 Papier-mâché on wood, approx.  
 14" x 20". Formerly Gollz Coll., Munich.





**61 VASE WITH FLOWER, 1919.**  
Papier-mâché on wood, approx. 14" x 18".  
Private collection, London.



**62** STILL LIFE, 1915.  
Wood, approx. 17" x 21".  
Private collection, London.

# CONSTRUCTIONS

**PLATES 63-74**

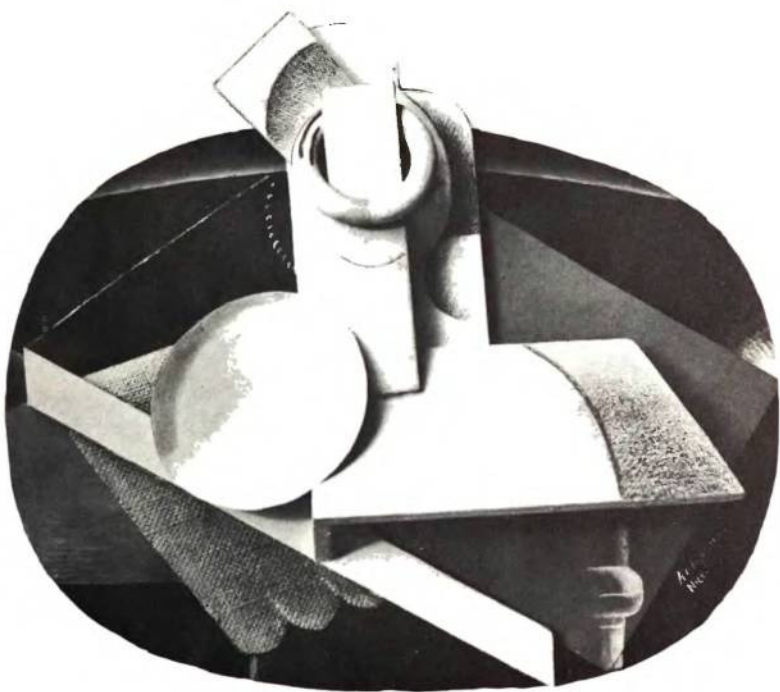
**TEXT CHAPTER IX, PAGE 46**



**63 MEDRANO I (JUGGLER), 1912.**

Three-dimensional construction in wood, glass, metal wire, painted, 38" H.

First exhibited, Budapest, 1913. This was first three-dimensional construction introduced in modern art. Wire is used to outline a space symbolizing shoulder. On opposite side a piece of glass is suspended from a horizontal wooden strip. On the glass a disc is painted symbolizing a breast. Diagonal position of arm holding ball is movable. The three discs and balls symbolize movements of juggler. The figure is kneeling. MEDRANO II is reproduced in color (Pl. 16).



**64 HEAD AND STILL LIFE, 1916.**  
Relief construction. Wood,  
metal, canvas, painted, 15" H.



**65** **WOMAN WITH FAN, 1914.**  
High relief construction in wood, glass, metal,  
canvas, painted, approx. 22" x 34". Formerly  
G. Falk collection, Geneva, Switzerland.



**66 BLACK, WHITE, RED, 1957.**  
Wood, metal, 68" H.



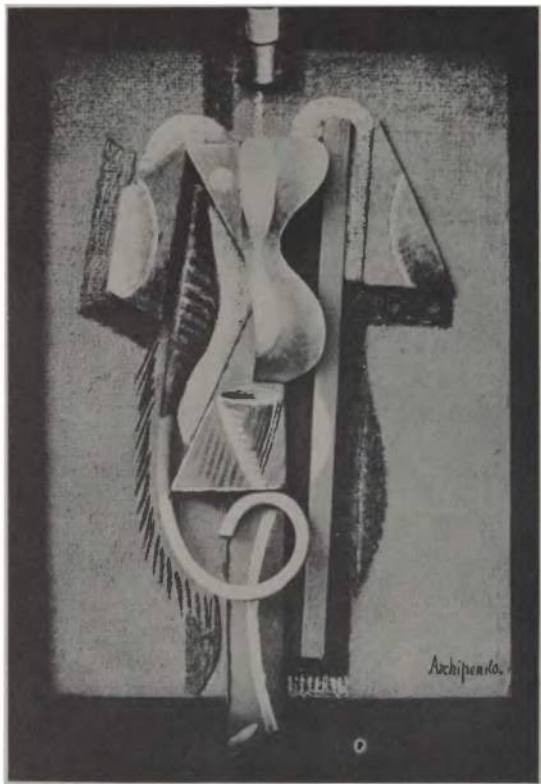
**67** **STANDING WOMAN, 1918.**  
Relief construction in wood,  
painted, 18" x 22". Tel Aviv Museum.





**68 WOMAN IN CHAIR, 1916.**

Metal, wood, painted, 18" x 22". Formerly  
collection G. Folk, Geneva, Switzerland.



**69 WOMAN, 1919.**

Relief construction, wood, metal  
wire, painted, approx. 12" x 16".



**70 WOMAN IN ARM CHAIR, 1918.**  
Wood, metal, painted, 18" x 26".  
Tel. Aviv Museum.



71 **TWO WOMEN, 1920.**  
High relief construction  
in wood, metal, painted. 5" H.



**72 WOMAN, 1923.**

Relief construction in wood, copper, brass, new silver, painted, approx. 55" H. Yale University Art Gallery, formerly Katherine S. Dreier collection.



**73 VENUS, 1954.**  
Relief construction, 6' H. Wood,  
mother-of-pearl, mosaic.



**74 STANDING FIGURE, 1917.**  
Relief construction, Wood, metal, polychrome,  
15" x 45". Private collection, Italy.

# THREE-DIMENSIONAL SCULPTURE

**PLATES 75-134**

**TEXT CHAPTER X, PAGE 47**

19

## WORKS IN THE TEL AVIV MUSEUM



**75** During World War II these works were sent by a German collector to the Tel Aviv Museum for temporary conservation. After the war they were moved to London





**76** **NEGRO DANCER, 1911.**  
Bronze, 18" H. Private collection.

**77** **RECLINING, 1911.**  
Bronze, chromium plated. Formerly Marie Laurencin collection. Replica in Tel Aviv Museum.



**78 SKETCH FOR CEILING, 1910.**  
Plaster, 30" x 30".  
Private collection, Germany.



**79 REPOSE, 1910.**  
Marble, 14" H. Essen  
Museum, Germany.



**80** **TORSO, 1909.**  
Plaster, approx. 50" H.



**81** **NEGRESS, 1910.**  
Cement, aprox. 17" H. |  
Private collection, Germany.



**82 WOMAN AND CHILD, 1909.**  
Plaster, 40" H. (destroyed).



**83 GROUP, 1933.**  
Terra cotta, 16" H.



**84 COMPOSITION WITH TWO FIGURES, 1912.**  
Plaster, approx. 14". Private collection,  
Germany.



**85 THE KISS, 1910.**  
Plaster, approx. 48" H.



**86 BABY, 1909.**  
Cement, aprox. 20" H.  
Private collection, Germany.



**87 WOMAN, 1909.**  
Stone, 21" H. Private  
collection, Berlin.



**88 FLYING, 1957.**  
Bronze, 12" H. Perls  
Galleries, New York.



**89 WOMAN IN FUR, 1954.**  
Bronze, 13" H.



**90 BATHER, 1912.**  
Cement, approx. 40" H. Formerly collection of  
Herwarth Walden, Berlin.



**91 GIRL, 1935.**  
Terra cotta metalized with bronze,  
approx. 28". Private collection, Chicago.



92 WALKING, 1925.  
Bronze, 22" H.





**93 YOUNG GIRL, 1926.**  
Bronze, approx. 30" H.  
Private collection, New York.



**94 DIANA, 1925.**  
Bronze, approx. 23" H.  
Private collection, New York.



**95 WOUNDED, 1925.**  
Bronze, 10" H.  
Private collection, Hollywood.



**96 KNEELING, 1930.**  
Bronze on marble, 15" x 24". Miami Museum,  
Perts Galleries, also private collection, New  
York.



**97 MELANCHOLY, 1931.**  
Lead, 10" H.



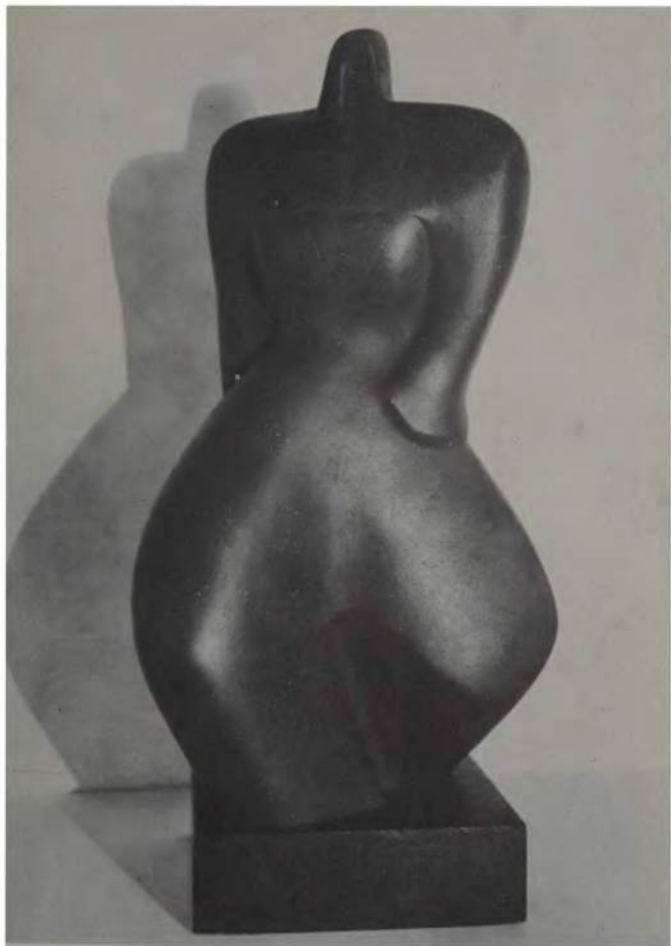
**98 SEATED FIGURE, 1909.**  
Bronze, 22" H. Museum of Modern Art,  
Stockholm, Sweden.



**99 MA MEDITATION, 1935.**  
Terra cotta, metalized with bronze, 12 H.  
Private collection, Jersey City, N. J.



**100 HEROICA, 1933.**  
Terra cotta, approx. 16" H.  
Private collection, Montreal.



101 OLD DUTCH FISHERMAN, 1942.  
Blue terra cotta, 16" H.



102 FAMILY LIFE, 1912.

Plaster, 6' H. Exhibited in 1913 in Armory Show, New York. Destroyed in World War I in Paris.



103 SALOMÉ, 1910.

Cement, 3' H. Exhibited 1913 Armory Show, New York. Private collection, Paris.



104 FAMILY LIFE, 1935.

Terra cotta (fragment) 18  
Second version.



105 Postcard announcing Armory Show, 1 N.Y., often reproduced as documentary material in connection with the introduction of America of modern European Art.



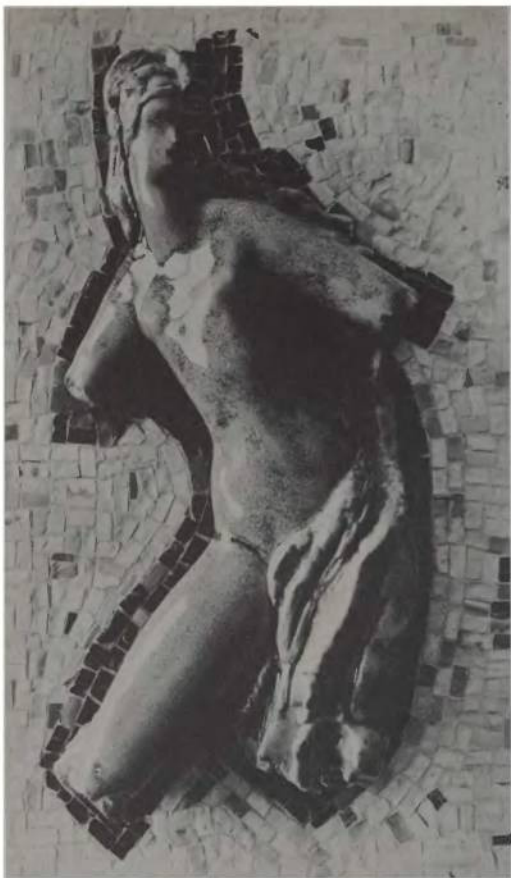
106 SUZANNE, 1909.  
Stone, approx. 18" H. Pasadena  
Museum of Art, California.



107 **GROUP, 1933.**  
Polished terra cotta, approx. 20" H.  
Edwards collection, New York



**108 SEATED FIGURE, 1936.**  
Terra cotta, approx. 36" H.  
Private collection, New York.



**109 ROSE TORSO, 1928.**

Ceramic on mosaic background, approx. 14" x 23". Formerly collection of Josef Van Sternberg, Hollywood.





**110 MA MEDITATION, 1932.**

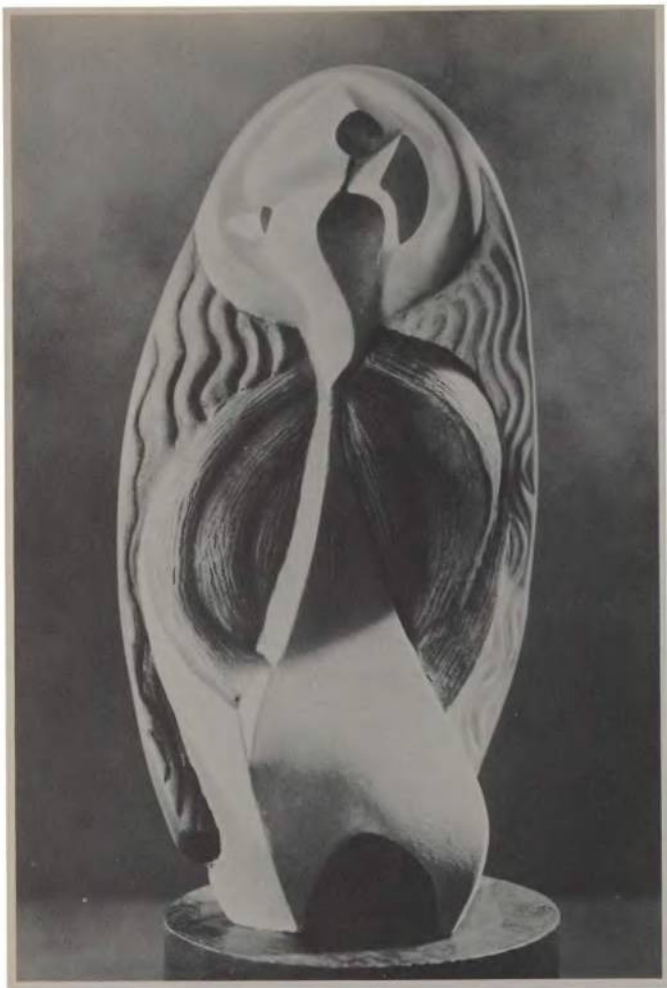
Bronze.  
Ukrainian Museum, Lwow.  
Second version: private  
collection, Jersey City, N. J.



111 SEATED, BLACK, 1936.  
Belgian black marble, 21 1/2".  
Private collection, New York.



112 **BLACK SEATED TORSO, 1909.**  
Bronze, 12" H. Private collection, New York.



113 SCHEHERAZADE, 1954.  
Bronze, 13" H.



114 DANCER, 1957.  
Bronze, 14" H. Perls Galleries, New York.



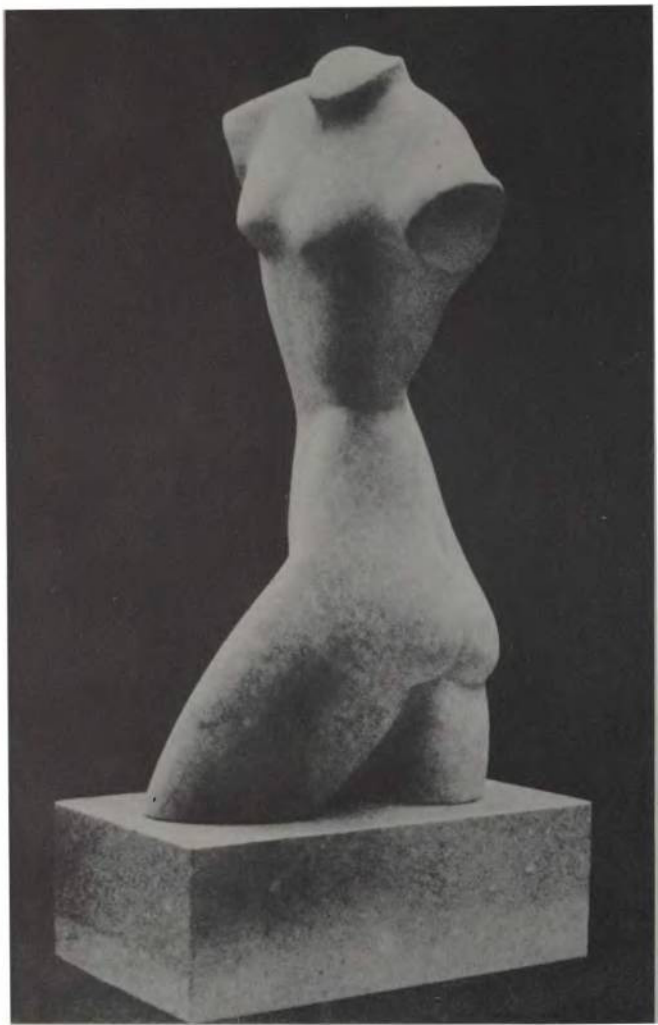
115 SEATED, 1935.  
Marble, approx. 23" H.  
Private collection, New York.



**116 DIAGONAL TORSO, 1937.**  
 Polished terra-cotta, 26" long.  
 Private collection, Wilmington, Del.



**117 RECLINING TORSO, 1922.**  
 Ceramic, Brooklyn Museum.  
 Also private collection, New York.



**118** TURNING TORSO, 1922.  
Marble, 19" H.  
Philadelphia Museum.



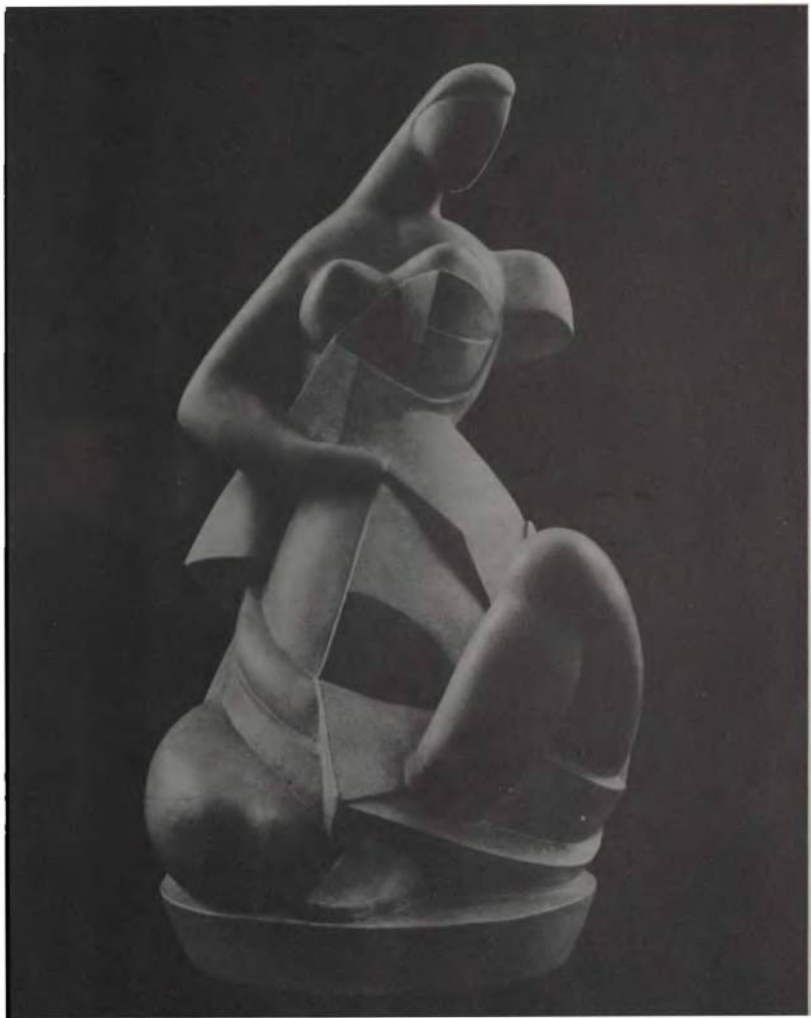


119 MOSES APPEALING TO GOD, 1939.  
Composition similar to stucco, 7'6" H.  
Destroyed.



120 LA MER DANS LES ROCHES, 1911.

Plaster, approx. 22" H.  
Formerly collection of F. Léger, Paris.



**121** DRAPED WOMAN, 1911.  
Bronze, 22" H.  
Perls Galleries, New York.



122 **WAKING**, 1957.  
Bronze, polychrome 19" H.  
Perls Gallery, New York.



**123 POET, 1909.**  
Terra cotta, 13" H. Collection  
Fritz Biener, Dresden.



**124 GOLD AND BLACK, 1957.**  
Bronze, 6 1/2" H.  
Private collection, Texas,  
and Perls Gallery, New York.



**125 ISLANDER, 1958.**  
Bronze, polychrome 22" H.



**126** WOMAN WITH HAT, 1954.  
Bronze, 14" H.

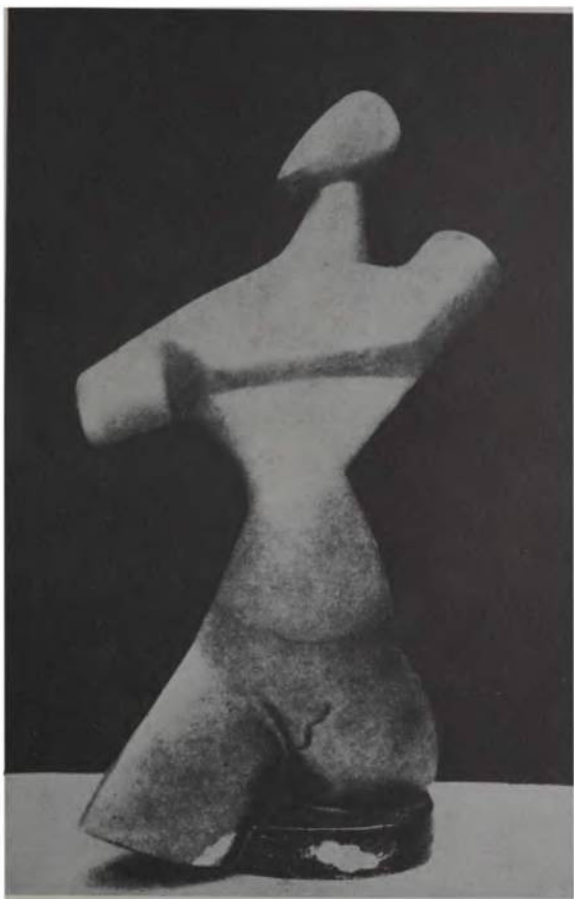


**127 ESPAGNOLA, 1957.**  
Bronze, Polychrome, 14" H.  
Private collection, Philadelphia.



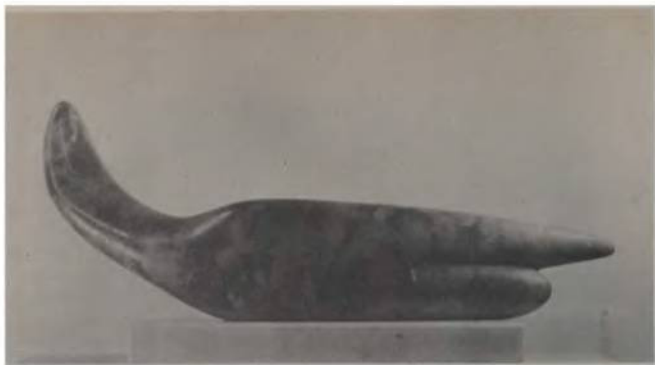
**128 SEATED WOMAN, 1911.**  
Plaster, approx. 23" H. Private  
collection, Italy. Also Tel Aviv Museum.





**129 HERO, 1910.**

Plaster, Formerly collection of Hans von Garvens, Hannover, Germany. Remodeled in terracotta, 1935. Now in Darmstadt Museum, Germany.



**130 LYING FIGURE, 1957.**  
Bronze, 14" H.  
Private collection, New York.



**131 FIGURE WITH HAND ON SHOULDER, 1921.**  
Plaster, 40" H.  
Private collection of Frankfurt a.M., Germany.



**132 BATHER, 1929.**  
Bronze, 22" H.  
Private collection, New York.



**133** MOTHER AND CHILD, 1910.  
Black marble, approx. 15" H.  
Private collection, Cologne, Germany.



**134** FRAGMENTARY RELIEF, 1959.  
Bronze on marble, 14" x 24".

# GEOMETRIC SCULPTURE: CUBISM

**PLATES 135-143**

**TEXT CHAPTER XII, PAGE 48**



**135 STATUETTE, 1914.**  
Terra-cotta in two colors, 27" H.  
Tel Aviv Museum.  
Second version in bronze.



**136 WOMAN STANDING, 1916.**  
Bronze, 24 1/2" H. Private  
collection, Barcelona.



137 **BOXERS** (front view), 1935.  
Terra cotta. Second version. Collection  
Peggy Guggenheim, Venice.





**REAR VIEW**

- 138 BOXERS (rear view), 1914.**  
Plaster, 23" H. Formerly Magnielli collection,  
Florence, now S. Guggenheim Museum, New  
York.



**139** SILHOUETTE, 1910.  
Terra-cotta, approx. 13" H.  
Private collection, Germany.



**140** SILHOUETTE, 1913.  
Bronze, 18" H. Third version,  
formerly collection of G. Falk, Geneva.

Sometimes I sculpt a new version of the same statue after considerable time has elapsed. Of course, in modeling the same problem the forms are not as mathematically exact as if they were cast from the same mold. However, on all versions I prefer to keep the date of the first, since I want to conserve the chronology of the idea. The particular stylistic and creative approach I use equally in all versions unless changes are purposely made.



**141 SILHOUETTE, 1910.**

Bronze, chromium plated, 17" H.  
Second version, Darmstadt Museum.



**142 GONDOLIER, 1914.**  
 Bronze, 66" H.  
 Perls Galleries, New York.



**143 STATUETTE, 1914.**  
 Plaster 30" H. Tel. Aviv Museum.  
 Formerly G. Falk collection.

# CONCAVES

PLATES 144-168

DIAGRAMS III, IV, V, VI

“Thus, the problem of knowledge is complicated, and possibly made insoluble, by the idea that order fills a void and that its actual presence is superposed on its virtual absence.”

Henri Bergson, *Creative Evolution*. Henry Holt & Co., New York, 1913, p. 274.



**144 SEATED FIGURE, 1916.**  
Terra cotta, approx. 14" H.  
Duesseldorf Museum, Germany.



145 WOMAN COMBING HER HAIR, 1915.  
Bronze, 6' H. Private collection, New York.  
Also Perls Galleries, New York.



146 WOMAN COMBING HER HAIR, 1915.  
Bronze, 13" H. Museum of Modern Art, New York.





**147** WOMAN COMBING HER HAIR, 1915.  
Bronze. Private collection.



**148** WOMAN COMBING HER HAIR, 1913.  
Terra cotta. Private collection, Germany.  
(Second title, *Statuette*.)



149 - 151 BROWN AND WHITE, 1942.  
18" H. (Seated figure, concave.)  
Mannheim Museum, Germany.



**151 REAR VIEW**

In these three-dimensional statues the concave modeling is used around the entire figure, unlike statue 147 where concave is merely frontal.



152 EGYPTIAN MOTIF (detail), 1917.  
Faience, Pasadena Museum, California.



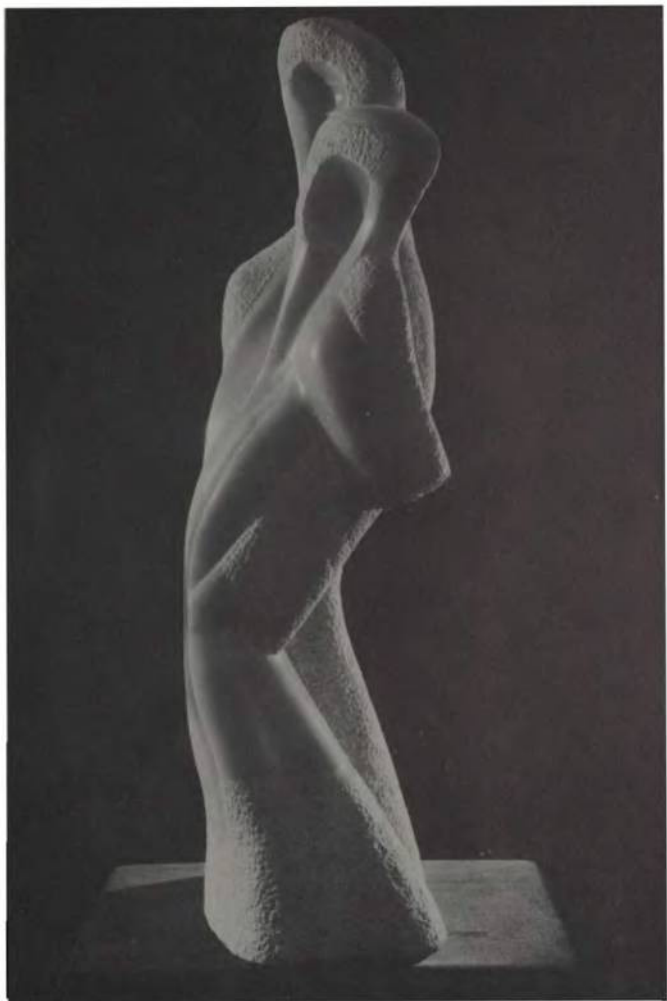
**153 EGYPTIAN MOTIF, 1917.**  
Faience, 12" H. Pasadena  
Museum, California.

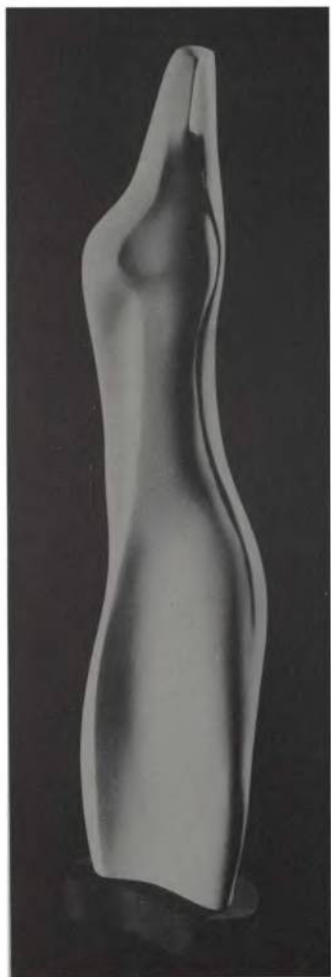
**154 STANDING FIGURE, 1916.**  
Bronze, 12" H. Private collection,  
Oslo, Norway.



**155 TWO FRIENDS, 1933.**

Mexican onyx, aprox. 23" H.  
Private collection, Connecticut.





**157** **FIGURE, 1936.**  
Terra cotta, 20" H. Northwestern  
University, Evanston, Illinois.

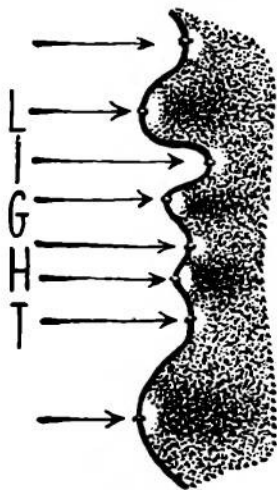




**158 SILVER TORSO, 1931.**  
Chromium plated bronze, 34" H.  
Hanover Museum, Germany.



159 FIGURE ON BACKGROUND, CONCAVE,  
1954.  
Aluminum, 19" H.



If the source of light comes from the place where the spectator is standing, the highest elevation as well as the deepest cavities will be equally illuminated. This produces the optical illusion which makes the concave look like the convex.

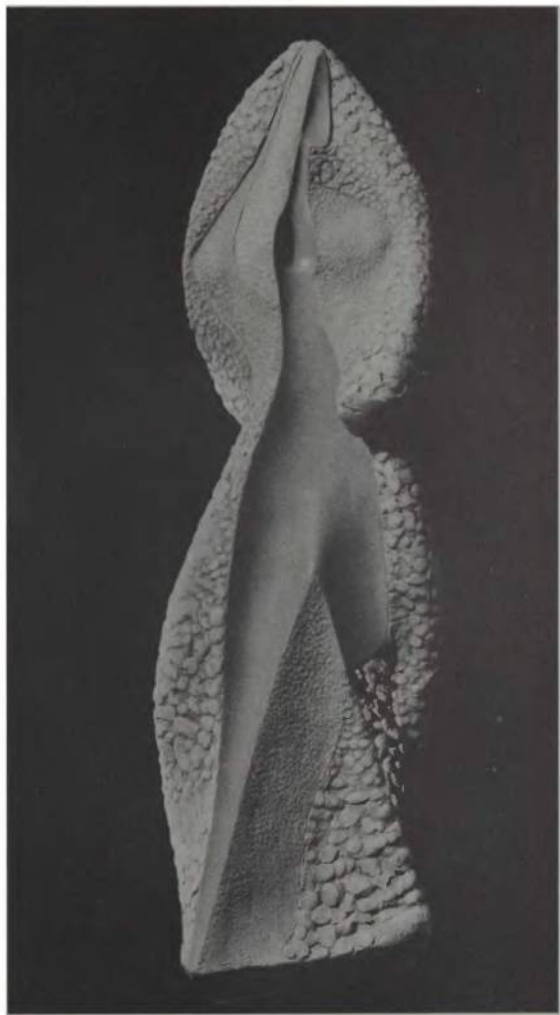


**160 GRACE, 1930.**

Bronze, chromium-plated, approx. 26" H. Private collection, Jersey City, N. J. Also Museum of Western Art, Moscow (formerly).



161 WALKING, 1936.  
Terra cotta, silver-plated, 18" H.  
Private collection, Chicago.



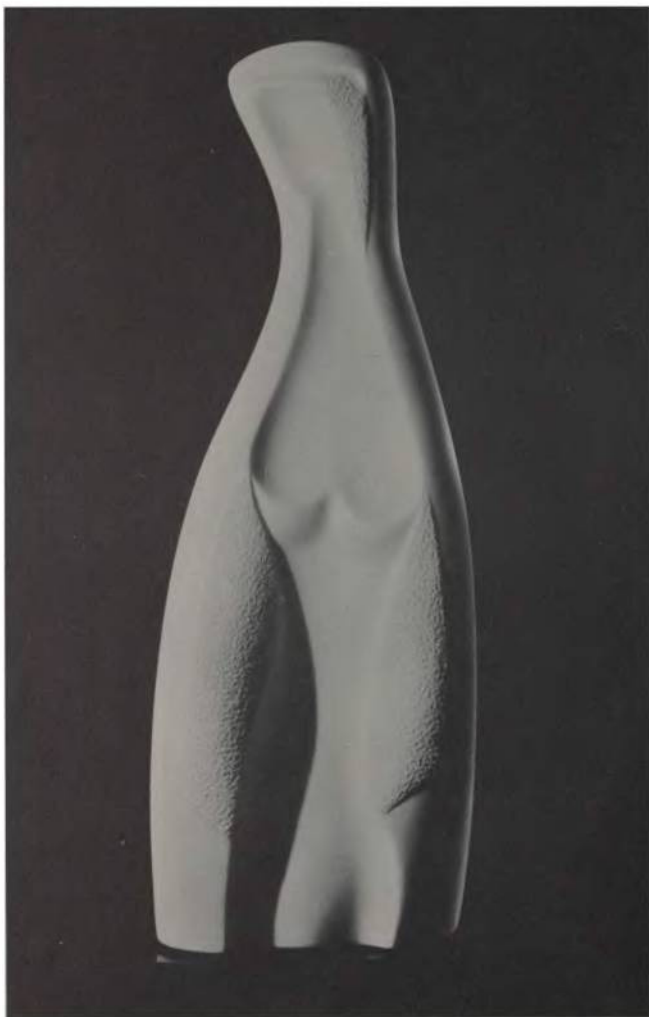
**162 WALKING WOMAN, 1937.**  
Terra cotta, 22" H. Museum of  
Cranbrook Academy, Michigan.



**163** SILHOUETTE, 1936.  
Bronze, silver plated, 14" H.



164 ORANGE AND BLACK, 1940.  
Terra cotta polychrome, 20" H.

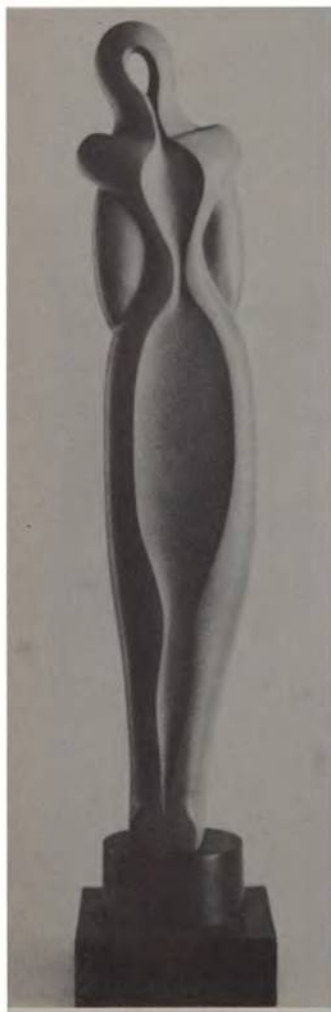


**165** **MADONNA**, 1936.  
Marble, 30" H. Private collection,  
La Jolla, California.





166 MADONNA.  
(Profile)



**167 STANDING CONCAVE, 1942.**  
Aluminum, 25 1/2" H.



**168 TANAGRA MOTIF, 1915.**  
Bronze, 10" H. Formerly Josef von Sternberg collection.

# MODELING OF SPACE

**PLATES 169-181**

**TEXT CHAPTER XIV, PAGE 55**

“Object, once annihilated, leaves its place unoccupied; for by hypothesis it is a PLACE, that is a void limited by precise outline, or, in other words, a kind of thing....”\*

\* Bergson, Henri, *Creative Evolution*.  
Henry Holt & Co., New York. 1913.



**169 TWO BODIES, 1912.**

Plaster, approx. 40" H. Formerly  
collection Herwarth Walden, Berlin.



**170 RED DANCE, 1913.**

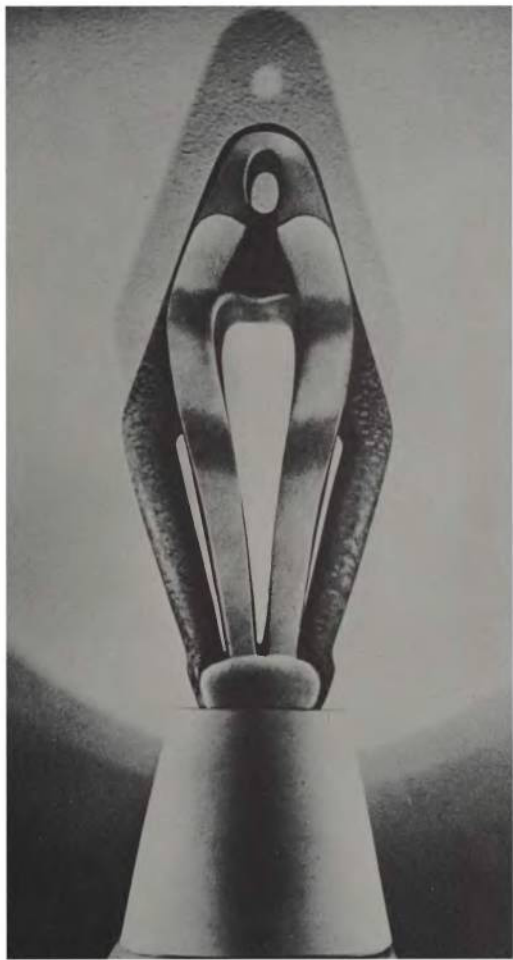
Wood, approx. 48" H. Red colored statue attached to blue background. Formerly collection Hans von Garvens, Germany.



171 THE KISS, 1911.  
Plaster, 7' H.







**173** NUN, 1937.  
Terra cotta, polychrome, 30" H.



**174 WALKING, 1912.**  
Bronze, 27" H. Denver Art Museum,  
also private collection, New York.



**175 WALKING, 1918.**  
Terra cotta, approx. 24" H.  
Private collection. Second version.



profile

**176 WALKING, 1935.**  
Bronze, approx. 24" H. Third version.  
Private collection, New York.



**178 GEOMETRIC FIGURE SEATED, 1920.**  
Terra cotta, approx. 24" H. One in Tel Aviv  
Museum, one in private collection, Germany.



**179** **STANDING FIGURE, 1920.**  
Hydrostone, 6' H. Front and rear view.  
Hessisches Landesmuseum, Darmstadt.



101 SEATED FIGURE, 1936.  
Terra cotta, approx. 16" H.

# REFLECTIONS

**PLATES 182-195**

**TEXT CHAPTER XV, PAGE 59**



**182 HEAD, 1913.**  
Bronze, 15" H. Construction with crossing  
planes. Sketch for figure on opposite page.





**183 WOMAN IN FRONT OF MIRROR, 1914.**

Wood, glass, metal and real mirror, 7' H.  
(Destroyed)

Torso and head are reflected in a mirror on which still life and a woman's right arm are painted. The reflection on the surface of the statue produces a definite esthetic effect. The work may gain or lose its effect depending upon the surface texture, form, and the degree of polishing. These three identical figures vary in their finishes and thus produce different impressions.



**184** **TORSO IN SPACE, 1936.**

Terra cotta, metalized with bronze, 5' long.  
Whitney Museum of American Art, New York.

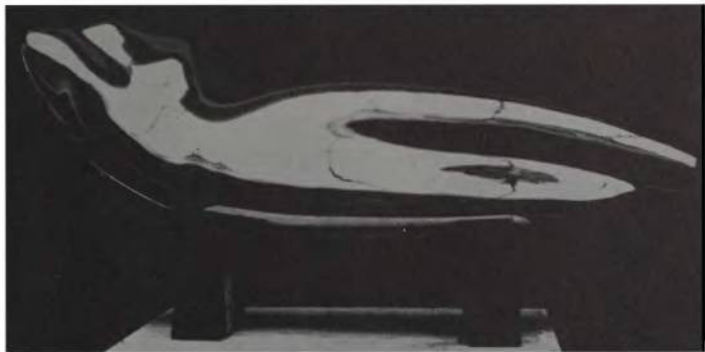
Highly polished chromium-plated finish, a medium which intensifies effect of light and shadow. Addison Art Gallery, Andover, Mass.; second in University of Oregon, Eugene, Oregon. →

On this bronze the surface reflects specially arranged white and black materials which surround the figure. The general shape is amplified by the two contrasting patterns and produces an effect totally different from that of the other two illustrated figures.



**185 TORSO IN SPACE, 1935.**

Bronze, satin finish gold plated, 22 1/2" long.  
Private collection. Satin finishing intensifies  
form.



**186 TORSO, IN SPACE, 1935.**

Bronze, 22 1/2" long.



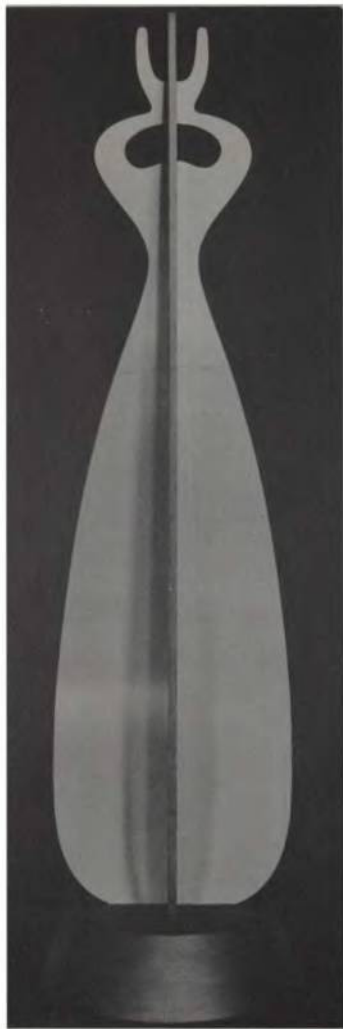
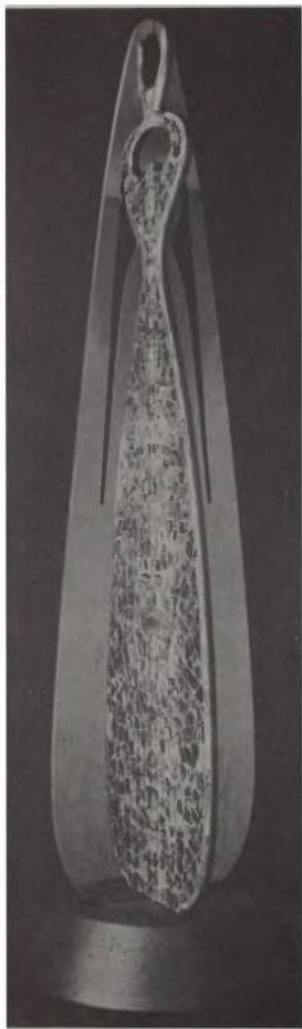
**187 LEDA WITH SWAN, 1938.**

Polished, gold-plated, bronze, 13" H. Private collection. Also Perls Galleries, New York.

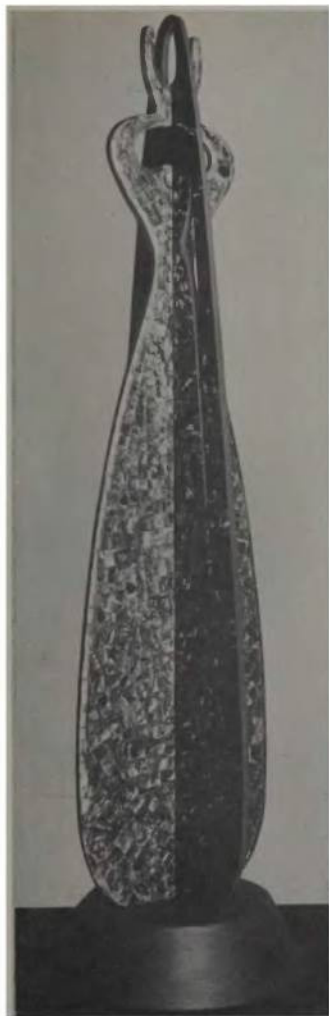


**188 IRON FIGURE, 1951.**

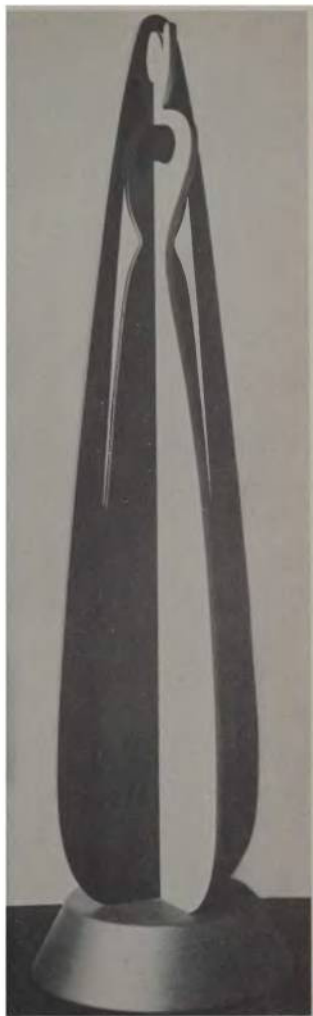
14' H. Construction with crossing planes, facing south. The patterns of light and shadows change with the movement of the sun. Two identical statues decorating entrance to University of Kansas City, Missouri.



189-192 REVOLVING FIGURE, 1956. four views  
Wood, mother-of-pearl, formica, metal, 78" H.  
Four views. Construction with crossing planes.



191



192



**193 WOMAN STANDING, 1920.**

Metal on wood, canvas background, 7' H.  
Formerly collection George Falk, Geneva, now  
Tel Aviv Museum. Exhibited in Paris in Sec-  
tion D'Or group, described by Ivan Goll  
(Quot. 16).





**194 HEAD, 1914.**

Wood, metal, glass, painted, approx. 22" H.  
Construction is installed in center of a disc.  
Background is a niche of highly polished bent  
metal, reflecting multiple spots of different  
colors painted on back of planes. Head itself  
is done with four superimposed planes of dif-  
ferent patterns, some in glass, some in wood.  
Destroyed during World War I in Paris.



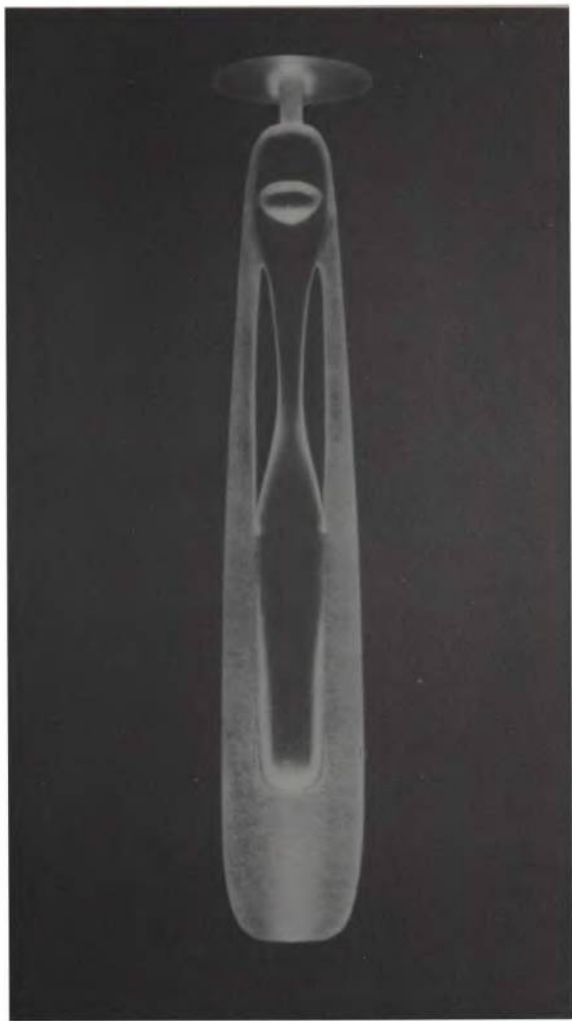
**195 GRACEFUL MOVEMENT, 1923.**  
Bronze, chromium plated, 17 1/2" H.  
Private collection, New Jersey.

MODELING OF LIGHT  
AND TRANSPARENCY.  
CARVED PLASTIC

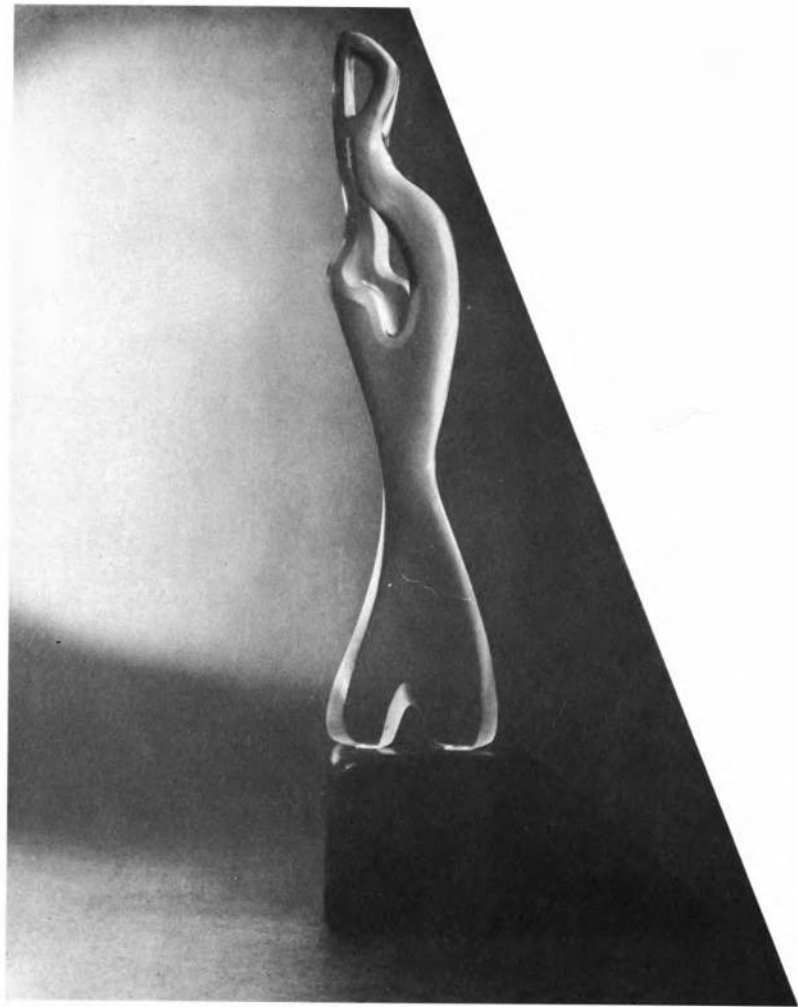
PLATES 196-204  
CHAPTER XVI, PAGE 60



196 RELIGIOUS MOTIF, 1948.  
Carved plastic, illuminated from within, 53" H.



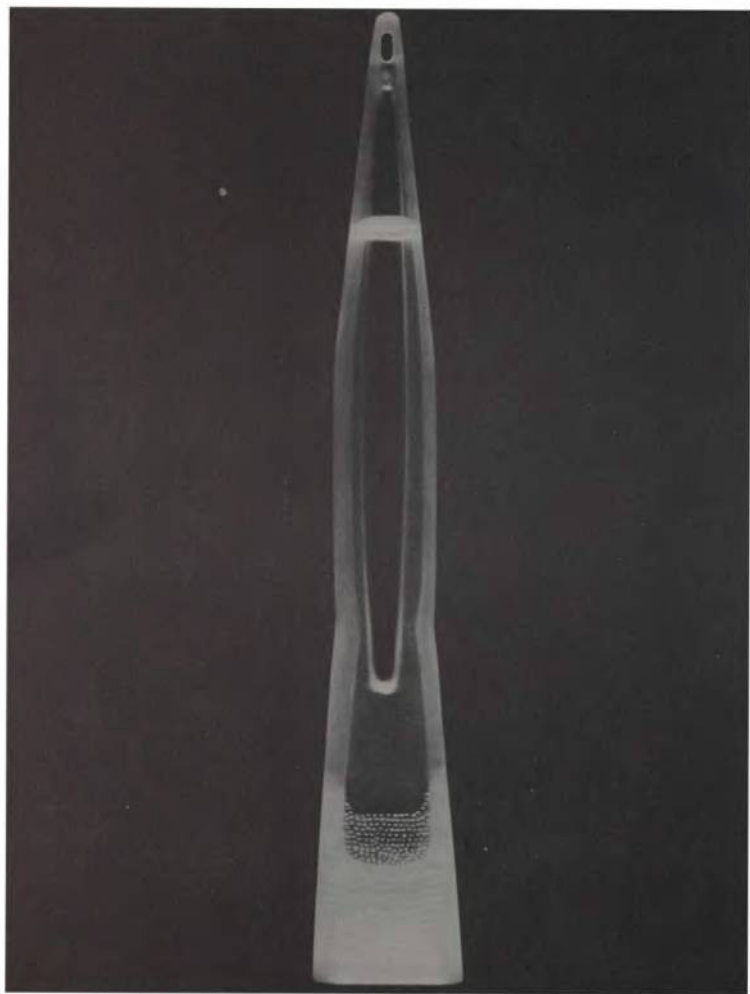
197 **ASCENSION, 1950.**  
Carved plastic, illuminated from within, 58" H.





**199 THE MOON, 1947.**

Carved plastic illuminated from within, 12" x  
12 1/2".



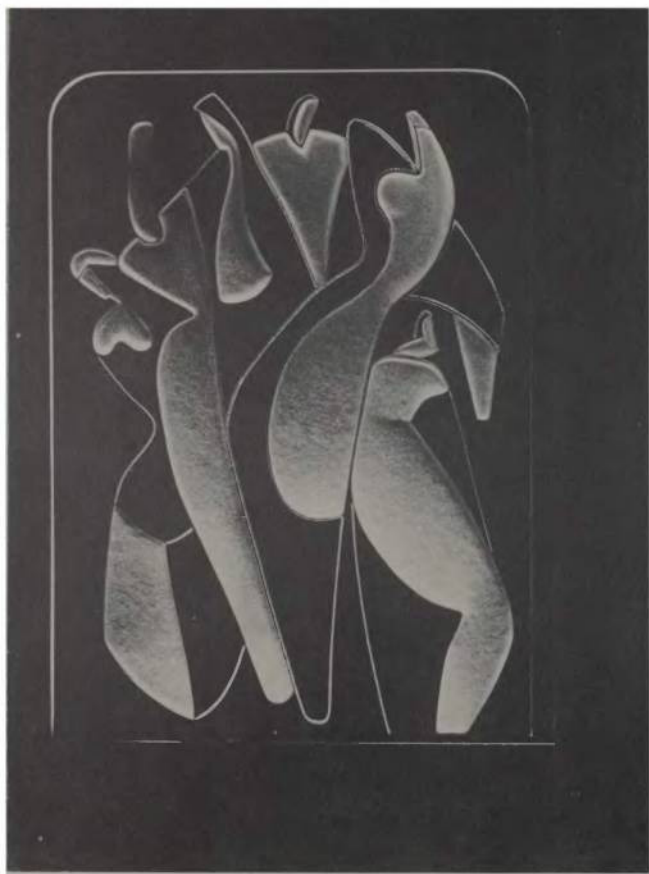
200 SPIRIT, 1957.  
Carved plexiglass, illuminated from within, 96"  
H. Private collection in Hollywood.





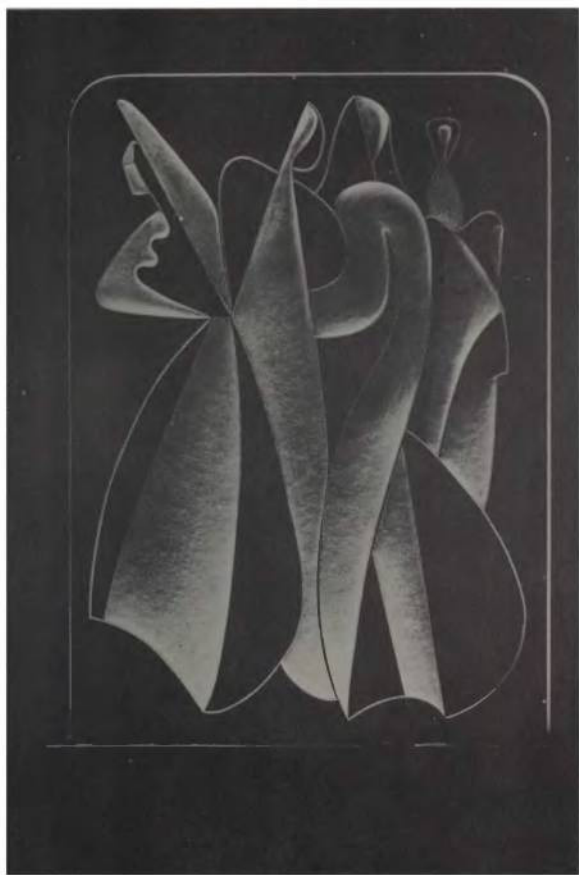
**201 VERTICAL, 1947.**

Modulation of light, transparency, space and concaves; plastic, 34" H. with base. Private collection, New York.



**202 PEOPLE, 1952.**

Movable wall in transparent carved plastic, illuminated from within, 7' H. Private collection, Chicago.





**203 SEATED FIGURE, 1947.**  
Plastic 37" H. Illuminated from within.

**204 SEATED FIGURE, 1947.**  
Plastic, 37 1/2" H. Daylight.

LINE

PLATES 205-224  
TEXT CHAPTER XVII, PAGE 61

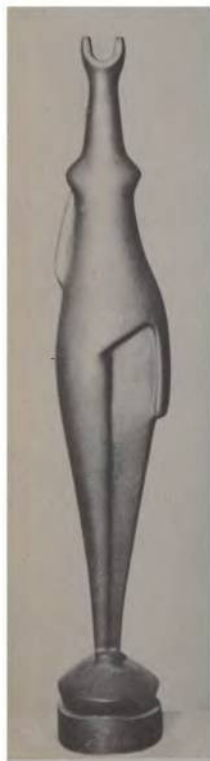
The amplification of the frontal view →  
of this sculpture is achieved by the re-  
duction of the profile to a very narrow  
shape. For a further explanation of  
these two illustrations, see Chapter X  
on THREE-DIMENSIONAL SCULPTURE.



profile

205 206 FLAT TORSO, 1914.

Bronze, 16" H. Philadelphia Museum of Art,  
Tel Aviv Museum. Front view and profile.  
Private collection.



207



208



209

### THREE FIGURES.

Modeled at different times.  
Smallest, approx. 18" H., bronze, 1918. Private collection, New York.  
Larger, 23" H., bronze, 1919. S. Guggenheim Museum, New York, and Tel Aviv Museum.  
Third, 63" H., aluminum, 1956. Private collection, Greenwich, N. Y.  
Also Caracas, Venezuela.

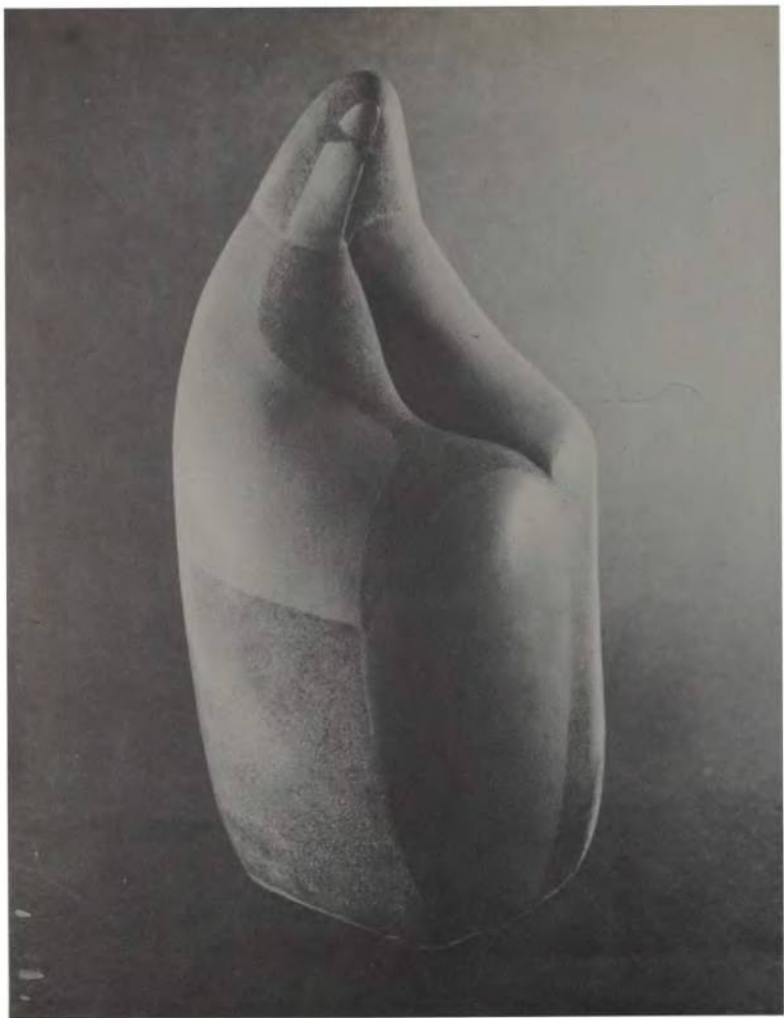




**210 RELIEF, 1937.**  
Aluminum, 23 1/2" x 9".



**211 ROUND TORSO, 1936.**  
Terro cotta, polished, approx. 5' H.  
Private collection, Chicago.



212 ESPAGNOL, 1942.  
Terra colta, inlay, 14 1/2" H.



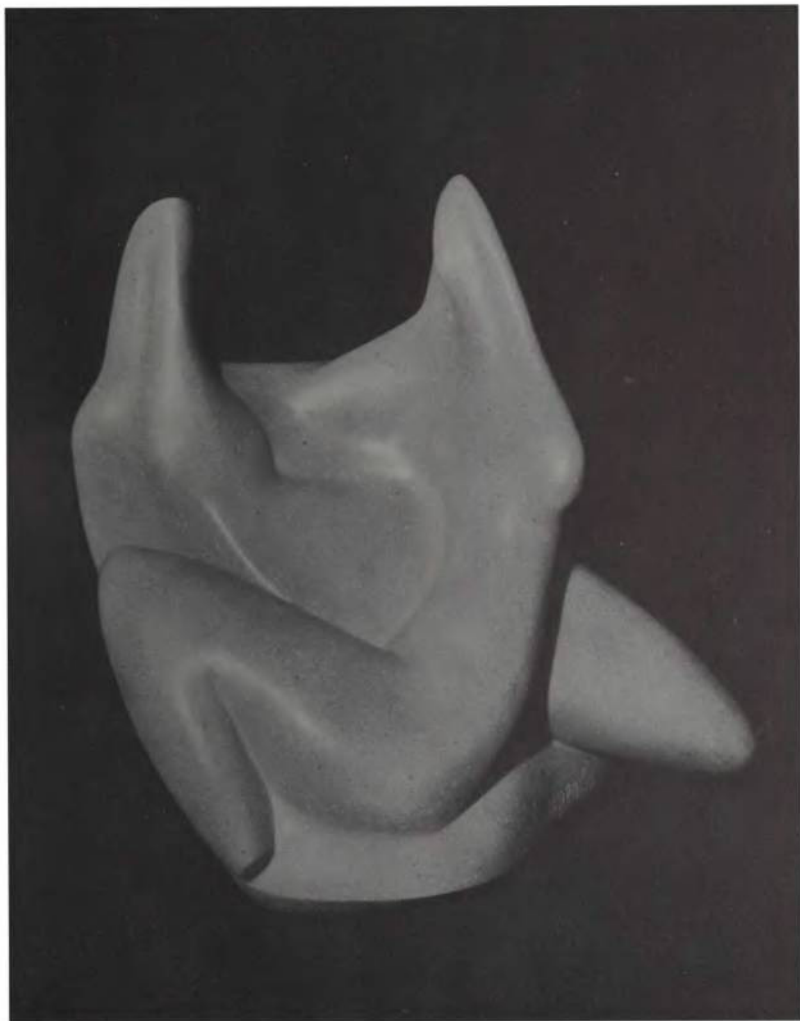
**213 YOUNG GIRL, 1936.**  
Terra cotta in two colors, 20" H.



**214 LEANING FIGURE, 1935.**  
Terra cotta partly metalized with silver, 18" H.  
Private collection, Chicago.



215 **KNEELING FIGURE, 1935.**  
Terra cotta, polished, 26 1/2" H.  
Private collection, Philadelphia.



**216 CONVERSATION, 1936.**  
Terra cotta, polished, approx. 11" H.  
Private collection, New York.



**217 DIGNITY, 1936.**  
 Light terra cotta, polished, 4' 2" H.  
 Private collection, New York.



**218 THE BRIDE, 1937.**  
 Terra cotta, approx. 38" H.  
 Seattle Museum of Art.



profile

- 219 220 **HOLLYWOOD TORSO, 1936.**  
Terra cotta, polished, approx. 5' H., front and  
profile. Private collection, Chicago.



**221 WHITE TORSO, 1916.**  
22" H., replica. One in bronze formerly  
Kronprinzenpalast, Berlin. One in Marble Arts  
Club, Chicago; also Fine Art Association,  
Phoenix, Arizona.





**222 FIANCÉE, 1936.**  
Terra cotta, 19" H.  
Private collection, New York.



**223 WALKING GIRL, 1930.**  
Bronze, gold plated, 17" H.  
Honolulu Museum.



**224 SEATED, 1939.**  
Terra cotta, polished, 16" H.  
Private collection, Staten Island, N. Y.

# MULTIPLE INTERPRETATIONS OF HEAD

**PLATES 225-229**

**TEXT CHAPTER XVIII, PAGE 62**

# MULTIPLE INTERPRETATIONS OF HEAD



THE HEAD OF THE WIFE OF ALEXANDER

THE HEAD OF THE WIFE OF ALEXANDER

THE HEAD OF THE WIFE OF ALEXANDER



THE HEAD OF THE WIFE OF ALEXANDER

THE HEAD OF THE WIFE OF ALEXANDER



THE HEAD OF THE WIFE OF ALEXANDER

THE HEAD OF THE WIFE OF ALEXANDER

THE HEAD OF THE WIFE OF ALEXANDER

## PORTRAITS

ANGELICA Plaster, 1921	ANGELICA Plaster, 1921	Secretary of State CHARLES EVANS HUGHES 1923	MISS MARY EINSTEIN Bronze, 1923	
ANGELICA Bronze, 1925	ANGELICA Plaster, 1925	ANGELICA Marble, 1925 Leipzig Museum, Germany	ANGELICA Plaster, polychrome 1922	DR. WICHERT Bronze, 1922 Mannheim Museum
THORNTON WILDER Bronze, 1926	TARAS SHEWCHENKO Monument, Cleveland, Ohio Bronze, 1933	WILLEM MENGELBERG Bronze, 1923 Formerly Kiev Museum Replica in Amsterdam, Holland	Senator MEDILL McCORMICK 1923	

MULTIPLE INTERPRETATIONS OF HEADS



MULTIPLE INTERPRETATIONS OF HEADS



MULTIPLE INTERPRETATIONS OF HEADS





MULTIPLE INTERPRETATIONS OF HEADS



# PORTRAITS

**PLATES 230-239**

**TEXT CHAPTER XIX, PAGE 62**



**230** **PORTRAIT OF ARTIST'S WIFE, 1925.**

Bronze, 7" H., formerly collection of Josele von Sternberg, Hollywood. Replica property of the artist.



**231** **PORTRAIT OF ARTIST'S WIFE, 1922.**  
Plaster, polychrome, approx. 35" H.



**232** **ANGELICA, 1925.**  
Variation No. 8. Bronze, 14" H.



**233 ANGELICA, 1950.**  
Ink, pencil.



**234** **PORTRAIT OF ARTIST'S WIFE, 1921.**  
Marble, 20" H. Leipzig Museum. Original in  
plaster. Artist's property.



**235** ANGELICA, 1925.  
Plaster, 14" H.





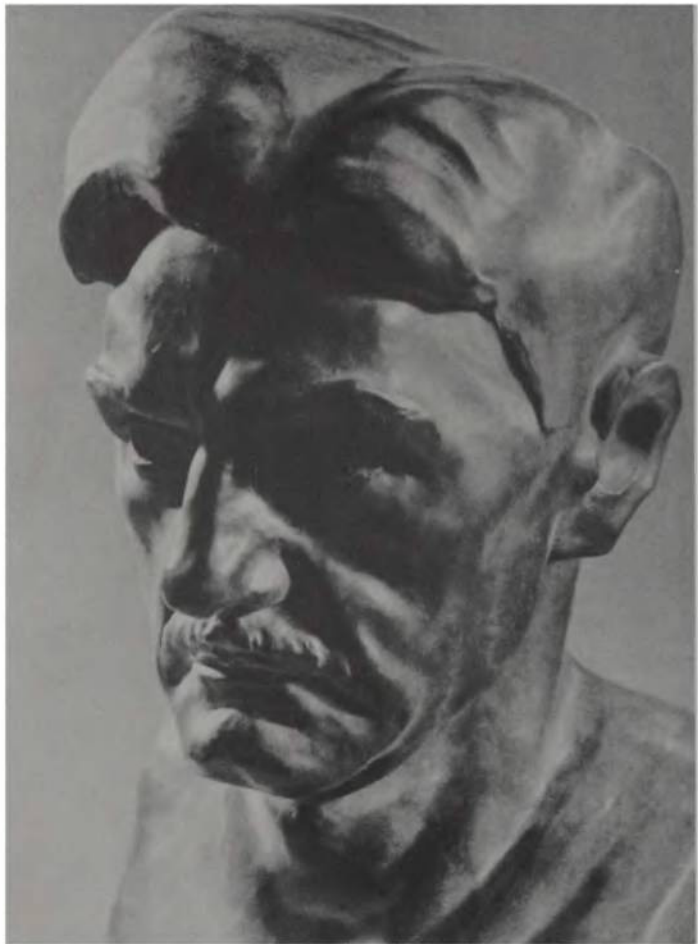
**236** PORTRAIT OF MRS. KAMENEV, 1909.  
Stone, 20" H. Städtischen Galerie,  
Hannover, Germany.



**237** **PORTRAIT OF WILLEM MENGELBERG, 1925.**  
Bronze, approx. 28" H. Formerly Kiev Museum, replica in Rotterdam.



**238** PORTRAIT OF WILHELM FURTWÄNGLER,  
1927.  
Bronze, approx. 36" H. Darmstadt Museum.



**239** PORTRAIT OF DR. FRITZ WICHERT, 1923.  
Bronze.  
Museum Manheim.

# DRAWING

PLATES 240-262

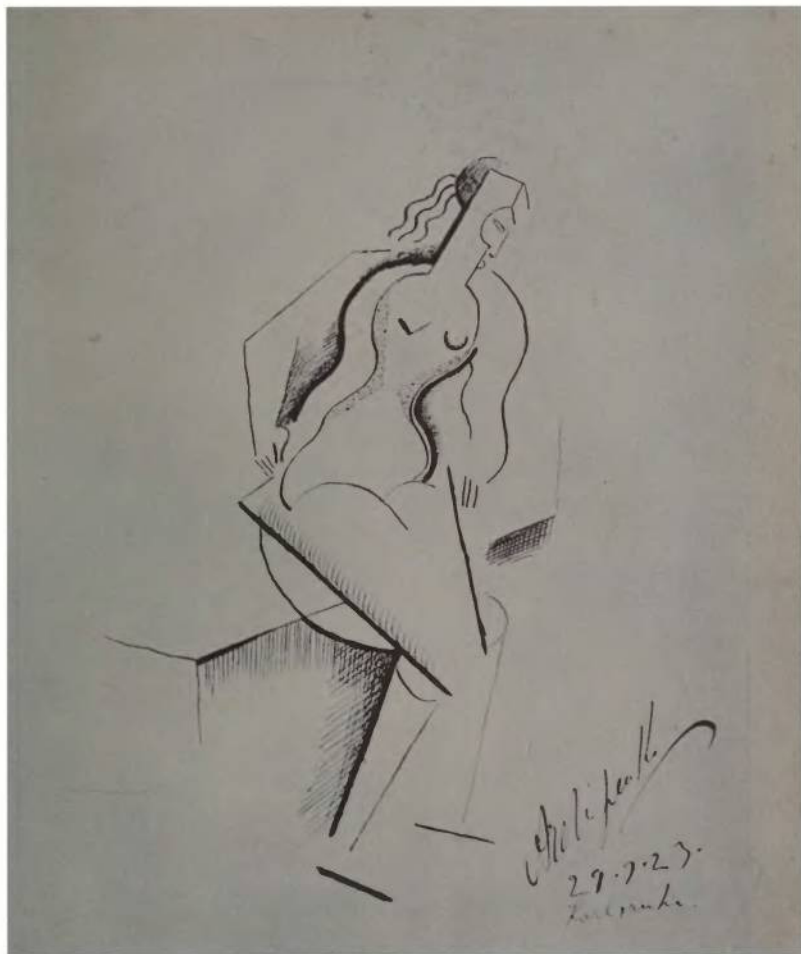
TEXT CHAPTER XX, PAGE 63



**240 WALKING MAN, 1919.**  
— Ink and pencil.

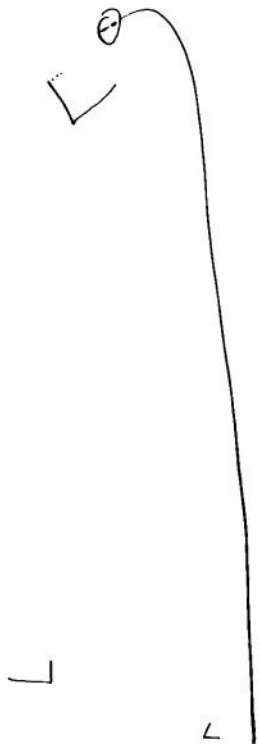


**241 SEATED FIGURE, 1919.**  
Ink and pencil.



242 SEATED FIGURE, 1923.

Ink. Private collection, Karlsruhe, Germany.



243 WALKING, 1958.  
Ink.



244 TWO FIGURES, 1950.  
Pencil and ink.





**245 SEATED FIGURE, 1913.**  
Lithograph.



**246 TWO FIGURES, 1913.**  
Lithograph. Reproduced in Lacerba,  
Italy, 1914.



**247 RECLINING FIGURE, 1949.**  
Gouache and pencil.



**248 DRAWING FOR STATUE "THE KISS," 1914.**  
Blue and white pencil.

**249 THREE FIGURES, 1949.**  
Gouache and pencil.



**250 MONGOLIAN, 1949.**  
— Colored ink.



**251 TWO FIGURES, 1950.**  
Pencil and ink.



**252 TWO, 1913.**  
Pencil. Private collection.



**253** BATHER, 1921.  
Pencil. University of Michigan Museum of Art.



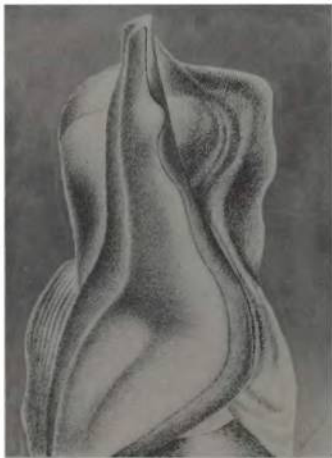
**254 SEATED FIGURE, 1952.**  
Tempera and pencil.



**255 PORTRAIT OF FRENCH PAINTER  
LE FAUCONIER, 1912.**  
Black and white pencil.



**256 BLUE FIGURE, 1948.**  
Blue ink and gold leaf.  
Private collection, Indiana, Pa.



**257 SEATED FIGURE, 1948.**  
Ink and pencil. Private collection, Hollywood.



**258 ETERNAL DREAM, 1948.**  
Ink. Private collection.



**259 MOON LOOKING AT EARTH, 1945**  
White and blue pencil  
Collection Omaha University.



**260 PHILOSOPHER'S STONE, 1941.**  
Pencil. Private collection, Kansas City.



**261 TORSO IN SUNSET, 1937.**  
Gouache and pencil. Private collection,  
Washington, D. C.



**262 TWO FIGURES, 1911.**

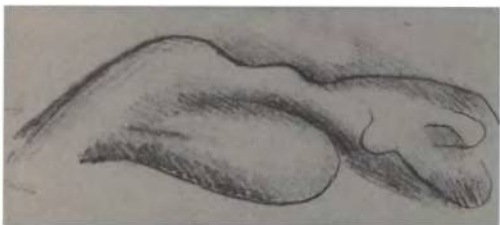
Pencil. Private collection.



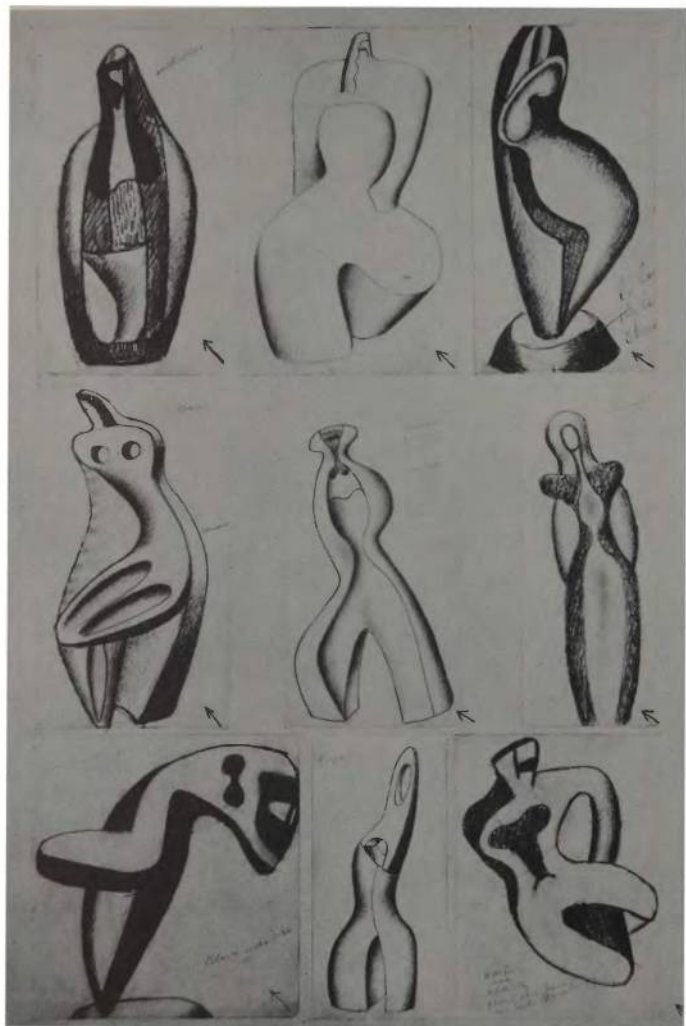
# SKETCHES

**PLATES 263-270**

**TEXT CHAPTER XXI, PAGE 63**

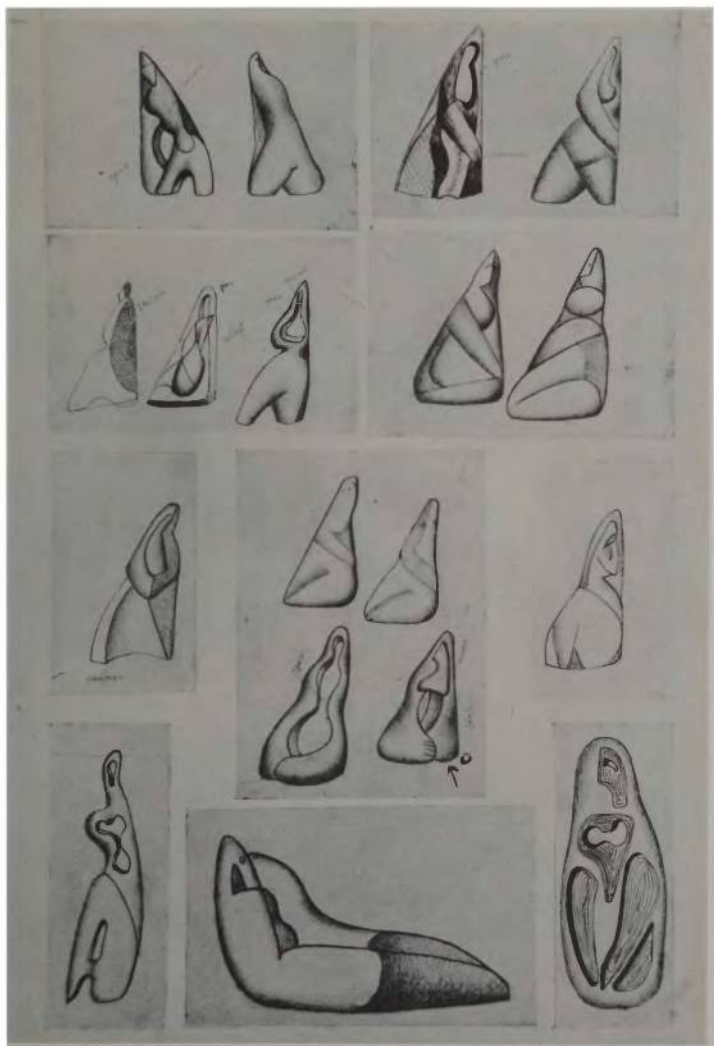






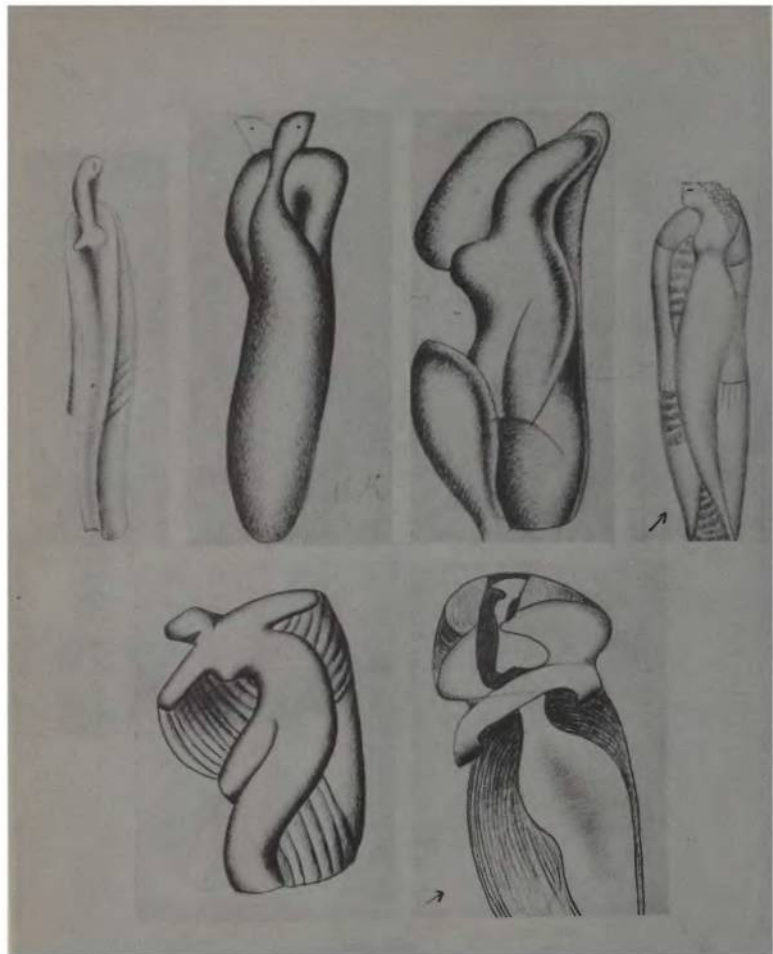
**265 SKETCHES, 1932-1935.**

Those with arrow are executed in sculpture

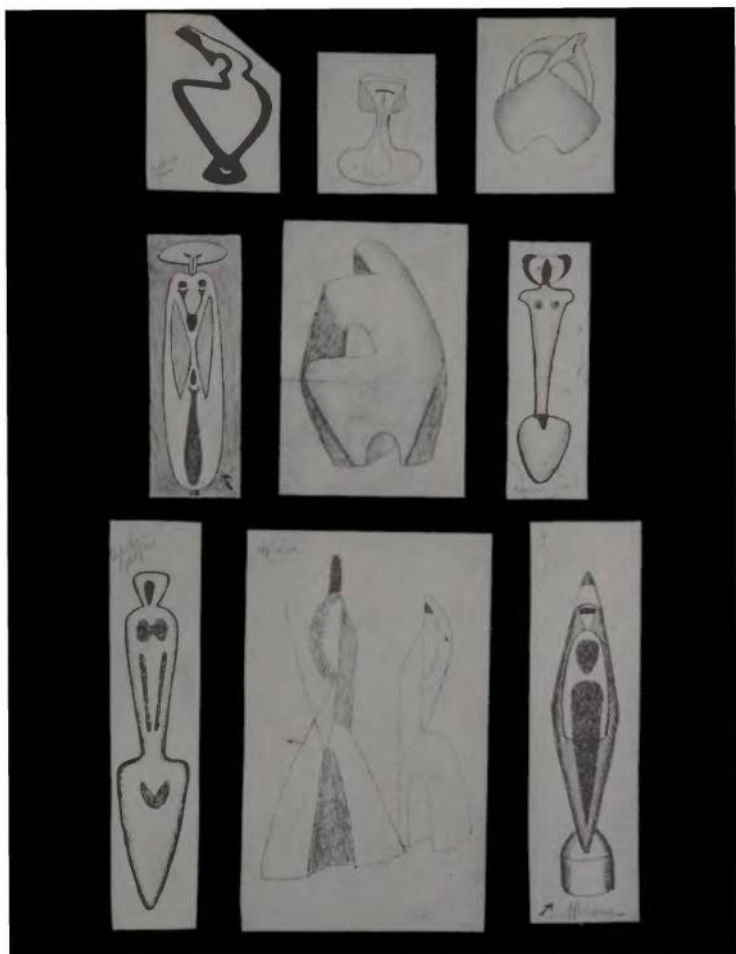










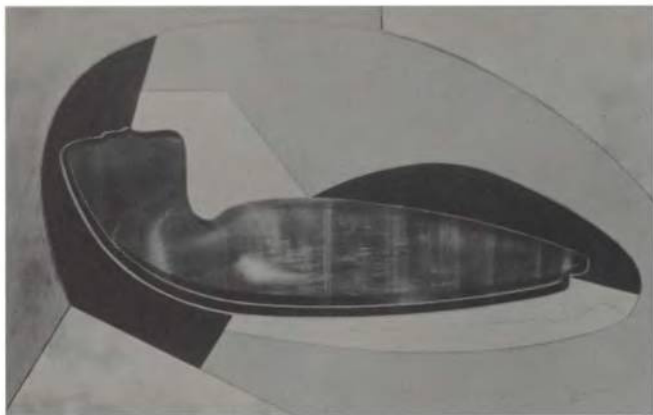


# COLLAGE

**PLATES 271-274**  
**TEXT CHAPTER XII, PAGE 64**



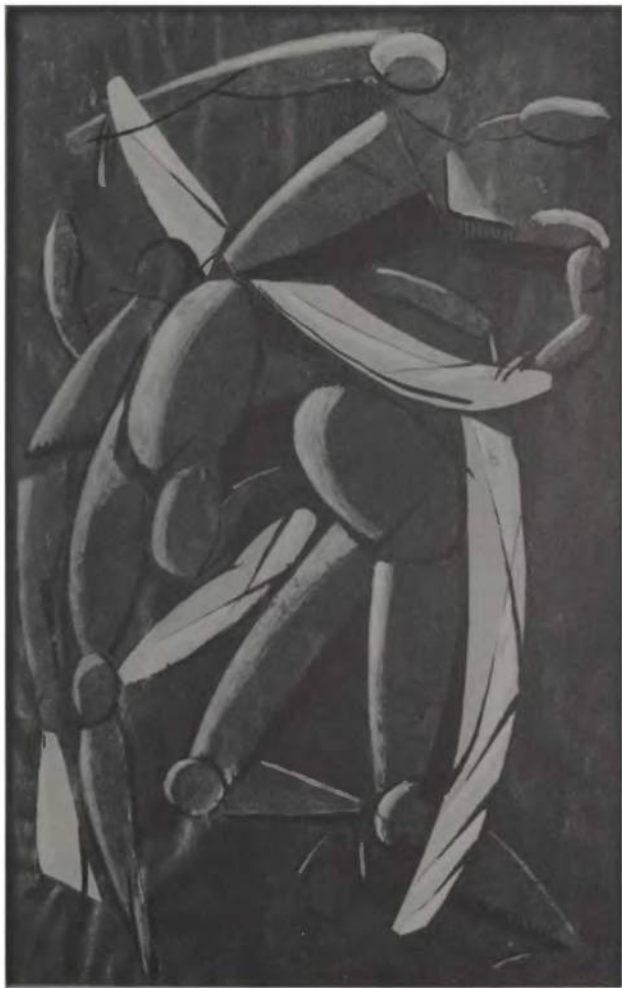
271 COLLAGE, 1913.  
Paper.



**272 COLLAGE, 1954.**  
Perforated surface, wood, metal, 18" x 28".



**273 COLLAGE, 1953.**  
Perforated surface, wood, paper, 18" x 28".



**274** COLLAGE, 1913.  
Paper and gouache, 18 1/2" x 12".  
Museum of Modern Art, Stockholm.

# PAINTING

**PLATES 275-289**

**TEXT CHAPTER XXIII, PAGE 65**



**275 TWO FIGURES, 1954.**  
Gouache. Duesseldorf Museum, Germany.



**276 SEATED FIGURE, 1918.**  
Sketch for sculpto-painting. Water color.  
Private collection.





**277** WATER COLOR, 1917.  
Sketch for sculpto-painting. 9 1/2" x 12 1/2".



**278 WATER COLOR SKETCH FOR  
CONSTRUCTION, 1918.**

Collection Yale University Art Gallery. Bequest  
of Katherine S. Dreier.



Archipenko

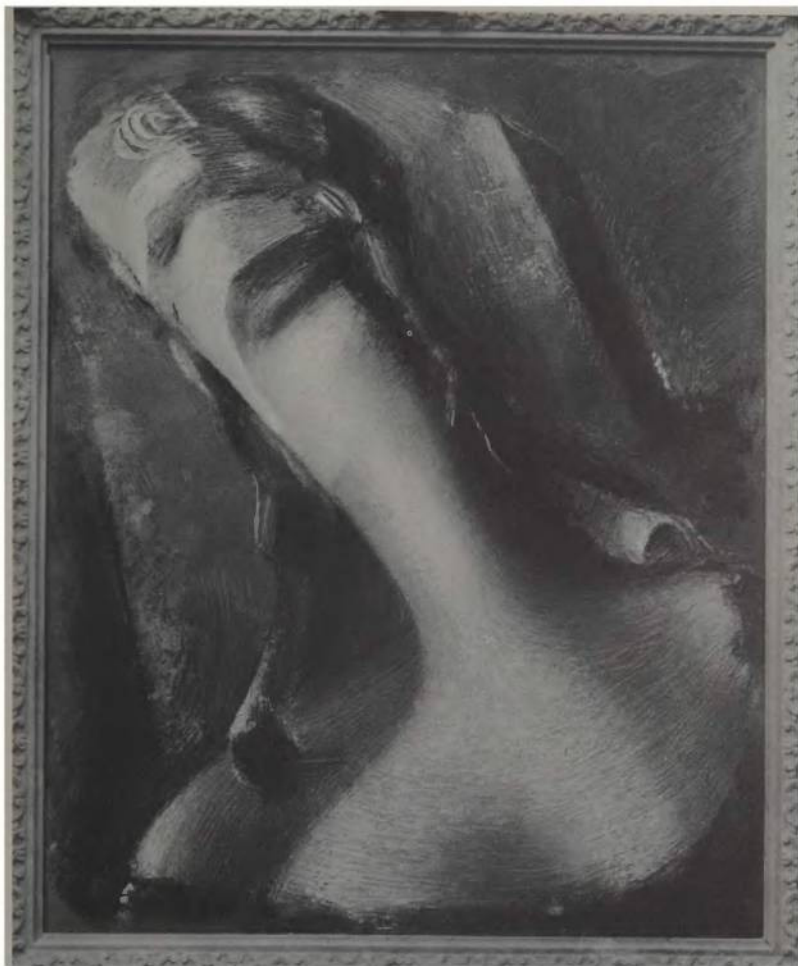
**279 SEATED WOMAN, 1918.**

Sketch for sculpto-painting. Water color. Courtesy of Yale University Art Gallery.



**280 TWO FIGURES, 1917.**

Water color sketch for sculpo-painting. Col-  
lection of the City of Duesseldorf, Germany.



**281 HEAD, 1935.**  
Oil. Ukrainian Museum, Lwow.



**282 AFRICANA, 1937.**  
Gouache and colored pencil.  
Museum of Art, Omaha, Nebraska.



**283 KNEELING, 1939.**  
Gouache and colored pencil.  
Private collection, N. Y.



**284 WHITE, GRAY AND YELLOW, 1938.**  
Gouache and colored pencil.  
Private collection, New York



**285 ORIENTAL DANCER, 1935.**  
Gouache. Private collection, New York.



**286 KNEELING, 1938.**  
Gouache and pencil. San Antonio Museum of Art, Texas.



**287 TWO, 1918.**  
Water color. Private collection, Germany.



**200** WATER COLOR, 1922.  
Sketch for sculpto-painting.





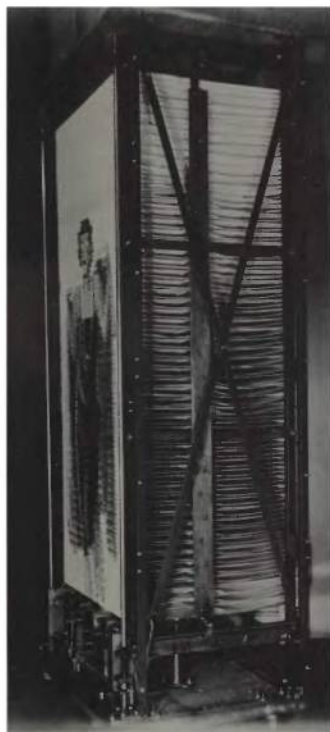
**289** **FIGURE, 1917.**  
Oil, 24" x 30". Private collection, New York.

# ARCHIPENTURA MOVABLE PAINTING

**PLATES 290-292**

**DIAGRAM VIII**

**TEXT CHAPTER XXIV, PAGE 65**



290 291 **PATENTED MACHINE FOR  
DEMONSTRATION OF CHANGING  
PAINTING, 1924.**

Under 110 horizontal strips of metal there is installed a mechanism that simultaneously moves 110 canvases. The left side of the apparatus shows a picture in a static moment. The right side shows an entirely different subject, entitled "Miracle."

April 26, 1927.

A. ARCHIPENKO

1,526,497

METHOD OF DECORATING CHANGABLE DISPLAY APPARATUS

Filed July 27, 1959

6. *Shasta-Shasta* 2

April 26, 1927.

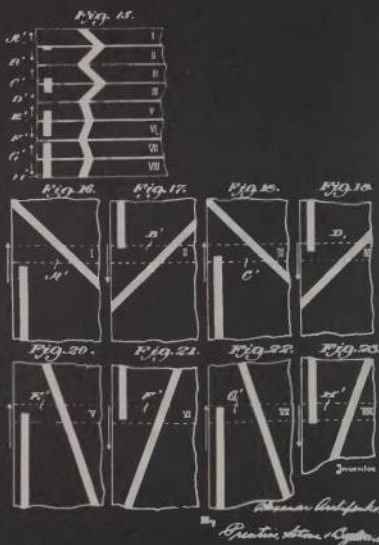
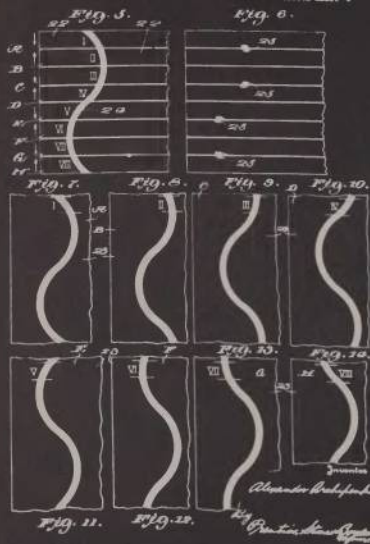
A. ARCHIPENKO

1,626,497

#### METHOD OF DECORATING CHANGEABLE DISPLAY APPARATUS

Friday, July 27, 1990

5 Sheets-Sheet 4



# **APPENDIX**

## APPENDIX

## 1. BIOGRAPHICAL CHRONOLOGY

- 1887 Born in Kiev, Ukraine.
- 1902-05 Studied painting and sculpture in Kiev Art School.
- 1906 First one-man show in a town in Ukraine. Went to Moscow, worked and participated in different group shows.
- 1908 Went to Paris, studied for a short time at the Ecole des Beaux Arts, then continued the study of art in museums, and exhibited in many group shows.
- 1910 Opened own school in Paris.
- 1912 Introduced new esthetic elements into sculpture: modeling of space, concave, transparencies, constructions, sculpto-painting.
- 1913 One-man show at Hagen Museum, Germany; Berlin at Der Sturm Gallery; other German cities; participated in famous Armory Show, New York.
- 1919-23 Traveled extensively; exhibited and lived in many European cities.
- 1914-18 Lived and worked in Nice; returned to Paris.
- 1920 Large one-man show in Biennale Exhibition, Venice.
- 1921 Married Angelica Schmitz, a German.
- 1921-23 Lived in Berlin; opened school of art.
- 1923 Came to the United States; opened school in New York; began to exhibit throughout the United States.
- 1924 Invented mobile painting known as "Archipuntura."
- 1928 Became an American citizen.
- 1935-36 Taught in summer sessions, Washington University, Seattle, Washington.
- 1935-57 Took up residence in California and exhibited in several Western cities.
- 1937 Moved to Chicago; opened school of art and also taught in New Bauhaus School of Industrial Art.
- 1939 Returned to New York; re-opened school as well as summer school in Woodstock, New York.
- 1948 Gave 69th one-man show in New York at Associated American Artists Gallery, exhibiting his invention in sculpture: modeling of light (carved plastic).
- 1950 Taught in University of Kansas City, Missouri.
- 1951 Made lecture tour of southern cities of the United States.
- 1952 Taught in Washington University, Seattle and University of Oregon, Eugene, Oregon, and the University of Delaware; held 100th one-man show in Dallas, Texas Museum; also exhibited in South America.
- 1954 Held 110th one-man show at Associated American Artists Gallery, New York.
- 1955-56 Tour of one-man show in six German cities.
- 1957 118th one-man show at Perle Gallery, New York.
- 1957 Angelica deceased, December 5, at the age of 65.

# QUOTATIONS

## NAMES OF AUTHORS QUOTED

Names of Authors	Place of Publication	Year	Quotation Number
Apollinaire, Guillaume	Paris	1914	8
Auerbach, Arnold	London	1952	17
			25
Barr, Alfred H. Jr.	New York	1936	32
			48
Basler, Adolphe	New York	1935	24
Bergson, Henri	Paris	1923	28
	New York	1913	61
			68
<i>Berliner Botschaftszeitung</i>	Berlin	1922	69
Bittermann, Eleanor	Berlin	1952	56
Blakshar, Kathleen	New York	1952	47
Bulliet, C. J.	Chicago	1947	46
	Chicago	1927	5
			34
Burchard, Dr. Ludwig	New York	1937	18
Casson, Stanley	Hannover	1922	55
Cendrars, Blaise	Oxford	1930	13
Cheney, Sheldon	Nice	1918	11
Cheney, Sheldon and Martha	New York	1932	26
Daubler, Theodor	London	1936	49
	Berlin	1920	59
	Potsdam	1921	22
Duchamp, Marcel, Yale University	New Haven	1950	29
<i>Der Sturm</i>	Berlin	1913	58
Fried, Alexander	San Francisco	1951	37
Gardner, Helen	New York	1936	50
Giedion-Weicker, Carola	Zurich	1937	15
	New York	1955	39
Goll, Ivan	Paris	1920	16
	Potsdam	1921	66
	Potsdam	1921	21
Guegnen, Pierre	Paris	1953	67
Halle, Fannina W.	Vienna	1921	31
Hartlaub, Dr. G. F.	Mannheim	1922	2
			57
Hekter, Maxim	Prague	1933	54
Hildebrandt, Prof. Hans	Berlin	1923	20
	Potsdam	1924	27
	Berlin	1923	70
Hlynka, A.	Ottawa	1942	42
Holubetz, Nicola	Louv	1922	12
Hope, Henry R.	New York	1954	71
<i>Il Nuovo Giornale</i>	Venice	1920	64
Karpen, Fritz	Vienna	1921	1
Kuhn, Alfred	Munich	1921	43
Link, Dr. Erich	Berlin	1956	53
Mardensteig, Arnold	Munich	1956	6
Moholy-Nagy, Laszlo	New York	1932	35
	Chicago	1946	36
Myshu, Dr. Luke	New York	1935	14
Osborn, Max	Berlin	1920	4
	Leipzig	1920	3
Plato			62
Ramsden, E. H.	London	1949	38
	London	1953	44
Raynal, Maurice	Paris	1920-21	65
			65
Schacht, Dr. Roland	Berlin	1923	7
			30
			33
Schnier, Jacques	Los Angeles	1948	52
Seiler, Dr. Karl	Leipzig	1920	45
Springer, Anton	Leipzig	1920	3
<i>Telegrafo Livorno</i>	Livorno	1920	63
Ternovez, B.	Moscow	1927	10
Wescher, Herta	Paris	1951	51
Westheim, Paul	Berlin	1923	23
	Berlin	1920	59
	Baden	1950	19
Wiese, Dr. Erich	Darmstadt	1955-56	41
	Leipzig	1923	60

# CONCERNING QUOTATIONS

This is not a criticism of critics, who for fifty years have variously analyzed my work. The purpose of introducing quotations in this book is to show the diversity of character and quality of several criticisms in relation to a particular problem in some particular work. This will give the reader a chance to find for himself the difference in the character of analysis. Such comparison may also clarify better the diverse content of my works which are abundant in spiritual and technical realization.

## 2. QUOTATIONS

### No. 1

KARPFEN, FRITZ. GEGENWARTKUNST. RUSSLAND. VIENNA. VERLAG LITERARIA. 1921.

"Archipenko's creations derive from the original forms of the universe. The pure, most elemental crystals, cubes and prisms become the building stones for his works. He represents the abstract, the eternal which consistently avoids all unimportant accidental occurrences."

### No. 2

HARTLAUB, DR. G. EXPOSITION RETROSPECTIVE. MANNHEIM KUNSTHALLE, 1922.

"Archipenko starts from nature. What moves him is not only the inner architecture, in the living also he feels the cosmic nucleus. For him nothing is dead, inanimate or frozen in spirit."

### No. 3

SPRINGER, ANTON, AND OSBORN, MAX. DIE KUNST VON 1800 BIS ZUR GEGENWART. LEIPZIG, ALFRED KROENER VERLAG, 1920.

"No remnant of the illusion of actuality should obstruct the pure imagination of corporeal existence and its mystic greatness. The influence of Archipenko proved extremely strong. His severe abstractions fascinated the young generation of sculptors who wanted to give new thought to the laws of their art."

### No. 4

OSBORN, MAX, HISTORY OF ART. BERLIN, ULLSTEIN, 1920.

"In modern painting and sculpture, the perceptible and realistic principles are abandoned and a new idea leads into the construction of the spiritual. The founder of this movement was Alexander Archipenko. With all the consistency of his great artistic personality, he is striving to show in the substantial body nothing but its constructive law and its function."

### No. 5

BULLIET, C. J. APPLES AND MADONNAS. CHICAGO, PASCAL COVICI INC., PUBLISHER. 1927.

p. 164: "He has been the subject of much critical discussion—most of which turns out ultimately to be wrong or partially wrong. Criticism seeks to classify—to pigeon-hole. Archipenko, a volcano of creative genius, inevitably bursts the walls of his classification—splinters to fragments his niche so nicely prepared for him in the archives of the savants.

"'Cubist' he has been called, and is so designated in the already formal histories of the modern art movements. 'Cubist,' however, he is not—any more than Picasso, inventor of 'Cubism.' He has experimented in the geometrical technique of the most vital art movement of modern times and has produced 'Cubistic' sculpture without a peer.

"But Archipenko has passed through the 'Cubistic' experiment, emerging with a power of expression he could have acquired in no other way."

\* Used by permission of Crown Publishers, Inc.



p. 165: "As early as 1910, he did a 'Salome' (Plate 103) with legs chopped off above the knees and without hands. The face is stony and expressionless. Yet the figure is on fire—the torso of a dancer, with all the rhythmic, sensuous grace that provoked the most terrible tragedy, except one, in Christian annals. Regnault's famous painting in the Metropolitan Museum, with all of its flash of dark eyes and raven hair, naked feet and gaudy Oriental robes, is only clap-trap melodrama in comparison."

p. 167: "He is the son of an inventor who was mechanical engineer at Kiev University, in Ukraine, and has inherited much of his father's talent for mathematics and his skill in the construction of mechanical devices. His father mapped out for him the career of an engineer, but by the time he was 16, Archipenko had grasped the relationship between mathematics and art, as exemplified in the genius of Leonardo da Vinci."

"Mathematics, purest and most abstract of the sciences, is nearly universally considered in our day inimical to emotional expression—to painting, sculpture, music and poetry. The philosophers of old knew better. Their highest conception, 'the music of the spheres,' was the white hot focus of the intellectually abstract and the emotionally sensuous."

pp. 168, 169. "Enthusiastic admirers of Archipenko would place him among the mythical dozen who grasp the Einstein theory—perhaps at the head of the list, since Archipenko is credited by them with applying the Einstein theory concretely to statuary—a tremendous feat, if so, seeing how vague and tenuously abstract is the theory."

"Archipenko, replying to this suggestion, when brought to his attention, observed: . . .

"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. I am convinced that, thanks to Einstein, one can speak of art as something concrete; I do not speak of works of art, but of the mysterious process of creation."

"I had never spoken to anyone of this clear awakening of reason and comprehension which the Einstein theory brought forth in me."

"If Archipenko derives from Einstein—or from the common fund of philosophy from which Einstein also emerged—he has had inspiration, too, from the empyrean to which Bach harkened when he evolved his mysterious chords—music of the spheres." It was an Italian critic who first sensed the Bach analogy. The mystery of this sculptor goes far deeper than marble and chisel."

p. 172: "In 1909, after he had been in Paris for about two years, Archipenko began to develop with assurance the individuality that was to bring him into sharp attention and to start the turmoil which has not ceased and will not cease as long as his creative, inventive powers remain feverishly active. He began to display with the Independents and in the Autumn Salon. His work was singled out for caustic comment and stormy controversy."

## No. 6

MARDERSTEIG, ARNOLD. "THE SCULPTOR ALEXANDER ARCHIPENKO, A PIONEER IN MODERN SCULPTURE." *DIE KUNST*, X, BERLIN, VERLAG F. BRUCKMANN, JULY, 1936. (TRANSLATED FROM THE GERMAN.)

"The name of Alexander Archipenko is thoroughly familiar to generations of German art-lovers from the era before the first World War. It evokes memories of works of sculpture imbued with organically pulsating life, despite the coolness of their outline. Periodicals of the twenties, searching for future talent, reproduced Archipenko's work as the expression of modern art. In Germany numerous exhibitions of Archipenko's work led to its acquisition by private German collections. At that time Archipenko, who originally came from the Ukraine, lived and worked in Berlin. In 1923 he emigrated to the United States, as did many of his compatriots. In 1928 he became an American citizen. His marriage to a German sculptress, the great-granddaughter of the painter and master of drawing, Bonaventura Genelli, is the tie that still binds him to Germany."

"Decades passed and no works of Archipenko were shown in Europe. Then in the summer of 1955 a traveling exhibition was launched. Everywhere this exhibition left an impression of a strong, original artistic personality. The artist is not concerned with being identified with any particular trend in art. Important to him is his artistic achievement, the unfolding of his creative powers and their utmost expansion in the realm of artistic possibilities."

"In the beginning, Archipenko found the path toward the realization of his artistic potentialities very difficult. Born in Kiev in 1887, he studied drawing at an early age. When he was 15 he attended the art school of Kiev. He was obliged to leave after three years because he rebelled against the all-too academic trend of the institution. Then he came to Paris, the Paris of 1908, which was filled with the spirit of a new approach to the art of painting—iconoclastic cubism. But here, too, he found academic instruction old-fashioned. Along with the anti-academic German expressionists, Archipenko sought and found stimulation in visiting public exhibitions. Later he admitted: 'My real school was the Louvre, and I attended it daily.' Archaic sculpture inspired him to such an extent that he was in danger of yielding to its influence entirely. He derived nothing from the great examples of contemporary sculptors. He would not recognize Rodin's supremacy in the Paris of that time. Maillol, who derived his inspiration from the depths of the Mediterranean tradition, was too remote for this East European. The role of sculpture in a world filled with the portents of approaching crises seemed highly problematical to Archipenko. Plastic art, long since detached from its native soil, architecture, was increasingly deprived of its predestined place within the framework of confined

\* Exhibited at Armory Show, New York, 1913.

space. Sculpture was obliged to make a place for itself. This realization was the starting-point of Archipenko's artistic development.

"He resolutely turned away from the model in order to achieve new artistic expression by means of free forms only remotely reminiscent of the human body. The result was an unexpected influence which, like the revolutionary painting of Picasso, was to reach far into the future. Generations of young sculptors, such as Jacques Lipchitz and Henry Moore, followed in the trail blazed by Archipenko. Plastic representation of space by means of the omission of mass, the juxtaposition of volume and void, of concave and convex resulted in new sculptural effects better suited than were traditional forms to modern rhythms of life and to the shift of interest to surface values. Archipenko's sense of form, purified by austere geometric compositions, turned more and more toward a flowing outline combined with a frame-like solidity of structure. The choice of materials varied according to the expression he aimed for. He combined metals. He experimented with glass, plexiglas, painted aluminum and terra cotta for light and color effects."

#### No. 7

SCHACHT, DR. ROLAND. *DER STURM*, VERLAG DER STURM, BERLIN, 1923.

"In discussing today's problems of modern sculpture, we must first of all mention Archipenko. Not only is he superior to his more or less gifted contemporaries in quality and spiritual form, he is also the most varied and creative sculptor. The strength of his inspiration can not be better proven than by the large number of his imitators."

#### No. 8

APOLLINAIRE, GUILLAUME. *L'INTRANSIGENT*, PARIS, 1914.

"Since its founding, the Salon des Independents has played an outstanding role in the development of modern art. . . . In my opinion the most graceful of the latest contributions are those of Archipenko, namely his polychrome sculptures of different materials: glass, wood, metal, which combine most happily in this new form of expression. . . ."

#### No. 9

RAYNAL, MAURICE. *CATALOGUE OF ARCHIPENKO TRAVELING EXHIBITION IN EUROPE, 1920-21*. (TRANSLATED FROM THE FRENCH.)

"The part taken by Archipenko in the renaissance of contemporary sculpture is certainly considerable. But though this is incontestable, it is necessary for us to define precisely his orientation toward the artistic movement to which he gave birth. . . . Sometime before the heroic period of Cubism, about 1910, Archipenko's work still respected tradition, which is commendable for one who is 20 years old. . . . Even though Archipenko's intelligence has penetrated established tradition his heartbeat is in unison with his age. . . . Archipenko experienced, as it was proper for him to do, the poetic side of the scientific spirit of the 20th century, and this directed his feeling. . . . Archipenko decided that the work of art constitutes a sort of particular object in itself. The work of art will be an artistic fact and will be exactly what science or sociology call a law, that is to say, a totality of necessary relationships. . . . In several sculptures, the architectural simplicity suggests to artists the effort to synthesize, which gives a hardly definable charm and makes one think of the binary numeration of the Chinese and of Leibnitz, which is impractical in modern mathematics. But it serves as the key to the play of the spirit where greatest audacity is allied with the seductiveness of the unknown. . . . The vigor, splendor and boldness of Archipenko's work is never without grace. And the naive and complicated artist again and again attacks difficulties, often without premeditation, which he overcomes by the science of craftsmanship and by ingeniousness. There is great invention in the works exhibited here, but the most outstanding are his sculpto-paintings as he calls them, which are agreeably disconcerting. . . . Sculpto-painting is constructed with different materials, glass, wood, metal, papier-mache, etc. . . . The results obtained by Archipenko are strangely seductive. The superposition of diverse colored planes gives an aspect which is not that of painting nor of sculpture nor a compromise between the two, but another thing. Indeed, the mixture of the two media is cleverly used. . . . Archipenko gives to light a meaning that it never suspected, that is to say, he invented a new light."

#### No. 10

TERNOVEZ, B. *PRESSE ET REVOLUTION*, MOSCOW, 1927.

"One of the first revolutionists in French sculpture, who shook the foundation of the habitual conception in art, was without doubt, Archipenko. In the artistic researches of Archipenko, it is necessary to see first his energetic protestation against the comprehension of sculpture which prevailed at the beginning of this century. . . ."

#### No. 11

(ENDRARS, BLAISE. A POEM. NICE, 1918. (TRANSLATED FROM THE FRENCH.)

## THE HEAD

"The guillotine is the chef-d'oeuvre of plastic art  
 Its click  
 creates the perpetual movement  
 The whole world knows the egg of Christopher Columbus  
 Which was a flat-fixed egg, the egg of an inventor  
 The sculpture of Archipenko is the first 'ovoidal' egg  
 Maintained in intense equilibrium  
 Like a stationary spinning-top  
 On its animated point  
 Speed  
 Multicolored clouds crop up  
 Into zones of color  
 Rotating into depths  
 Naked  
 New  
 Total"

## No. 12

HOLUBETZ, NICOLA. ARCHIPENKO MONOGRAPH IN UKRAINIAN. LVOV, 1922.

"I have the impression that the people who were disciplined by objective history have said everything about Archipenko, which put him at the head of the new artistic generation of Europe and separated him from anarchistic calls. . . . Not only was he true to the idea of modern art, renouncing the realistic value of actuality, but he succeeded to replace old, used (in a different way) melodies with his new ones, by conscientious ability of observing the law of constructive and rhythmic functions in separate objects. That is what has made him great and strong. . . . Germany, France, England, Spain, Italy, Switzerland, Japan, etc., all these countries and people already had the opportunity to be acquainted with the creations of Archipenko. Everywhere his name is pronounced with the same interest, as the connoisseur pronounces the name of the creator of relativity, Einstein. In spite of the diversity in the field of their endeavor, there is something analogous, and both rise to the top of modern intellectualism. . . ."

## No. 13

CASSON, STANLEY. XXTH CENTURY SCULPTORS. OXFORD, THE CLARENDON PRESS, 1930.

p. 65: "The full genesis of this new style will not be apparent for many years to come: contemporary analysis is invariably untrustworthy and I do not propose to make it. But from the history of the evolution of Archipenko's own style, we can at least guess what has been stirring. An abandonment of the traditional academic system of proportions, a free research into the formal sculpture of the past, and a selection from various periods of antiquity have at last given modern artists a synthesis that is in no sense archaism or pastiche. Modern taste is in love with the formal and, in a sense, with the austere. But it demands also grace and lightheartedness. Thus the figures of Archipenko, reminiscent actually of nothing in the past, and yet derived from the simple outlines of Greek, Egyptian and Byzantine sculpture, have resulted in a clear break with the older ideas which began with Barye and ended with Epstein."

p. 67: "To Archipenko we can assign the first two abstractions and inventions, and it may be added, modern art is mainly preoccupied with just those two, as was Assyrian or Byzantine art. The spirit of the style which is called modern is that it is inventive and creative, and if the natural proportions of the human body do not fit in with the plans of the artist, then they must be reinterpreted. Reinterpretation is the essence of the modern, and all the parrot talk about 'truth to nature' can be pushed on one side. If art is to be creative it must create—and often, as with some of Archipenko's torsos (*Plates 205, 220*), it created better than Nature."

p. 69: "Archipenko has achieved international recognition. He has given the moulds or the canons by which the particular fashion of proportions is today being established. He is leading a modern style and helping to fix it. Few artists achieve so much in a few years. No less than twenty-eight European public galleries have purchased his works. He has been to modern sculpture what Picasso has been to modern painting. A hundred years hence it will be seen, I think, that he has filled a position of great importance and distinction, and that he has ultimately contributed to the improvement of the art of all countries, if only because there is no perceptible national influence of his own in any of his works. Above all it must not be forgotten that he owes the purity of his lines and his fine sense of balance to his early studies of ancient art."

## No. 14

MYSHUHA, DR. LUKE. "ARCHIPENKO." *UKRAINIAN WEEKLY*, NEW YORK, OCTOBER 11, 1935.

"Today, the new values and conceptions introduced into art by Alexander Archipenko have taken such hold

upon the art world that they have a host of imitators in all countries. Back in 1920, this fact was brought out in Springer's *History of Art*, that: "Archipenko's influence has proven to be extremely strong and captivating for the younger sculptors."

"Obviously, not much blame can be attached to these imitators, who, while adopting the new plastic ideas of Archipenko, fail nevertheless to ascribe to them their rightful origin. This fact only serves to intensify the need for a basic study of Archipenko's works and ideas; one which would help clear away some of the chaos that has arisen as a result of the plagiarism of Archipenko's individualism."

## No. 15

GIEDION-WELCKER, CAROLA. MODERN PLASTIC ART. ZURICH, VERLAG DR. H. GIRSBERGER, 1937.

p. 40: "Archipenko . . . might be said to have transmuted musical into plastic values. The fusion of Hellenism and modernism they have attained bears witness to the sweeping progress in abstraction that has occurred since Maillol. In Archipenko's essentially mobile figures voids and solids, light and shadow, are interwoven like a contrapuntal rhythm."

p. 42: "Archipenko's 'Metranus' (Plates 16, 63) are primarily experiments in the assembling of industrial materials such as pieces of wood, glass and metal—a method the Constructivists were to develop still further, but from a different angle. These prototypes have been influencing shop-window dressing and commercial publicity for the last fifteen years."

## No. 16

GOLL, IVAN. ACTION, NO. 5. PARIS, OCTOBER, 1920. (TRANSLATED FROM THE FRENCH.)

### "REFLECTIONS"

"In a concert salon, above the brown violins, black tuxedos, laughter and white faces, appeared unexpectedly the conductor, not the conductor of an orchestra, but a conductor of life: a work of art, a plastic of Archipenko's in the middle of the salon, like a window opened towards all horizons of the world, like a diamond that consumes in itself all multi-colored flames, a recipient of external movements."

"This day a new art was born."

"These forms in polished metallic plates seem to be a real reservoir of the life that we have around us, orchestra, audience, room, pictures; we believe we live. Enchanted mirror. And this is the mission of all works of art, to create an existence from our own source, it means in the one who looks or hears, to be the reflection of life. Indeed, our daily life is the basis of all human expression, and it should be the fundamental of all art. Life, not nature as in still life, nor landscape, but human living nature, supernatural: our own life. The geometry of a snow flake, the rainbow in the sky, architectural bridges, are related directly with the center of vital universal energy. The new values that spring from chemical experiences. Grammar reduced to a few symbolic hieroglyphics: S.O.S., etc."

"And his courage in utilizing different metals at the same time, credit him with another invention with more important consequences. By arranging metallic plates for instance, he succeeded in rendering the plastic value not by external light, but by reflection."

"The work that Archipenko conceived acquired a grand significance. It incarnates the individual that is reflected within the object and exists with it. Exists with its proper reflection joined in the external essence. Here is the symbol of the living being. One depends on the other. It is this piece in metal plate that is mentioned above, that dominates the whole concert salon, becomes a mirror in which the movements of the people vibrate."

### "MODELING OF SPACE"

"But Archipenko does not relax with this. After utilizing all materials, even their reflections, he dares to explore space, and forms pure atmosphere. He forms the holes — miraculous mirage. Phantasmagoria. All that we know and that we are — exists only in our imagination. Nothingness has its existence. That which is concave is also convex. Often the void seems as palpable as matter. It is this that Archipenko supposes when he makes a void in the place of a head or breast of a woman. The non-existence! The space surrounded by plastic forms gains a personal form that supplies to us the same impression of vitality as the matter."

### "STYLE"

"Artists of our day will not create a work of art, but life itself. In observing the cosmic revolution in the infinitesimal space that is daily ours, he will re-create new forms suggested to him. He finally will search for a new STYLE of the twentieth century, that we are waiting for so patiently — impatiently. The STYLE we need. We do not have it any more, because we have lost our religion. The art of the last three centuries was an atheistic art, and consequently egotistic art for the artist. The last grand style was invented by the Gothics. And almost all great styles were the expression of the divine idea."

## "SYMBOLS"

"We who have lost all our religions, will we nevertheless abstain from creating a new style, that is to say, a symbol?"

"Symbol of what! The religious artist is succeeded by the cerebral artist who replaces God by his attributes: Force! Movement! New Divinity: a tree of pantheists, or taurus of the Assyrians, the telephone pole or the turbine, aren't they equivalent? Aren't they also the forces of the secret voices, profound and divine? Modern nature is discovered today by the modern artist. It remains for him to create an adequate form. This form, all aesthetic in itself, will be a sort of artistic stenography. One line will replace a whole leg; movement will be substituted by exterior suppleness."

## "STYLE"

"Archipenko is the inventor of a STYLE."

"However, that searching in his work for the pure lines of Buddhist art, the sorrowful rhythm of the Christian compositions, the striking humility of Negro art, also the contemporary geometrization in art is not futile. This does not hinder, on the contrary, this is necessary for the creator of new values. A man of the technical era, he utilizes all qualities of the characteristically modern forms."

## "CONSTRUCTIONS IN DIVERSE MATERIALS AND POLYCHROME"

"His first invention, the egg of Columbus, made it possible to construct a work of sculpture in all possible materials, wood, glass, metallic plates, papier-mâché. He mastered coloring these materials, arriving thus at sculpto-painting. This pure sculpture seemed to him to become insufficient in itself."

"The inauspicious and illogical mode that persisted during long centuries of seeing in the nude marble the highest artistic expression, seemed antiquated to him, because there is no object around us that is colorless; everywhere form and color are fused. Why should a plastic work be an exception? By exposing this illogical practice Archipenko has done a memorable act."

"Meanwhile, he did not stop at this, he made sculpture independent of the factitious light that is needed for sculpture made in a non-colored material, that is replaced by it. Thus Archipenko arrives at this which he calls the modelling of the atmosphere. Art becomes superior to all X-rays. There is the instinct of God, of the forces of existence. Art should be mingled with all and must become a factor of our daily life, never without life."

## No. 17

AUERBACH, ARNOLD. SCULPTURE. A HISTORY IN BRIEF. LONDON, FLEK BOOKS, LTD., 1952.

"By 1908 Archipenko was in Paris and after a very brief stay at the Ecole des Beaux Arts — the official Parisian academy of art — he decided to study for himself at the museums, particularly the Louvre. He disliked Rodin's sculpture, which he said reminded him of 'the crumbling corpses found in Pompeii (whose shapes were recovered so long afterwards from the solidified lava)', presumably because of their broken form and tortured action. From an admiration of the simpler archaic styles he evolved a style of his own, reducing the figure to an absolute simplicity of plane. All the muscular forms are generalized into unbroken masses, smooth in surface and often very nearly geometric in conception — one form melts into another with soft and almost imperceptible gradation, giving great unity of general shape. But Archipenko has a natural sense of elegance and movement, and he extends proportions to give long swiftly curved lines and volumes, making his figures of slim-waisted, elongated women into very beautiful vase-like ornaments, more graceful and stylish than nature, yet keeping the general character and action of living figures."

## No. 18

BULLIET, C. J. ART DIGEST. NEW YORK, JULY, 1937.

"Never subscribing to the 'cult of the ugly' — Archipenko sought and found new aesthetic laws and stylistic innovations that ever conformed to the universal urge for grace and rhythm."

## No. 19

WIESE, DR. ERICH. DAS KUNSTWERK, No. 8.9. WOLDEMAR KLEIN VERLAG, BADEN-BADEN, 1930.

"In a logical development from his early start, Archipenko's style has disclosed itself in large space-forming figures. The concave element and the open space work combine with the finest differentiations of the surface and the most careful selection of materials. Terra cotta of varied color, polished, grained, partly or entirely plated with precious metal, stand side by side with bronze and works in semiprecious stones, such as the group of 'Friends' (Plates 155, 156) in Mexican onyx."

HILDEBRANDT, PROF. HANS. ARCHIPENKO MONOGRAPH. IN ENGLISH, FRENCH, GERMAN, UKRAINIAN. UKRAINSKE SLOVO, BERLIN, 1923; IN SPANISH, BUENOS AIRES, EDITORA INTERNACIONAL, 1923.

"Archipenko, furthermore, is the sole creator of the new idea of combining sculpture and painting as one art, an idea which dates back to the year just before the outbreak of war. It finds expression in several plastics of 1912 which represent a cross between man and machine and are the first reproductions of a constructivism which is now being developed by Russian, Hungarian and German artists in a purely abstract form. The performers in the Medrano Circus stimulated him in the idea, hence their name 'Medrano.' The female juggler (Plate 63) is his first work for which he used different kinds of material such as wood, tin and glass together with paint. The balls of glowing red seem to be poised in mid-air in their circular course. His sculpto-paintings, which have often contested with paintings, have succeeded each other regularly since 1914 up till the present. They often determine their own limits, sometimes as almost genuine pieces of sculpture, sometimes as reliefs, other times as paintings.

"It is unthinkable that contemporary arts such as painting and sculpture could have entirely separated themselves from naturalism, into whose wide sea all currents of the 19th century flowed, had the Ukrainian sculptor Archipenko, not appeared on the scene at the vital moment, shortly after the turn of the century, and suddenly taken a prominent place in the foremost ranks of the fighters, unprejudiced in his art and armed with an unconcerned revolutionary radicalism. The fact that this sculptor was moreover endowed with a most refined sense for colours, which enabled him to combine painting and sculpture, thus creating a new art of extensive scope, is of vital importance in the further development of art, which, although much confused at present, shows signs of a more clearly defined future. Any one contemplating Alexander Archipenko's work, can hardly believe that he is only 36 years of age;" it is so abundant, so varied and so rich in ideas. It is a fact however, and as a true representative of the modern contemporary spirit, this Ukrainian artist shows every sign of a rapid life tempo.

"Archipenko, never satisfied, endeavors in this manner, to reproduce that which was prohibited to plastic art up till now: to fill in the space round human figures with all kinds of things, even still-life, which we can safely say no sculptor, who nevertheless remained within the sphere of sculpture, even thought of reproducing prior to him." (Plate No. 14) "It is quite impossible for a sculptor to group figures and objects together in an open or closed-in space with the usual means restricted to his use. Attempts of this sort made by Greek and Gothic artists in the latter decades seem no more nor less than the interpretation of pictures in relief. Air is missing, which envelops all things and binds disjointed effects, and which painting alone can reproduce. Confident that his own refined sense for colours will enable him to obtain perfect harmony in hues and tints, Archipenko therefore does not hesitate to make use of this talent. By means of paper mâché, wood or metals plastically prepared and fastened on to the surface, the sculptor emphasises those parts he wishes conspicuous, whereas parts of minor prominence are simply painted. Even shining metals and glass are in evidence where he so considers necessary in order to obtain by means of constant change, sometimes sudden, sometimes gradual, a sense of space, artistically organized, of no illusionary effect, vibrating all over, yet in perfect repose. This impression of space changes alluringly according to from which side you approach and observe it, but the most detailed description can give but a vague idea of this particular art and even illustrations in black and white are of little avail and can even give rise to false conceptions. We therefore trust the coloured illustration will demonstrate to some appreciative extent, the excessive charm of most of these sculpto-paintings which is only attained in the finest specimens of sculpture as a result of great genius. The fact that there should also be some works of minor value is comprehensible enough in view of the intricate difficulty and novelty of the work. Archipenko has every tone and shade of the colour-scale at his command. At one place the tones are suppressed and sonorous, at another, whole accords are formed of unbroken colours, glittering metal and glass. The correlation between the elements of form, which have become bodies and objects, is multiplied again by the influence of the colours. The creation is dynamic, full of tension, elements of power linked together, reciprocally conditioned, produced alternatively by sculpture and painting and yet melting into each other, to be compared only to the most delicate and subtlest machinery where the tiniest screw is as important as the most powerful driving wheel. But even this comparison only applies to half of it; as its dynamic is beauty freely conceived. These sculpto-paintings mostly treat subjects in enclosed spaces, but Archipenko has even gone as far as to reproduce a 'Bathing Figure' (Plate 39) in its world of atmosphere and water, a figure in brown and yellow, framed in a blue of the deepest and most delicate shades tinged with violet and green. This attempt has been crowned with success. . . .

"[One of the figures] in relief . . . is probably the noblest creation of sculpto-painting. (Plate 72) The figure, almost abstract yet so full of life, in copper, brass and light tin, shows up in sharp relief against the dim background of cool grey German silver, and white paint, through which the many coloured metals gleam, helps to express clear forms, shades, contrasts, yet binding disjointed effects.

"This shimmering model, vibrating with a thousand reflections, yet of inviolable solid material, should be placed in a room as could only be built by an architect entirely inspired by the spirit of the day. It is the full expression of a new esthetic conception of the essence of art which does not refer to the past but to the future, obtained by means of an entirely new technic and derived from a positive conception of pure style. Thus Archipenko's creative art claims back the vast league of all creative art, as does that of all leading artists of our day, and

\* Hildebrandt wrote this text in 1923.

appeals to the whole of culture, and if we again reach the high grade of culture, and get back what used to be a matter of course in happier times when there was no uncertainty of expression, it will be to a large extent to the credit of Archipenko's work that we owe such a valuable gift."

## No. 21

GOLL, IVAN. ARCHIPENKO ALBUM. POTSDAM, GUSTAV KIEPENHEUER VERLAG, 1921. (EXCERPT TRANSLATED FROM THE GERMAN.)

"In his newest period Archipenko has already uncovered a new possibility for sculpture: to help the effect of light through color. Everything, he says, is somewhat colored. Why have sculptors for centuries insisted on hewing naked stone and shying away from painting it? In antique times this was not so. To disprove this Archipenko invented his sculpto-painting for which he created a very special technique. In earlier periods he already painted his wooden figures: 'Red Dance' (Plate 170) and 'Pierrot Carousel'." (Plates 3, 4) But here the main stress should lie on the painting. In the sculpto-painting some separate parts of the figure are glued onto a wooden plaque in the manner of a relief. Later the whole thing is painted like a canvas. The first impression is reminiscent of Cubist painting, but fundamentally it surpasses the latter."

## No. 22

DAÜBLER, THEODOR. ARCHIPENKO ALBUM. POTSDAM, GUSTAV KIEPENHEUER VERLAG, 1921. (EXCERPTS TRANSLATED FROM THE GERMAN.)

"There exists no artist in whom the form-sense is so alive, so definitely expressed as it is in Archipenko, and in a time like ours, devoid of tradition, this has led him to a great simplification of expression. Yet — and this is truly uncanny — he is never obscene, nor is there in his works even the slightest suggestion of impropriety — and for this reason he gives the impression of erotic longing and ardor, protected, as it were, by the chastity of love. A definite novelty! There are among Archipenko's works, figures remotely resembling the female body — sensual, and yet abstract, the head like the head of a bird perhaps, that impress us by their ardor, that are merely a rhythmic gesture. In most cases the male is absent. A woman alone, standing in a pure vertical line, or else rising from a sitting position. There is no lasciviousness. Archipenko has a stylistic taste that is truly extraordinary. His figures are perched on a base with an airy lightness, without giving the impression of a tight-rope walker. He avoids a naturalistic finish. Small in dimension, yet large in conception, these figures catch certain highlights of woman's loveliness. In between there are stretches of smooth and abstract surfaces. He can fashion knees of a sensitivity rare even among the Greeks. Right below those knees the figure is cut off; the thighs are exaggeratedly long; cool, remote, they have an air of inevitability. This torso (Plates 205, 206) is one of the most beautiful creations in modern sculpture."

"Archipenko is no imitator of African art. His plastic works are the result of his own highly developed sense of style. The rhythm of a body alone reveals the woman to him."

"In his sculpto-painting, the color counteracts any mechanistic impression. Lately, Archipenko uses more and more the effect of shadows: to him, relief is three-dimensionality." (1)

"He disdains the element of perspective and rejects it. The fact that the relief contains shadows is his sole concern. He proves that painted surfaces are made richer, more alive, more powerful by the use of shadows." (2)

(1) Refer to Plates 49, 50, 52, 53, 54, 62.

(2) Refer to Chapter VII on Sculpto painting.

## No. 23

WESTHEIM, PAUL. ARCHITEKTONIK DES PLASTISCHEN. BERLIN, ERNST WASMUTH VERLAG, 1923. (TRANSLATED FROM THE GERMAN.)

"Archipenko's sculpto-painting 'Two Women' (Plate 71) is a translation into a newly found world of forms. Occasionally the work reminds one of the fineness of Cretan-Mycenaean sculpture which was expressively feminine and which incidentally arrived at a sort of sculpto-painting with the painted stucco-reliefs at Knossos and Tiryns."

## No. 24

BARR, ALFRED H., JR. FROM CATALOGUE OF MODERN ART, FIFTH ANNUAL EXHIBITION, 1935.

"Archipenko's figure in contrasting metals seems a literal embodiment of Cézanne's 'Cones and Cylinders,' but is influenced more directly by Cubism."†

\* "Pierrot Carousel" is a three-dimensional sculpture, polychrome.

† For additional information on my work in relation to Cézanne and Cubism, refer to Chapter XII on "Cubism" and Quot. No. 5—A.A.

## No. 25

AUERBACH, ARNOLD. SCULPTURE. A HISTORY IN BRIEF. LONDON, ELEK BOOKS, LTD. 1952.

"But Archipenko also made experiments with mixed forms of paintings and sculpture — that is, compositions made up of geometric forms in relief — sections of cones, cylinders and similar geometric forms on a flat background. These forms he painted with coloured patterns which ran through and were continued into the background." (*Diagram I, A, page 42.*)

## No. 26

CHENEY, SHELDON. A PRIMER OF MODERN ART. NEW YORK, LIVERIGHT, INC., 1932.

p. 290: "The search for rhythmic abstraction in sculpture led Archipenko into the invention of those 'sculpto-paintings' (1912) which are one of the curiosities of latter-day Cubism. In these the artist attempted the fixation of linear rhythms against the obtruding and receding color planes of Cubist painting. The resulting panels seem, in general, to lack the sort of voluminous organization achieved by the few Cubist 'masters,' even while they rise above most of the aimless manipulation of planes practiced by a host of followers. Personally, judging from the few examples I have encountered I feel that there is a distracting element in the mixing of painted colors (which have recessionary values of their own) and planes in relief. In any case this seems a minor by-way of the art. Nor can more be said for that type of 'non-being' sculpture with which Archipenko caused a limited furore a few years back. In this he attempted to capitalize some of the reverse value of volumes: space for certain plastic shapes, concave for convex, a hollow for a breast, etc. He achieved some amusing and some abstractly interesting mass-arrangements; but nothing approaching the values of his less perverse, near-abstract figures.

"Archipenko . . . has achieved more kinds of acclaim and disapproval than any other modern sculptor, simply because he has pried into so many unlighted corners, bringing out new, if not always sound, ideas. There have been successive matters of Cubist sculpture, non-being sculpture, sculpto-paintings, sculpture approaching abstraction, etc. And he is one of the cleverest and most exacting academic draughtsmen living today! His less arbitrary work shows excellent feeling for the essential relation of masses; and he has created elemental works like *Repose* (Plate 79) . . . and sensuously appealing things like the torso shown here. (Plate 205). He is very important in the annals of the new sculpture. . . ."

## No. 27

HILDEBRANDT, PROF. HANS. DIE KUNST DES 19TEN UND 20TEN JAHRHUNDERTS. POTSDAM, AKADEMISCHE VERLAGSGESELLSCHAFT, ATENHAIION. 1924.

"The first who can pride himself on having enriched the sculpture of the 20th century with new values is Alexander Archipenko. . . . To formulate space as part of a piece of sculpture — the creation of positive effects through negative forms — to break away from the unity of the material and combine bodies and planes in sculpto-painting, these are contributions of enduring significance. . . . With his sculpto-painting which combines elements of sculpture with elements of painting, Archipenko enters a completely new field, and its outstanding value is manifested by the absence of any previous example."

## No. 28

BASLER, ADOLPHE. LA SCULPTURE MODERNE EN FRANCE. PARIS, G. CRES, 1923.

"The archaic stylizations directed by Archipenko to a geometrical art of which he wanted to rid himself by inventing sculpto-painting . . . The talent of Archipenko is a restless talent; he sets himself all plastic problems, applies all formulas. At one time he decomposes values, at other times he unifies planes; he extends, then shrinks the proportions, acknowledges the elevations or accentuates the concaves; he contracts the masses, breaks the rhythm of the undulant lines, or re-establishes them with parallels or curves or uprights; he alternates the reliefs by zones, coordinates movement with the help of geometrical elements, and borrows the modernism of his statues from archaism. . . . His researches have fertilized the talent of a Duchamp-Villon, the remarkably decorative talent of a Laurens, even the Picassot affections as well as the primitiveness of Lipchitz or the stylization of Coakly. . . . These are the steppingstones of modern sculpture in France. Their general tendencies are oriented either by the strong realists or by those stylists of whom we have just spoken. . . ."

## No. 29

DUCHAMP, MARCEL. COLLECTION OF THE SOCIÉTÉ ANONYME MUSEUM OF MODERN ART 1920. YALE UNIVERSITY ART GALLERY, NEW HAVEN. HARTFORD, CONN., CASE, LOCKWOOD AND BRAINART, 1950.



"Archipenko was among the few sculptors attracted by the Cubist creed." Even though his first sculptures were inspired by the revolutionary theories, he showed immediately his strong personality by introducing an entirely new conception of sculpture. He gave the name 'Sculpto-Peintures' to reliefs generally made of plaster, carved and painted. This polychrome conception of sculpture, though not an innovation in itself, was in its results quite startling. He succeeded in expressing more than an attractive technique through his new ideas of form."

#### No. 30

SCHACHT, DR. ROLAND. STURM BILDERBUCH II. BERLIN, DER STURM GALLERY, 1923.

"The 'Dance' (Plate 172) inaugurates a new series of problems. Seemingly nothing is represented but a duo movement such as in the 'Composition of Two Figures' (Plate 84), the 'Kiss' (Plate 85) and 'Two Bodies' (Plate 165). But at closer view it will be noticed that we are concerned here with a unit, a round dance. But how can a round dance be treated as one formal motive? Rubens used a continuous train of movement. Thoma used a wreath of lyricisms. Transposed into sculpture, there would have to be movement too, but above all there would have to be space necessitated by the three-dimensional figures. A round dance is organized around a center. This center must be considered the space between; the figures must be included in the modelling of the unit. Here too, we are concerned with the representation of a block but it receives a different specific weight. The nucleus, self-understood in its density, weight and solidity, is omitted, the block is dissolved except for its outer borders, only space remains to be represented. Space replaces matter.

"The drawings (Plates 241, 242) lead to the difficult problem of sculpto-painting, already felt by the Egyptians but worked out in this particular form for the first time by Archipenko. If we consider the relief and its relation to the cube, as well as the suppression of illusion, we arrive at a process which eliminates from cubistic sculpture the illusionary element leaving surrounding space. These tensions cannot be of arithmetic quality only, but are also of a dynamic nature. Thus sculpture is not only modelled from within, but also from without by the construction of its surroundings. In the last analysis, this can only happen through the means of painting. Thereby perspective has to be disregarded to avoid any illusionist effect. Sculpto-painting is not, as the name may suggest, an artificially calculated middle-of-the-road medium. It is sculpture which has to resort to painting. Once more, we find even beyond concave sculpture, a new concentration, with the aid of which even still-life can be reconstructed and used for sculpture. The important thing here is not the composition of plastic forms, but the relation of the objects toward each other in space, and the tensions which originate in space through their existence."

#### No. 31

HALLE, FANNINA W. ZEITSCHRIFT DER BILDENDEN KUNST, VIENNA, 1921.

"Alexander Archipenko has a similar meaning for sculpture to that of Kandinsky for painting. Gradually doing away with naturalism, he has created a kind of abstract sculpture by the sheer constructive mobilization of matter. . . . Archipenko's work appeared publicly about a decade ago. Since then he has already expressed himself in many different ways, but he has always remained true to himself and his art. 'L'homme Machine' (Plate 240) followed the 'Torso' (Plate 221) and 'Red Dance' (Plate 170). Here he used partly new material, cardboard, wood and metal, in order to achieve new effects. Then, with his 'concave' sculpture he created a number of forms in which he used atmosphere, giving it artistic realization along with concrete symbols of form. And he has arrived at his sculpto-painting, a union of sculpture and painting in relief, which has not yet reached its final stage."

#### No. 32

AUERBACH, ARNOLD. SCULPTURE. A HISTORY IN BRIEF. LONDON, ELEK BOOKS, LTD., 1952.

p. 85: "Another set of experiments allied to these latter, but altogether more unified, are statuettes in the round, composed of convex and concave forms, almost but not altogether, of geometric, of mechanized forms. These mechanized forms are combined with smooth, simplified naturalistic forms within the main shape. This completed figure very often adds up, in pose, proportion and general shape, to one of his most natural figures, except that the pattern of an arm, or leg, or any other part or parts may be given an equivalent mechanical or geometrical form which yet suggests the general shape of its more natural counterpart. The figure is thus treated as a general theme on which may be played any variation of form, provided the patterns in volume and line have rhythm and coherence. But sometimes the forms are wholly suggested by geometric patterns — spaces, too, playing their part. Sometimes the whole shape is so far removed from natural appearance that it may be regarded as a free pattern of geometric planes and forms — an abstract. Even so, it usually retains some suggestion of the graceful, lithe movement so typical of Archipenko. These statuettes are beautifully made, in a variety of materials — bronze, wood, terra cotta, and their textures and handling are varied to suit the material used and to give variety to the forms. One such statuette, for instance, suggests a clothed female figure 'Walking' (Plates 174-177), and is

\* It was not the Cubist creed that attracted me. It is the crystallization due to nature's extreme compactness of volumes, producing geometrical character, that preoccupied me. — A. A.

made up of flat thicknesses of clay cut into geometric patterns ingeniously pieced together. It has suitably roughened surfaces and has been baked directly in a kiln."

### No. 33

SCHACHT, DR. ROLAND. STURM BILDERBUCH II. BERLIN, DER STURM GALLERY, 1923.

"Archipenko uses an entirely new medium to show the important relationship between matter and surrounding space. He uses concave areas and omits the material nucleus. Natural modelling is no longer sufficient. In order to show the border between matter and space, the eye must be directed toward that border. To achieve this, he must reverse. This method is not as quaint as it may seem. In music stress is accentuated by omissions, by interruptions or by intermissions. The concave replacing the convex is based on a similar principle."

### No. 34

BULLIET, C. J. APPLES AND MADONNAS. CHICAGO, PASCAL COVICH, INC., 1927.

p. 166: "Sometimes he dwarfed the head to less than the dimensions of a hand or a foot or a breast. Sometimes he elaborated the structure above the shoulders — normally the neck and the head — into a flowing hood or helmet, with the face a concave blank, or even an empty space — a keyhole through the marble."

### No. 35

MOHOLY-NAGY, LASZLO. THE NEW VISION. NEW YORK, BREWER, WARREN AND PUTNAM, INC., 1932. TRANSLATED BY DAPHNE M. HOFFMAN.

"The credit for the first conscious use of concaves in sculpture—to replace saliences—is due to Archipenko. In using this principle, he exploited the well-known optical illusion, as shown in a relief matrix (intaglio); the hollowed out (negative) portions of the casting model appear in certain lights as raised (positive). . . . His attempt leads the observer, by its evident deviation from the customary naturalistic treatment, to a realization of the elementary possibilities of the positive-negative relations. . . .

"Even Roman sculpture showed the use of metals, in combination with marble of different colors. These Roman statues (in the Louvre) look to us today much like industrial art. Archipenko's attempt with assembled sculpture was a challenge to the industrial art evaluation of materials. He did not want to give the illusion with his materials of the upper surfaces (silk, skin, etc.). His wood was to stand for wood, his metal for metal, etc. and to have its own value.

"(For that matter, the principle of assembling materials is effective in every field of creation.)"

### No. 36

MOHOLY-NAGY, LASZLO. VISION IN MOTION. CHICAGO, PAUL THEOBOLD, 1946.

p. 60: "Archipenko extensively experimented with interchangeable elements of the positive and negative in his sculpture. His investigation must be carried further because, besides its significance in art, it holds great potentialities for industrial design and production, especially in casting, pressing and molding 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."

p. 235: "The new sculpture emerging from the industrial technologies started out with the 'Medrano' by Archipenko (*Plates 16, 63*), assembled from glass, wood and metal. Then came the constructivists' assemblies, studies in balance and motion, constructions in crystal plate glass, transparent plastics, metals and vulcanized fibers."

p. 246: "Archipenko made mobile sculpto-paintings. . . . Among the young generation of sculptors, Giacometti and Alexander Calder tried to demonstrate the biological experience and the plastic essential of motion in mobiles splendidly interpreted as 'virtual volume' in Herbert Matter's photographs."

### No. 37

FRIED, ALEXANDER. ARCHIPENKO SUFFERS FROM HIS IMITATORS. *SAN FRANCISCO EXAMINER*, JULY 29, 1961.

"It's a little late, I admit, to be talking about the sculptures and drawings that Alexander Archipenko showed early this month in the City of Paris Rotunda.

"But I've been brooding over some ideas that his exhibit inspired. It seems worth while to discuss them, even though his show is gone.

"Archipenko by now is a veteran of the modern school. As much as forty years ago he invented notions of sculptural form and material that many people found fresh or startling, according to their prejudices.

"For instance, he realized this curious fact: If you want to catch a person's attention, you may do so by putting something where it will strike his eye and he will look at it.

"But once he expects to find a certain thing in a certain place, you can make an equal effect on him not by putting the thing there anymore, but by leaving it out.

"So, he reversed normal procedure in many of his female nude figures. Where the spectator naturally expects to find a bulge, Archipenko puts a concavity or even an open space.

"Lately this method has become a commonplace in sculpture, thanks largely to the works of Henry Moore and his many disciples.

"Now, it's easy to get funny about such a reversal of nature. Yet if you grant that a piece of sculpture is basically an expressive formal structure, as well as perhaps a likeness, you can see that the Archipenko or Moore method can create remarkably fine or expressive line and shape.

"Archipenko, belonging to an older era, despite his modern viewpoint, adopted a style that Moore, the English sculptor, rudely (and shrewdly) reversed.

"With all his experimentalism, Archipenko was inclined to extremely graceful and fluent forms. He liked graceful arabesques. He liked fine and shiny surfaces. He liked smooth materials — carelessly metals, translucent plastics and so on.

"But Moore took on a neo-modern spirit, in his system of putting a hole where you might expect a face or breast. He sensed the new vogue for the rough and barbaric. Instead of pure, fluid grace and smoothness, he emphasized bulbous, primitive crudities.

"Meantime all sorts of practical designers had been looking with interest at Archipenko's works. They rushed in, then, to adapt his streamlined grace to their hasty purposes of smart popular decoration, chic advertising illustration and the like.

"As a result, Archipenko's own work is apt to disconcert a sophisticated art-lover nowadays. The art-lover wants to admire a pioneer of modern design — and a superb craftsman. But so many Archipenko torsos and lucite figures seem to him too suave or glib or sweet for comfort.

"For my own part, I felt the resemblance strongly between Archipenko's works and things of the smart designers who copied him.

"Nevertheless, I sensed also a subtle difference. The difference is one of quality and maybe you can't always prove it. But it's there. The chic commercial art version has prettied up everyday life in a way of its own (or at least it did so when such style was more the mode). The best of Archipenko remains something more valuable and deeper."

## No. 38

RAMSDEN, E. H. TWENTIETH CENTURY SCULPTURE. LONDON, PLEIADES BOOKS, 1949.

p. 36: "In speaking of the development of sculpture in his book, *The New Vision*, Moholy-Nagy recognizes five stages, namely, the blocked-out, the hollowed-out, the bored-through, the equipoised and the kinetic or mobile. The credit for the second, 'the first conscious use of concaves in sculpture to replace saliences' he assigns to Alexander Archipenko, who was born in Kiev in 1887, where he studied for four years in an art school. In the year 1905 he was expelled from the school for disobedience to the conservative requirements of the teachers. Then he took his way to Paris and other art centers in Western Europe.

"From the first, Archipenko appears to have opposed all orthodox methods of expression inasmuch as he contends that he has 'thoughts and ideas which nature's forms cannot project,' but as the accompanying 'Standing Figure' (Plate 135) in terra cotta shows, he takes his departure from nature, on the basis of which he makes such adaptations and adjustments as he finds to be necessary for his purpose, though those are, on the face of it, less understandable than Brancusi's simplifications."

## No. 39

GIEDION-WELCKER, CAROLA. CONTEMPORARY SCULPTURE. NEW YORK, GEORGE WITTENBORN, 1955.

p. 49: "The montage of various materials (wood, metal, glass) in what Archipenko calls 'Medrano'† (Plate 16, 1914), is an experiment in a new means of expression. Constructivism developed this method later, al-

\* I believe it is a compliment to be the inspiration for other good sculptors, unless falsification is involved. However, an artist unfortunately cannot patent his ideas or sparks of inspiration, only real objects. — A. A.

† There were two works entitled "Medrano," one constructed in 1912 (Plate 63) which was destroyed during the First World War. The second was exhibited in the Salon Independents in Paris, 1914. (Plate 16). It was formerly in the collection of Magnelli in Florence, now in the S. Guggenheim Museum, New York.

though from a different angle, making conscious use of the industrial materials of our time. The Dadaists ostentatiously stressed the common things of every-day life with the same means; Archipenko's work, however, is primarily based on a new conception of volume and concavity as an active element in the whole."

#### CONCAVITY

#### No. 40

SCHNIER, JACQUES. SCULPTURE IN MODERN AMERICA. BERKELEY AND LOS ANGELES, UNIVERSITY OF CALIFORNIA PRESS, 1948.

p. 50: "Alexander Archipenko, Jacques Lipchitz and Henry Moore are other European sculptors who have explored the realm of abstract forms. Archipenko began his investigations of abstract shapes and the planned use of holes and concavities in statues as early as 1912. Although much of his work contains representational elements, his tie to natural forms has always been a very loose one, and frequently is completely severed. Disregarding anatomical reality, he at times replaces abdominal volumes with holes bored entirely through the statue and reverses convex surfaces into concavities."

#### No. 41

WIESE, DR. ERICH. EXCERPTS FROM THE FOREWORD OF THE CATALOG OF ARCHIPENKO TRAVELING EXHIBITION IN GERMANY, DARMSTADT, 1955-56.

"Some of us know that Henry Moore was a devoted admirer of Alexander Archipenko whom he considered a master and to whom he himself, as well as a whole generation of sculptors, were deeply indebted. Yet the achievements of this master in the past three decades have remained largely unknown in Europe.

"The current exhibition aims to fill this gap, and this is only one effort in the service of historical truth. The exhibition in its present size was made possible through the generosity of the artist himself and the cooperation of the following museums: The Hessisches Landesmuseum, Darmstadt; the Kunsthalle, Mannheim; and the Kunsthalle, Recklinghausen. . . .

"The Darmstadt exhibition represents the 11th one-man show of Archipenko's works. Previously, between 1912 and 1922, there were 12 one-man shows by this artist in Germany.

"In 1923 Alexander Archipenko left Berlin where he had lived and worked for three years. At that time he already had an international reputation as the pioneer in new and uncharted fields of sculpture. In Paris, beginning in the year 1906, and almost contemporaneously with Picasso, he had done for sculpture what the Spaniard had done for the art of painting. He had become a pioneer, an inventor, an experimenter, a creator of accomplished works of art.

"The academic approach did not interest him. Rodin he considered antipodal. . . . He recognized the basic elements of artistic, specifically sculptural creation, in the archaism of older civilizations and in primitivism the world over. As early as 1909, his 'Woman's Torso' (Plate 110) and 'Woman Reclining' (Plate 75) revealed his personal style. The whole as well as the parts are three-dimensional. They fill space architecturally. Natural form is still retained to a considerable extent. Functionally it is present in many of his later works, and always it remains the point of departure, no matter how far he ventures into the abstract. . . .

"He solves key problems in the period between 1910 and 1912. Later elements of this period recur frequently, always as new, powerful factors of plastic creation.

"But with the bronze figure 'Walking Woman' (Plates 170, 173), of the year 1912, Archipenko introduces an entirely new method of sculptural expression. To represent space by encompassing it, by omitting mass, to represent the convex by means of its opposite, the concave — this amounted to an extension of the conventional limits of sculpture. At the same time Archipenko turns to materials that had never been used before in sculpture. In the well-known statue of the circus performer, 'Medrano' (Plate 51), wood, metal and glass are used, partly painted. These new principles become established artistic methods, soon to be adopted by other artists. In 1912 Archipenko had his first exhibition at the Folkwang Museum in Hagen, where he showed 78 works. In the 'Sturm' galleries in Berlin his works were on permanent exhibition after 1913. Many of these were bought by German collectors.

"However, Archipenko was and is not one to rest on his laurels. Ideas and materials never cease to drive his inventive spirit onward toward new possibilities. Since 1914 he has attempted in his 'sculpto-painting' to combine three-dimensional forms with two-dimensional representations and with color. In this art form which at first glance may appear to be a hybrid form, he achieves results of convincing power and harmony. The current exhibition contains at least one example of this form. Most of these works are scattered in public and private collections throughout Germany. One of the most charming of these is a portrait of his wife (Plate 229), a German sculptress, great-granddaughter of Genelli. Another, the body of a woman, for which he used various metals, dates from 1923 (Plate 70). Here the polished surface has a certain importance, and this technique of capturing light is later developed to enchanting perfection.

"Meanwhile there are many drawings which, as a controlling factor, make use of natural form. However, they show an unmistakable personal style, and, together with more abstract creations, appear like variations on a single theme. Here also space is often indirectly represented by shadings and pencil strokes, set off from the outline itself.

"It is only on rare occasions, probably chiefly for commissioned works, that Archipenko has permitted naturalistic form to predominate. In such cases, as for instance in the bronze bust of Dr. Wichert (1923) [in the Mann-

heim Museum] (Plate 220) . . . or in the portrait of the conductor Furtwaengler (1927) (Plate 233), which looks like a superlative example of South German Barok, we see evidence of a complete mastery of every phase of the sculptor's technique.

"During the last twenty years, Archipenko's style has developed consistently from its original trend, and reveals itself in ever more monumentally conceived figures. The concave and the modelling of space are combined with the most delicate differentiation of surface treatment and with the most careful selection of materials. Terra cotta in various colors, polished, rough, fully or partly covered with precious metals, appear side by side with bronze figures and works in precious stones.

"Despite such final solutions, this experimenter (heir to the gifts of his father who was an inventor and mechanical engineer employed by the University of Kiev) cannot rest. He becomes interested in the idea of combining painting with movement. For this purpose he invents a machine which he calls Archipentura. He writes: 'Archipentura is the actual fusion of painting with the elements of time and space. Hitherto only music has employed time as a creative element. In Europe Archipentura has not yet been shown. In reproduction the vital element of motion would be lacking.' — Nor is there an example of Archipentura in our exhibition. It has remained an experiment, undoubtedly a necessary one on the road toward the realization of ever-new possibilities in plastic expression. More nearly in the direction of 'absolute sculpture' — recently labelled 'concrete sculpture' — we find Archipenko's attempts to combine structurally controlled light with sculpture. His point of departure is the well-known fact that a piece of sculpture looks different in different lighting, and often creates an effect not intended by the artist. To avoid this, Archipenko lights his figures from the inside and thereby achieves an altogether controlled effect. Such works are then exhibited in a darkened room. Without doubt this represents the ultimate achievement in sculptural expression. When we behold these figures we realize, humbly and joyfully, the infinite possibilities of the living spirit to lift us, through art, beyond this mundane existence."

## No. 42

HLYNKA, A. ADDRESS IN THE CANADIAN PARLIAMENT, FEBRUARY 2, 1942, HOUSE OF COMMONS, OTTAWA. (RECORDED IN THE OFFICIAL REPORT.) FROM THE *UKRAINIAN WEEKLY*, NEW YORK, FEBRUARY 9, 1942.

"Perhaps the greatest contribution made by Ukrainians to the world was that of staving off the Asiatic hordes for many centuries from invading Europe. That is what Lord Tweedsmuir meant when he said on September 21, 1936, at Fraserwood, Manitoba, 'for it was your race which for centuries held the southeastern gate of Europe against the attacks from the east.' Again it was through Kiev, the capital of the Ukraine, that Christianity was introduced into eastern Europe in 988. Let me mention one or two contributions in art, music and literature.

"Alexander Archipenko, one of the world's foremost contemporary sculptors, now living in the United States, is a Ukrainian. The immortal Tchaikowsky, in the field of music, was of Ukrainian origin. Taras Shevchenko, the Robert Burns of the Slavic race, was a Ukrainian. These are but a few indications of Ukrainian contribution to the world."

## No. 43

KUHN, ALFRED. *DIE NEUERE PLASTIK*. MUNICH, DELPHEIN VERLAG, 1921.

"Archipenko's art is metaphysical. Rhythm is the sole purpose. He has already previously stressed the incorporation of space into artistic calculation. ['Dance' (Plate 172). 'Two Bodies' (Plate 169). 'Composition of Two Figures' (Plate 84).] He now turns his entire attention toward this problem. Gradually the problem of modelling space comes overwhelmingly into the foreground. A head is omitted, an empty cavity becomes of vital importance. A leg appears concave, but that does not make it less perceptible. Abstract parts which sometimes evoke a memory of human shapes are now composed into abstract forms. . . . Archipenko masters his art with high draftsmanship and unflinching taste. . . . Archipenko has constructed the human figure considering only pure rhythmic-esthetic values."

## No. 44

RAMSDEN, E. H. *SCULPTURE: THEME AND VARIATIONS*. LONDON, LUND, HUMPHRIES, 1953.

p. 37: "Archipenko's work in which an attempt, first made in one historically important figure of 1912 (Plates 174-177), is carried still further. In this experiment 'space is modelled,' in the sense that it is conceived as a positive element of the composition and takes on a significance co-equal with that of the volume. The shape and interrelationship of the space are, of course, integral parts of all sculpture, whether figurative or non-figurative. But in Archipenko's experiment they are curiously related to the volumes in a manner that was not previously developed."

## No. 45

SILEX, DR. KARL. "THE UNKNOWN LANGUAGE: A LAYMAN'S MUSINGS AT PENTECOST." *DER TAGESSPIEGEL*, BERLIN, 1956. (TRANSLATED FROM THE GERMAN.)

"In his book *The Itinerant Preacher*, the American writer Erskine Caldwell describes scenes of religious ecstasy in our 20th century, which remind the reader of the story of the Pentecostal outpouring of the Holy Spirit, as it is described in the Gospels. The action takes place in remote rural settlements in which poor whites live, work, sin and

pray side by side with Negroes. This is the environment of the Southern Baptists with their mass immersions and their revivals. It is the environment of the Negro spirituals . . . John Faulkner in his trilogy, *The Sin Shouters of Cabin Road*, describes scenes similar to those by Erskine Caldwell. . . . The preacher announces the meeting and methodically increases the expectancy of the congregation from day to day. When the honest people and the crooks, the old and the young, housewives and prostitutes arrive at the chapel they are already in a state of high tension which the preacher's shouts increase step by step to the point where they are transported. They are all waiting to see who will be the first to 'get religion' as they call it. Many are already in a pre-ecstatic state. One woman throws herself on the ground, tears her clothes and utters strange syllables which are not part of any logical language. In Faulkner's words, she is now speaking the 'unknown language.' But everybody understands her, for she is speaking in 'another tongue,' as the Bible puts it. . . . Now the entire group is . . . filled with enthusiasm . . . in the sense that the word 'theos,' the Greek word for 'God,' is contained in the word 'enthusiasm.' Hence an 'enthusiast' is one who has been transported and feels one with God, as did the original Pentecostal community when they received the gift of the Holy Ghost. . . . 'Filled with the Holy Ghost, the disciples began to preach in other tongues, as the Spirit moved them to speak.'

"Do we in our civilization perhaps still possess such an 'unknown language' comprehensible to the intellectual soberly and without ecstasy? Perhaps this is possible through the universal language of the artist. It is a tremendous distance from *Cabin Road* in the American South to the Archipenko exhibition in the Charlottenburg Castle," and the leap may seem bold indeed.

"I had heard about the strange creations which this . . . sculptor, painter and draftsman produced in recent years in plexiglas — transparent structures whose curious shapes are illuminated from below by concealed electric bulbs.

"There is scarcely a more modern means of expression to be found by an artist. Art criticism has today not yet absorbed this work of Archipenko's maturity. One wanders through the exhibition rooms in which earlier works are shown, and one realizes that here, too, Archipenko demands creative participation on the part of the beholder. The Greek sculptor places before us a completed work of art in classical beauty and repose. But Archipenko fashions his material only to the point where it sends forth the currents of energy which for him are the important thing. Hence the beholder is obliged to supplement what he sees. Then one comes into the dark room illuminated by the glow of the plexiglas structures. Two of these, the most revealing ones, have religious titles. One he calls 'Resurrection,' the other simply 'Religious Motif' (Plate 196). The currents of energy here are currents of light. The light penetrates the room in all directions, but still it does not illuminate. The plexiglas suggests the de-materialization of matter, although it is this same matter which causes radiation. We gaze at it in astonishment: religious motif?

"It must undoubtedly refer to the magnificent introduction to the Gospel of St. John. Light appears in darkness, but darkness does not accept it. The light shines when it strikes something in darkness. Thus a few verses farther on we read the promise: 'But to those who accept Him, He gives the power to become children of God.'

"The true light of which St. John testifies here is the light of the world, at the beginning of which was the 'Word,' the logos-spirit of the Greeks, which became flesh in Jesus of Nazareth. Just as light must be reflected by the plexiglas in order to shine forth, thus the power of the Spirit must be accepted by man and radiated by him, in order to influence the world. For, in our time, reason, the language of the logos, leads to the spiritual understanding of Christianity in the sense of St. John. It is a later stage, more appropriate to our time, of the same enthusiasm which filled the disciples on that first Pentecost."

#### No. 46

BLACKSHEAR, KATHLEEN. BULLETIN: THE ART INSTITUTE OF CHICAGO, APRIL-MAY, 1947.

"And also Moore uses the negative form of all these space dimensions. It strengthens and emphasizes the positive dimensions. Archipenko was the great pioneer in the problems of negative space. This use of negative forms extends into the drawings made by Henry Moore."

#### No. 47

BITTERMANN, ELEANOR. ART IN MODERN ARCHITECTURE. NEW YORK, REINHOLD PUBLISHING CORPORATION, 1952.

p. 168: "Alexander Archipenko: The two lucite panels 7 feet high by 7 feet wide (Plate 202) are fixed in an aluminum base. The design is in intaglio frosted. A light is set in the base and projected through the plastic so that the design becomes light. The parts which are frosted show different intensities of light and become visible as rounded forms. The effect is very extraordinary, very mysterious at night."

#### No. 48

BARR, ALFRED H., JR. CUBISM AND ABSTRACT ART. NEW YORK, THE MUSEUM OF MODERN ART, 1936.

p. 104: "Archipenko, who had studied Egyptian and archaic Greek figures in the Louvre after his arrival in Paris in 1908, was the first to work seriously and consistently at the problem of Cubist sculpture. . . . After a series of solid Cubistic figures, Archipenko modelled in 1912, the original 'Walking Woman' (Plates 174-177) in which Cubist search for far-fetched analogies in the deformation of 'nature' is applied to sculpture by substituting voids for solids in the face and torso and concavities for convexities in the left leg and the skirt. This figure was tinted in two tones, perhaps the first departure towards the polychrome which became so conspicuous in Cubist sculpture and construction of 1915-20.

"In 1912 Archipenko also made the first of his famous Medrano (Plate 63) series of figure constructions in polychrome glass, wood and metal. Archipenko's 'Boxing' of 1913 (Plates 137, 138) is his most abstract work and his most powerful."

p. 133: "Pevsner and Gabo took an active part in the Russian movement, exhibiting with the others in the great Constructivist exhibition of 1920. In the same year they published their Realistic Manifesto in which they insisted that depth alone is the proper measure of space and that volume and mass should be abandoned as a plastic element in art. Similar ideas had been voiced years before by Archipenko and Boccioni, but the Constructivists put their theories into practice."

## No. 49

CHENEY, SHELDON AND MARTHA. ART AND THE MACHINE. LONDON WHITTLESEY HOUSE, McGRAW-HILL BOOK CO., INC., 1936.

p. 34: "Alexander Archipenko, Paris educated Americanized Ukrainian artist, world figure in the small group of significant abstract sculptors, is one of the most exciting connecting links between early abstractionist experimenters and today's industrial designers. He went further than Picasso in testing materials for basic sculptural values. He carried experiments in pure plastic composition to where, some sensitive beholders witness, they seem to live and leap till the human figure becomes an abstraction of the upward aspiring life principle, objectifying in sculptural form the mystical component in a characteristic El Greco painting. Then he turned to practical work."

p. 194: "The matter of texture is of exceptional concern to the moderns who followed on those studies initiated . . . by Archipenko and the Neo-plasticists. Every possible material has been subjected to experiment with regard to tactile and visual potentialities. As a result, a richness and a subtlety are being achieved in today's interiors beyond any conceived before."

p. 274: "What can be imparted of the mysterious creative processes to evoke expression in painting, sculpture and constructive visual design, is much more likely to come from association with men leaning toward abstract art: an Archipenko in sculpture."

## No. 50

GARDNER, HELEN. ART THROUGH THE AGES. NEW YORK, HARCOURT, BRACE AND CO., 1926, 1936.

p. 708: "The Ukrainian Alexander Archipenko is extraordinarily versatile, and a comprehensive exhibition of his work includes drawings, paintings and ceramics as well as sculpture in many mediums. His abstract conceptions are based upon the human figure, from which he takes what he needs and discards the rest, heads and arms for example, as irrelevant to his purpose. In his highly simplified statuettes in marble, brass, aluminum, or wood, the surfaces move suavely and the clear-cut contours or edges produce a linear accent."

## No. 51

WESCHER, HERTA. "COLLAGE." ART D'AUJOURD'HUI, PARIS, 1951.

"Before Laurens, Archipenko lived in Paris from 1908, and attempted to use in sculpture materials that had not previously been experimented with, but that corresponded to a new plastic language. His sculpto-paintings are reliefs unifying plaster, wood, metal, papier-mâché and glued cardboard, and they are accompanied by sketches of collage with paper and wood. . . . Archipenko very clearly maintained relationships with Germany and was the first to spread Cubist ideas to foreign countries."

## No. 52

SCHACHT, DR. ROLAND. DAS BLAUE HEFT. ED. BY MAX EPSTEIN, BERLIN, 1923. (TRANSLATED FROM THE GERMAN.)

"We will have to become resigned to the fact that we must learn new things about plastic art, more so even than about painting. In the future, we have only one alternative between the new sculpture and the plastic art of the 19th century which did not produce anything new at all. . . . Archipenko's creation is based on an entirely different viewpoint than 19th century sculpture: his starting-point is first of all the cube. The cube, however, is something

natural. To make the block an object of art, one has to stress the qualities in which its essence finds expression. In order to perceive these qualities fundamentally, they must be presented effectively. Since effect is achieved by contrast the positive as well as the negative must be contained in one block. Already in early works certain qualities are outstanding besides the novelty of concept. They remain decisive for Archipenko's entire work: the peculiar tenacity in posing problems, greatest clarity, a strong sense for graphic treatment and a singular manner of inner movement. This manner of movement constitutes something as new as the concept of the block. . . ."

## No. 53

LINK, ERICH. *BERLINER ANZEIGER*, MAY 5, 1956. (TRANSLATED FROM THE GERMAN.)  
INGENUOUS ART TRAVELING EXHIBITION: ALEXANDER ARCHIPENKO

"Archipenko, a genius among sculptors, is one of the great sculptors of the 20th century. Born in Kiev, in 1887, he lived in Paris from 1908 - 1921, then in Berlin for two years, and thereafter in the United States.

"A large traveling exhibition of his work is currently being shown at Charlottenburg Castle". Let it be said at the outset that Berlin has hereby been granted access to one of the most significant exhibitions of sculpture in the last 25 years.

"The fact that there are no limits to creative genius in the field of artistic form has found deeply moving expression in Archipenko's work. The plastic gesture of his statues encompasses the entire globe; he is at home among the primitive as well as the civilized races. His forms have a wild, glowing, well-nigh barbaric beauty, and again they seem classic in the controlled play of seemingly weightless masses and swinging lines.

"Archipenko has the courage of extraordinary experiment, he paints his statues in blue tones, more luminous than we imagine the temple friezes of Athens to be. This he achieves by gradation from the basic tone to natural light, rather than by means of color effects.

"A Venus (*Plate 73*) in black and white, an ornament of wood done in a large S-curve on a bold background of mother-of-pearl is no less imposing than the collages in which the artist combines paper and shining metals in superb creations.

"Since 1946 Archipenko has endeavored to make light an integral part of sculpture. Thus he illuminates sculptures of plexiglas with a light source hidden in an opaque base, thereby achieving sublime and majestic power.

"One work after another is thus unveiled before the eye of the beholder — an art exhibit that is truly an event in Europe."

## No. 54

HEKTER, MAXIM. *DIE WELT AM SONNTAG*, PRAGER PRESSE, 1933.

"Alexander Archipenko has been already ten years in America. His works are a surprise, especially the paintings which show an enormous intensification of his creative potentialities. But also the sculptor shows himself in an essentially new light. . . . What an abundant expansion of all the components of his creative work. The imposing expression which forms an organic part of his personality is now emerging with eruptive force from each of his creations. The virtuosity which baffled already in earlier works has now become a foregone conclusion. The treatment of space and light has reached a grade of finesse which virtually burns the frame of plastic art."

## No. 55

BURCHARD, DR. LUDWIG. *HANNOVER COURIER*, 1922.

"Alexander Archipenko proves himself again and again the strongest sculptural talent of our time. The way he treats his figures which are entirely his visions, gives evidence of an artist who has natural feeling for space at the tip of his fingers."

## No. 56

EXCERPT FROM *BERLINER BOERSENZEITUNG*, 1922.

"The sculptor Archipenko is long since one of the most discussed personalities of Modern Art. We have seen works by him of a primitive and yet refined taste, drawings of highest grace and an enchanting harmony of lines."

## No. 57

HARTLAUB, DR. G. F. *EXPOSITION RETROSPECTIVE. MANNHEIM KUNSTHALLE*, 1922.

"We find, during Archipenko's several stages of development, the attempt to attract the eye with hollowed or open work parts, inspiring creative reaction by 'modelling of space' in concave and open forms."

\* April, 1956.



## No. 58

"ARCHIPENKO EXHIBITION." DER STURM, BERLIN, 1913.

"Archipenko builds reality. His art approaches more and more absolute sculpture which one day will merge with absolute painting and absolute architecture, in order to rise as pure plastic art, beyond all styles, all media and all auxiliary means. Archipenko has within him those forces which will make possible his goal of inner plastic unity. . . . Archipenko's daring constructions herald this extraordinary new art of combining inner plastic construction with the fascination of a beautiful surface. Colors and lights glide fluently around realized forms, they seem to penetrate them. The curves, the differentiations of planes, the indentations and elevations which have no definite borders — all these grow into a living stone to which a passionate chisel lends sculptural expression."

## No. 59

EXCERPT FROM DAS KUNSTBLATT. ED. BY THEODOR DÄUBLER AND PAUL WESTHEIM, BERLIN, 1920.

"One thing remains certain: Archipenko is an artist of firm purpose, the central figure in our plastic art. He has presented us with some miracles, as well as with extremely original designs made out of various materials. In one of his visions in wood he succeeds in making the background recede in a velvety-blue. It is by means of such delicate and precise color schemes that form begins to live and breathe."

## No. 60

WIESE, ERICH. JUNGE KUNST. LEIPZIG, VON KLINKHARDT & BIEMANN, 1923.  
(TRANSLATED FROM THE GERMAN.)

"Archipenko's drawings are typical sculptor's drawings. Therefore one can detect in each of them the main problems of plastic creation, distribution of space and form, here experimental, there already solved. At the same time it is possible to detect within the chronological order of the drawings, a development of a rare logical progression. 1909: 'Woman and Kneeling Child' (Plate 82). The beginning of strong limitations of plastic effectiveness, a stress on functional construction based on sculptural creation rather than an observation of nature. Space is divided into planes in the sense of the relief. 1913: 'Two Bodies' (Plate 169). A reduction of the single form to the almost geometric. The strictest accentuation of the functional aspect of the limbs. A consistent rhythm, in the third dimension as well: space is encompassed. In the chronologically parallel group 'Boxers' (Plates 137, 138) this aspect is already emphasized in its greatest plastic effectiveness. This was first done by Archipenko in our time, despite unsubstantiated assertions to the contrary. Indeed, besides encompassing space, this particular work is the start of something which in later sculptures is magnificently completed by the artist: the modelling of space through 'pauses,' through the hollowing out of the form. The little Parisian figures of 1915 can hardly be surpassed in the perfection of this newly found solution. The year 1915 offers a further step toward a new freedom: the body as such has become the sculptor's greatest experience. At the same time, however, there is a feeling of the body as existing in air. Air is space: in the drawings we see the contours framed by their shadows at a certain distance, thus capturing the atmosphere between themselves and the body. . . . (Plate 247)

"Between these individual phases of creation, we constantly find drawings which run parallel with the artist's much-discussed sculpto-painting. In these the geometric manner of 1915 is further developed. And thus originate such perfect creations of rhythm, beauty of space and form. (Plates 241, 242), in which several colors and tonalities are sometimes used."

## No. 61\*

BERGSON, HENRI. CREATIVE EVOLUTION. NEW YORK, HENRY HOLT & CO., 1913.

"The more we perceive, symbolically, parts in an indivisible whole, the more the number of the relations that the parts have between themselves necessarily increases, since the same undividedness of the real whole continues to hover over the growing multiplicity of symbolic elements into which the scattering of the attention has decomposed it. A comparison of this kind will enable us to understand, in some measure, how the same suppression of positive reality, the same inversion of a certain original movement, can create at once extension in space and the admirable order which mathematics finds there."

## No. 62

PLATO, JOWETT'S TRANSLATION, VOL. IV, P. 337.

"Now there is only one way in which one being can serve another, and this is by giving him his proper nourishment and motion. And the motions which are akin to the divine principle within us are the thoughts and revolutions of the universe. These each man should follow, and correct those corrupted courses of the head which are con-

\* Quotations No. 61, 68 and 69, from Bergson and No. 62 from Plato, contain the philosophical ideas which parallel my conceptions of creativeness. A. A.

cerned with generation, and by learning the harmonies and revolutions of the whole, should according to his original nature, and by thus assimilating them, attain that final perfection of life, which the gods set before mankind as best, both for the present and the future."

## No. 63

TELEGRAFO LIVORNO, ITALY, JUNE 11, 1920. (TRANSLATED FROM THE ITALIAN.)

### ARCHIPENKO

"What is the meaning of this mysterious word, which almost looks like a cabalistic secret? It is merely the surname of a Russian artist, Alexander Archipenko, who now triumphs at the current Venice Exhibition. He is both a painter and a sculptor, and lives in Paris; his futuristic, cubistic, extremist works are on display in a resplendent Russian pavilion and have aroused the curiosity of the public who, after having examined them, is still not able to understand a thing. . . .

"Any attempt to describe what Archipenko has done is a difficult task, and to interpret the significance of his art — if we wish to describe as such this form of intellectual exaltation — is short of impossible.

"To achieve what he believes he has accomplished, the artist has not been sparing in the use of the most heterogeneous materials; and so he has employed wood, metals, terra cotta, bronze and plaster, which he has then tried to paint with all the shadings of an iris and with the violence of lacquers. . . .

"I now see the reason why His Excellency, Cardinal La Fontaine, Patriarch of Venice, has advised the faithful not to visit the show.

"Not only do many of the pieces exhibited fail to satisfy the criteria of Christian morality — such pieces are not to be found in the Vatican and in the Hall of the Popes at Castel San Angelo! — but even common sense."

## No. 64

IL NUOVO GIORNALE, VENICE, 1920.

"Archipenko is not only the phenomenon of the 12th Venetian Exhibition, he is a phenomenon himself, the most prominent and the most discussed of all living artists."

## No. 65

RAYNAL, MAURICE. CATALOG OF THE ARCHIPENKO TRAVELING EXHIBITION IN EUROPE, 1920-21. (TRANSLATED FROM THE FRENCH.)

"The eternal verity of St. Augustine: 'Number is all in art' should become regenerated in contact with the modern spirit, and I showed several times how much, despite certain opposition, the principle of equivalence is consolidated with the most poetical philosophy and the most marvelous mathematics. Likewise Archipenko is opposed to St. Augustine's strict number, by the more flexible harmony of the modern conception. At this time Archipenko broke the lines, multiplied the angles, contracted the masses and suppressed details. In some drawings he doubled and tripled the lines, in order to increase rational deformations, at the same time insuring the most poetical charm."

## No. 66

GOLL, IVAN. ARCHIPENKO ALBUM. POTSDAM, GUSTAV KIEPENHEUER VERLAG. 1921. (TRANSLATED FROM THE GERMAN.)

"Archipenko used the pure lines of Grecian fullness, he became great in the severity of Buddhist discipline, and the secret of Egyptian sphinxes. He experienced the painful rhythm of Christian enchantment, the beautiful simplicity of aboriginal gods and last but not least, the intellectual geometry of the cubist. To this is added his intimate contact with the present. Within him is all and out of it he formulates his style. . . . But with Archipenko we must expect him to sacrifice tomorrow the achievements reached today, so as to rise anew onto the plane of unexpected possibilities. Those of his works which were seen for the first time in 1913, in Berlin ('The Kiss' (Plate 171), 'Red Dance' (Plate 172), 'Two Bodies' (Plate 169)) surpassed by far all traditional sculpture — they were explosions. . . .

"The masterpiece of that time (1913): 'The Gondolier' (Plate 142), a fabulous vertical which hardly supports itself on a diagonal. The whole figure makes you feel its floating balance arising from the pressure of imaginary lagoons, vibrating secret strength in every particle of its form. Only one arm, one leg, complementing one rudder — and yet, complete calm. And where lies the center of gravity in the 'Red Dance'? (Plate 170). It is soaring, a magic parabola into infinity."

"Archipenko was the first Expressionist sculptor, if not the first Expressionist artist. The young generation gained much from him. Very soon, however, he turned from Expressionism to Cubism, then to himself. For genius, all modes are only temporary stages. Archipenko is of the same importance for sculpture as Picasso is for painting. In their beginning both created works which could be valued as eminent works of art, in the sense of traditional aesthetics. But both were destined to search for new forms beyond themselves, which provided them with many dangers. But they conquered and became the leaders of an already great century.

"Archipenko searches for new excitement also in the materials as such. Couldn't tin, wood, cardboard be enhanced into metaphysical works of art? The rigidity and heaviness of stone paralyzes the creator of modern speeds: he now grasps at all metals, but preferably those which contain within themselves already new possibilities of expression through their own luminosity and reflections. Yellow and silver sheet metal, grey and green copper, the whole spectrum of colors of all sorts of wood, last but not least, the mirrors themselves hint towards unknown interchanging effects. Thus Archipenko works with reflections.

"There the object's effect goes outside itself in a certain sense. The influence on its surroundings becomes more important than its effective being. No more a thing in itself, but an active part of life. The work of art, now almost an individual of social importance, radiates beyond itself onto its surroundings. Archipenko has the habit never to stay long at a certain technique, but many times he will resort to it again. Thus — after a long interruption of his method of diverse materials — he created in 1920 a 'Woman' which was shown in the first exhibition of the 'Section d'Or' (Plate 193). High above the spectators, this figure of radiant metal repeated a thousand times, in its curved and angled areas, each movement of the crowd. Like a huge diamond, this central work reflected a rainbow-like exterior shimmer.

"At the same time Archipenko's experiments reveal a new sense of aesthetics: its sources are not beauty and purity but the modern emotions of strength and movement. Archipenko is the first to become conscious of these emotions. And without hesitation he uses them in his works, courageously, without asking what the gentlemen of tradition may possibly say to that. . . . Archipenko is drawn more and more intensively to expression of the Actual Being. He has never imitated nature's realism. That is why the externality of the original is never important to him.

"A deep philosophy speaks from these forms. Each thing is also present in counterpart. Existence is non-existence. Matter is expressed by space. The concave is necessarily somewhere convex. Archipenko's invention to heighten the effect of a thing by its absence may make unforeseen things possible."

## No. 67

GUEGNEN, PIERRE. *ART OF TODAY*, PARIS, 1953. (SPECIAL NUMBER ON CUBISM IN CONNECTION WITH CUBIST EXHIBITION IN MUSEUM OF MODERN ART, PARIS AND LONDON.

"In 1909 Cubism in painting was already two years old. Along with Brancusi, there arrived a young Ukrainian sculptor, Archipenko. Archipenko reveals himself as a pre-abstract master by his way of making valuable the mathematics of proportions, of rhythmizing masses and composing the ensemble. . . . In 1913, simultaneously, are born the first true Cubist sculptures: 'Boxers' (Plates 137, 138) and 'Medrano' (Plate 63). . . . 'Medrano' is seduction itself. The decorators and publishers were inspired by this gracious personage in metal. . . . 'Boxers' is three-dimensional. It goes even further than 'Medrano'. It is so much an object in itself that it absorbs the human subject, presenting only the antagonism of geometric forms, non-representative. 'Boxers' is at the same time the first Cubist sculpture and the first abstract statue. These figures are in Florence and are known to us only through the magazine of Apollinaire: 'Soirées de Paris,' 1914. . . . Another major fact is that in 1914 Archipenko inaugurated the sculpture called 'Spatial'. The head, delimited to a void, is a magnificent arrangement created as an oval opening. 'Seated Woman' (Plate 144) and 'Statuette, 1913' (Plate 148) are completely pierced sculpture with a dissymmetry full of charm."

## No. 68

BERGSON, HENRI. *CREATIVE EVOLUTION*. NEW YORK, HENRY HOLT & CO., 1913.

p. 13: "A perfect definition applies only to a completed reality; now, vital properties are never entirely realized, though always on the way to become so; they are not so much states as tendencies. And a tendency achieves all that it aims at only if it is not thwarted by another tendency."

## No. 69

BERGSON, HENRI. *CREATIVE EVOLUTION*. NEW YORK, HENRY HOLT & CO., 1913.

p. 176: "What can this mean but that they are two symbolisms, equally acceptable in certain respects, and, in other respects, equally inadequate to their object? The concrete explanation, no longer scientific, but metaphysical, must be sought along quite another path, not in the direction of intelligence, but in that of sympathy."

## No. 70

HILDEBRANDT, PROF. HANS. *ARCHIPENKO MONOGRAPH*. BERLIN, *UKRAINSKE SLOVO*, 1923.

"Alexander Archipenko was born at Kiev in 1887, one of the few great towns in the vast corn and steppe plains of Ukraine. His father, who has a post as mechanic at the Kiev University, is always full of new plans and

ideas, which have often been crowned with success in the way of new inventions. Art being foreign to his nature, he was at first averse to his son's inclination to follow the precarious career of an artist. The latter, nevertheless, owed much to his father in so far as his taste for experimenting as well as his keen sense for the essentially mathematical proportions of things went. Archipenko's power of imagination during his childhood was so keen that he often tried to invent forms of fantastically useless contrivances whose power and technical qualities were immeasurably exaggerated in his young dreams. His aspirations, stimulated by his innate talents, however, soon turned towards art and his craving was influenced by the tales of his grandfather, himself a painter—his mental nourishment during a two-year illness — not least, however, by his attention being drawn to the fact that Leonardo's creative genius not only covered art, but science as well as engineering and that he had considered mathematics as the foundation of all arts, which is, moreover, common knowledge. At sixteen he was already so sure of the career he was destined to follow that he began earning the necessary funds which would enable him to study at the Academy of Art. . . .

"It is certainly astounding, especially in view of the general development of sculpture around 1910 and during the revolutionary period of art, that Archipenko should embrace an artistic career which took the apparent forms of nature so little into consideration, yet clearly understanding the essential points in his self-chosen motives. A proof of this is 'The Woman's Torso' with the uplifted arms which demonstrates Gothic influence (Plate 84). The latter works of this year 1911 belong to the series comprising 'The Sitting Woman' (Plate 128), 'The Resting Woman' (Plate 79), 'The Woman and Child' (Plate 82) and are works which prove a perfectly happy emancipation. . . .

"The double problem concerning the sculpturing of a figure and the formation of space almost touching the boundary of abstraction has left the artist no peace up till the present day. He has accentuated his conception of this problem each time more fully and from a different point of view in a number of smaller plastic creations which he modelled last year. Change in the axis line and position play important parts in these. Some are nearly all conceived for execution in terra cotta which has the double advantage of being flexible when in work, yet hardening into a perfectly ringing mass after treatment (firing), thus tempting the artist to indulge in daring curves, small discs with sharp edges, thin-plated hollow forms and so forth. He later modified the material he used in order to vary his work and was able, by means of some technical process of his own, to lend such material, wood or bronze or whatever it was, a particular charm, thus accentuating their true individual value. It has never been Archipenko's intention to reproduce the faithful image of man but only a plastic likeness, organic in itself, which vaguely awakens in our mind the conception of man, mostly a woman, which fact accounts for his often using substances and means in eminent contrast with those of nature. He even converts natural forms of positive nature into the negative, in order to obtain the general effect aimed at, thus a face framed with hair in interpreted by a simple hollow, the bust ditto, he even goes to the extent of representing the body as a hollow instead of compact with the natural outward curve. There are some very charming samples, illustrative of this idea, amongst the terra cotta statuettes. They are the artist's first attempts in this direction. The hollows and cavities, characterized by their sharp outline, are strictly correlative to one another as well as to the 'positive' plastic form from the logical point of view of art, to be compared to the notes and intervals of music which go to create the animated unity of the whole. It is a strange fact that such negativism does not diminish the force of expression but often mysteriously tends to increase same, as for instance the figure whose gaze seems to captivate one although it is only hinted at and is hardly existent. It is to the mystery of light that Archipenko owes these truly wonderful effects. . . .

"Archipenko's sketches, which do not represent studies of nature but are the reproduction of his ideas with regard to plastic and thereby betray the sculptor, as well as the few paintings which we owe to his early career, are highly valuable in giving us an insight into the artist's keen power of conception. These sketches, in which the artist expresses the whole impetus of his art, are just as charming as they are instructive. Sometimes they are all rhythm, sometimes just a few lines hint at the chief motive of movement, revealing the constructive framework, and then again we find a study of figures and groups almost identical with nature's creations. . . .

"Archipenko's life has consisted entirely of work up till the present. He belongs to those artists who, characteristically enough for the present age, are all nerves, never rest, and whose wealth of ideas forbids any fixed system. The blood of the mechanic, of the engineer and experimenter flows in his veins, inherited from his father. He derives new methods and ideas from every problem even though it has already been successfully solved and a continuous series of new ones constantly occur to him which develop in his brain, rich in imagination yet essentially mathematical. This accounts for the variety displayed in his work, which in spite of all, betrays nothing of the restless spirit, not being the outcome of the uncertain groping of a dependent character, subjected to many contradictory impressions, but is the result of the manifold capacities of this artist which, guided by an unerring instinct of strength, can only emanate one by one and not together; thus each masterpiece is in perfect harmony, which is his almost fanatical aim. Archipenko has a highly developed sense for the beauty of geometrical forms and their constructive proportion, but he is not less appreciative of the magic power of the strong, tender and tenderest vibrations of the body. He is attracted by the play of light on material of one colour, as also on materials of strong and contrasting, harmoniously refined and softly toned colours and hues. To realise all this in one piece of sculpture is out of the question, so he fulfils first one and then another according to his dominant impulse, finding rest in changing from the severely mathematical into the free natural formation, from the figure of one colour, moulded by the light, so to speak, to that glowing with colours, and vice versa, in each single creation, however, remaining true to himself and guaranteeing unity by his personality even when undergoing constant change. . . .

"There is much to be said in Archipenko's favour and it clearly illustrates his early instinctive ripeness that although still very much in the dark about his own qualifications and ever searching for light, he never for one hour succumbed to Rodin's charm, but on the contrary felt, from the first, a certain antipathy for the artist which

was doubtlessly due to the contrast in their ideas. To whom was the pupil so desirous of knowledge to turn, if the most unacademic and most important sculptor in Paris was unable to offer him any scope for his ideas? Archipenko was able to solve that difficulty himself, for when after two weeks' lessons at the Academy, he finally gave them up, he did not enter the studio of a master sculptor but went to the Galleries and there attempted to unravel the mysteries of the antiques in art and so discover their technical secrets of expression.

He again changed his line of pursuit having a vague idea what the object of his art would be. He did not yield to the Greek art of the days of Phidias and Praxiteles but was attracted by the monumental sculpture of the Egyptians, by the Hellenic Archaic culture with its severe lines and by the highly expressive Gothic art which, however, was only of a transient nature. But he also zealously studied exotic masterpieces of carving, especially those mysterious works of sculpture which are so simple and yet so fantastically magnificent which we owe to ancient American culture. The variety and multitude of stimulations which the young Ukrainian artist was thirsting for at the time seem surprising; on closer examination however, it is quite apparent that his studies comprise, exclusively, forms which, as far as natural forms are concerned, do not in the least come up to his own personal conception of forms which are his intellectual property; which fact is significant enough. Archipenko's first creative period from about 1909 till 1911, reveals how he came to terms with these influences, allowing himself to accept them in order to gain strength and technical capacity in gradually subjugating them, thus coming out of himself and definitely converting his own ideas with regard to plastic into tangible shape. The tendency is distinct but also the development of will and power is obvious, to learn and assimilate new ideas. Indeed sculpture was to him from the very first what it is to all true artists who feel in 'plastic' so to say—a portion of space which has taken on form and life. Also the forms, which Archipenko moulded later and which show such complexity of structure, can only offer one answer to the fundamental questions regarding the creation of form. All artists must first learn to grasp the elementary preliminaries. This accounts for his first works during his stay in Paris being hewn out of the rectangular block and characterized by their straightforward proportion as to height, breadth and depth. They are conceived in stone and he often used artificial stone for their execution, their heavy block form necessitating very massive, lightly compressed material."

## No. 71

HOPE, HENRY R. THE SCULPTURE OF JACQUES LIPCHITZ. PUBLISHED BY THE MUSEUM OF MODERN ART, NEW YORK, IN COLLABORATION WITH THE WALKER ART CENTER, MINNEAPOLIS, THE CLEVELAND MUSEUM OF ART. BOOK PRINTED IN APRIL 1954, FOR THE TRUSTEES OF THE MUSEUM OF MODERN ART.

Page 9: "It is generally assumed that his first radical work was stimulated by the revolutionary trends in current sculpture, especially those of Archipenko and Boccioni."

## 3. EXHIBITIONS

Large individual and retrospective exhibitions of Archipenko's works have been shown as follows:

CITY	STATE OR COUNTRY	INSTITUTION	YEAR
Hagen	Germany	Museum	1913
Berlin	Germany	Der Sturm Gallery	1913
Geneva	Switzerland	Kundig Gallery	1919
Zurich	Switzerland	Museum of Art	1919
London	England	Zborovski Gallery	1919
Venice	Italy	(Biennale)	1920
Geneva	Switzerland	(International)	1921
New York	New York	Societe Anonyme	1921
Berlin	Germany	Der Sturm Gallery	1921
Wiesbaden	Germany	Museum	1921
Hannover	Germany	Museum	1921
Dresden	Germany	Richter Gallery	1921
Munich	Germany	Hans Goltz Gallery	1921
Leipzig	Germany	Museum	1922

CITY	STATE OR COUNTRY	INSTITUTION	YEAR
Berlin	Germany	Kronprinzen Palace	1922
Frankfurt am Main	Germany	Shamus Gallery	1923
Mannheim	Germany	Museum	1923
Prague	Czechoslovakia	Museum	1923
New York	New York	Kingore Gallery	1924
Chicago	Illinois	Arts Club	1925
Kansas City	Missouri	Museum	1925
Philadelphia	Pennsylvania	(Sesquicentennial)	1926
New York	New York	Reinhardt Gallery	1926
Denver	Colorado	Museum	1927
Los Angeles	California	Museum	1927
Seattle	Washington	Museum	1927
Tokyo	Japan	Société des Artistes Nikwa	1927
New York	New York	Anderson Gallery	1928
New York	New York	56th Street Gallery	1929
Chicago	Illinois	Arts Club	1929
Kalamazoo	Michigan	Museum	1929
Detroit	Michigan	Museum	1929
Hollywood	California	Braxton Gallery	1929
Louisville	Kentucky	Museum	1929
Kansas City	Missouri	Museum	1930
Denver	Colorado	Museum	1930
Chicago	Illinois	Arts Club	1930
Hollywood	California	Braxton Gallery	1931
Santa Barbara	California	Renaissance Gallery	1931
Honolulu	Hawaii	Museum	1931
San Francisco	California	Museum	1931
New York	New York	John Levy Gallery	1932
Chicago	Illinois	Century of Progress	1933
Oakland	California	Museum	1933
Chicago	Illinois	Findley Gallery	1933
Los Angeles	California	Museum	1933
Seattle	Washington	Museum	1934
Portland	Oregon	Museum	1934
Los Angeles	California	Museum	1934
Sacramento	California	Museum	1934
Los Angeles	California	University of California in Los Angeles	1935
Seattle	Washington	Museum	1936
San Francisco	California	Courvoisier Gallery	1936

CITY	STATE OR COUNTRY	INSTITUTION	YEAR
Los Angeles	California	Stendahl Gallery	1937
Minneapolis	Minnesota	University of Minnesota	1937
Chicago	Illinois	Katherine Kuh Gallery	1937
Kansas City	Missouri	Museum	1938
Chicago	Illinois	Katherine Kuh Gallery	1938
Indianapolis	Indiana	Museum	1938
Iowa City	Iowa	University of Iowa	1939
Chicago	Illinois	Katherine Kuh Gallery	1939
New York	New York	Passadoit Gallery	1939
Omaha	Nebraska	University of Omaha	1939
Springfield	Massachusetts	Museum	1940
Philadelphia	Pennsylvania	Art Alliance Gallery	1940
Princeton	New Jersey	University Club	1942
Chicago	Illinois	Katherine Kuh Gallery	1942
New York	New York	Nierendorf Gallery	1944
La Plata	Argentina	Museo Provincial de Bellas Artes	1944
New York	New York	Associated American Artists	1946
Syracuse	New York	Museum of Fine Arts	1949
Lincoln	Nebraska	University of Nebraska	1949
San Antonio	Texas	Witte Memorial Museum	1949
Omaha	Nebraska	University of Omaha	1949
San Diego	California	Museum of Fine Arts	1949
Seattle	Washington	Museum of Fine Arts	1949
San Francisco	California	Vigevano Gallery	1949
Santa Barbara	California	Museum of Fine Arts	1949
Cortland	New York	Cortland Library	1949
Macomb	Illinois	State College	1949
Norman	Oklahoma	University of Oklahoma	1950
Norfolk	Virginia	Museum of Art	1950
East Lansing	Michigan	Michigan State College	1950
Tulsa	Oklahoma	Philbrook Art Center	1950
Springfield	Massachusetts	Art Museum	1950
Wichita	Kansas	University of Wichita	1950
Laurel	Mississippi	Museum	1950
Brunswick	Maine	Museum of Art at Bowdoin College	1950
Memphis	Tennessee	Museum	1950
San Antonio	Texas	Museum	1950
Houston	Texas	Museum	1950
Kansas City	Missouri	University of Kansas City	1950
Omaha	Nebraska	University of Omaha	1950

CITY	STATE OR COUNTRY	INSTITUTION	YEAR
Saint Paul	Minnesota	University of Minnesota	1951
Kenosha	Wisconsin	Museum	1951
Milwaukee	Wisconsin	Art Institute	1951
Chicago	Illinois	Findley Gallery	1951
Eugene	Oregon	University of Oregon	1951
Seattle	Washington	University of Washington	1952
Detroit	Michigan	Cranbrook Museum	1952
Dallas	Texas	Museum	1952
Newark	Delaware	University of Delaware	1952
Monterey	California	New Group Gallery	1952
San Francisco	California	City of Paris Gallery	1952
Sao Paulo	Brazil	Museum of Modern Art	1952
Amherst	Massachusetts	Amherst College	1952
Guatemala City	Guatemala	Guatemalteco Americans	1952
New York	New York	Associated American Artists	1954
Darmstadt	Germany	Hessisches Landesmuseum	1955
Mannheim	Germany	Staedtische Kunsthalle	1955
Recklinghausen	Germany	Kunsthalle	1955
Duesseldorf	Germany	Museum	1956
Freiburg	Germany	Kunstverein	1956
Berlin	Germany	Charlottenburg Castle	1956
Indiana	Pennsylvania	State Teachers College	1956
New York	New York	Perls Gallery	1957



## 4. TEACHING AND LECTURES

### A). TEACHING

In teaching I make my students realize the necessity of applying the psychological process for the discovery of creative reactions within themselves before they make the form which should contain creative power. This is a fundamental knowledge that vitalizes the work of art. Hundreds of my former students have used this principle and produced significant works. Some have become famous and won prizes in national exhibitions, including the Metropolitan Museum of Art, Pennsylvania Academy of Art, and so forth. The Museum of Modern Art in New York has also exhibited the work of my former students. Many of them became teachers in important educational institutions in America.

Archipenko Art School, New York	from 1923
Mills College, Oakland, California	1932-33
Chunard School, Los Angeles	1933
Archipenko Art School, Los Angeles	1935-36
University of Washington, Seattle	1937
Bauhaus, Chicago	1939
Archipenko Art School, Chicago	1938-39
Dalton School, New York	1944
Institute of Design, Chicago	1946
University of Kansas City	1950-51
Carmel Institute of Art, Carmel, California	1951
University of Oregon, Eugene, Oregon	1951
University of Washington, Seattle	1951
University of Delaware, Newark, Delaware	1952
University of British Columbia, Vancouver, Canada	1956

### B). LECTURES ON ART AND CREATIVENESS

Oakland, California, Mills College	1932
Newark, New Jersey, School of Art	1932
Los Angeles, California, Chunard School of Art	1932
Seattle, Washington, University of Washington	1935
Seattle, Washington, University of Washington	1936
Portland, Oregon, Museum of Art	1936
Milwaukee, Wisconsin, Art Museum	1936
San Francisco, California, Museum of Art	1936
West Lafayette, Indiana, Purdue University	1937
Chicago, Illinois, Renaissance Society	1937
Minneapolis, Minnesota, University of Minnesota	1937
Kansas City, Missouri, Museum of Art	1937
Chicago, Illinois, Bauhaus	1939
Princeton, New Jersey, University Club	1942
New York, New York, Neirendorf Gallery	1944
Baltimore, Maryland, Museum of Art	1950
San Antonio, Texas, Museum of Art	1950
Dallas, Texas, Museum	1950

University of Kansas City, Missouri	1950
Topeka, Kansas, Washburn University	1950
Memphis, Tennessee, Academy of Art	1950
Delaware, Ohio, Wesleyan University	1950
Columbus, Ohio, Museum	1950
Omaha, Nebraska, Board of Education	1950
Lawrence, Kansas, University of Kansas	1950
Peoria, Illinois, Bradley University	1950
New Orleans, Louisiana, Museum	1951
Los Angeles, California, Museum	1951
Omaha, Nebraska, University of Nebraska	1951
Eugene, Oregon, University of Oregon	1951
Los Angeles, California, University of Southern California	1951
Carmel, California, Institute of Art	1951
Carmel, California, Adult School of Carmel	1951
Berkeley, California, University of California	1951
Raleigh, North Carolina, State College	1951
Amherst College, Amherst, Massachusetts	1952
Pittsburgh, Pennsylvania, Carnegie Institute of Technology	1952
Haverford, Pennsylvania, Bryn Mawr Art Center	1952
New York, New York, Ukrainian Convention	1952
Newark, Delaware, Delaware University	1952
Oxford, Ohio, Miami University	1953
Milwaukee, Wisconsin, Art Museum	1953
New York, Associated American Artists Gallery	1954
University of Cincinnati, Ohio	1954
Buffalo, New York, Albright Art Gallery	1954
Detroit, Michigan, Museum	1954
Indiana, Pennsylvania, State Teachers College	1954
Indiana, Pennsylvania, State Teachers College	1956
Seattle, Washington, University of Washington	1956
San Jose, California, San Jose State College	1956
Denver, Colorado, University of Denver	1956
Boulder, Colorado, University of Colorado	1956
Vancouver, B. C., University of British Columbia	1956

### C). MEMBER OF JURY

Boston Museum of Fine Arts
Metropolitan Museum, New York
University of Iowa
Pennsylvania Academy of Art
Carnegie Institute of Technology
Associated Artists Exhibition, Pittsburgh
Westchester Arts and Crafts Guild, New Rochelle, New York
Pennsylvania State Teachers College
Corcoran Gallery, Washington, D. C.
University of British Columbia
Providence Art Club, Providence, Rhode Island

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 Art Institute, Chicago  
 Arts Club, Chicago  
 Belvedere, Vienna  
 Boymans Museum, Rotterdam  
 Brandeis University Museum, Waltham, Massachusetts  
 Brooklyn Museum, Brooklyn  
 Cleveland Museum of Art, Cleveland  
 Cranbrook Academy Museum, Detroit  
 Detroit Museum of Art, Detroit  
 Dueseldorf Museum of Art, Germany  
 Essen Museum of Art, Germany  
 Hamburg Museum of Art, Germany  
 Hannover Museum of Art, Germany  
 Hessisches Landesmuseum, Darmstadt, Germany  
 Historic Museum, Kiev, Ukraine (formerly)  
 Joslyn Art Museum, Omaha, Nebraska  
 Kronprinzenpalast, Berlin (formerly)  
 Leipzig Museum of Art, Germany  
 Mannheim Kunsthalle, Mannheim, Germany  
 Miami Museum of Art, Miami, Florida  
 Moscow Museum of Western Art (formerly)  
 Museum of Modern Art, New York  
 Northwestern University, Evanston, Illinois  
 Omaha University, Omaha, Nebraska  
 Oregon University, Eugene, Oregon  
 Osaka Museum of Art, Osaka, Japan  
 Pasadena Museum of Art, Pasadena, California  
 Philadelphia Museum of Art, Philadelphia  
 Phillips Memorial Gallery, Washington, D. C.  
 Phoenix Art Museum, Phoenix, Arizona  
 San Antonio Museum, San Antonio, Texas  
 San Francisco Civic Center, San Francisco  
 Solomon Guggenheim Museum, New York  
 Städtisches Karl-Ernst-Osthaus Museum, formerly  
 Folkwang Museum, Hagen, Germany  
 Stedel Museum, Frankfurt, Germany  
 State Teachers College, Indiana, Pennsylvania  
 Stockholm Museum of Modern Art  
 Stuttgart Museum of Art, Stuttgart, Germany  
 Tel Aviv Museum of Art, Israel  
 Ukrainian Museum, Lvov  
 Ukrainian Museum, Stamford, Connecticut  
 University of Delaware, Newark, Delaware  
 University of Michigan, Ann Arbor, Michigan  
 Whitney Museum of American Art, New York  
 Wilmington Art Society, Wilmington, Delaware  
 Yale University Art Gallery, New Haven, Connecticut

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