

Archipenko

Sculpture, Drawings and Prints, 1908-1963



As Collected, Viewed, and Documented by Donald Karshan

A. Arthropods

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1908-1963

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Alexander Archipenko (1887-1964) was the first twentieth-century sculptor to recognize form as illusion and to realize in his art the esthetic value of the void. Archipenko's rich artistic achievement, as it evolved during his long and productive career in Paris, Nice, and Berlin from 1908 to 1923 and in the United States for the next four decades, is elegantly illustrated and fully documented in this superb volume. A unique and valuable feature is that the majority of the sculptures represented are depicted in multiple views, providing a rare opportunity for readers to study these works "in the round." To demonstrate Archipenko's remarkable use of diverse materials, the 54 sculptures reproduced here include works in painted plaster, terra cotta, carved stone, marble, polished bronze, polychromed bronze, silver, gold, and chrome. The range of Archipenko's creativity is also revealed in 52 works on paper executed in pastel, colored pencil, crayon, collage, ink, drypoint, lithography, and silk screen. Donald Karshan's outstanding collection includes important examples of Archipenko's major works and extends from his earliest sculpture in



BOXE, *Boxers*, 1913, Bronze

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AS COLLECTED,
VIEWED,
AND DOCUMENTED BY
DONALD KARSHAN



CENTRE COLLEGE, DANVILLE, KENTUCKY
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*To my daughter, Sveva, and my son, Shane,
whose levels of perception at the ages of ten and
eight are filled with an existential innocence and
joyful subjectivity. May these qualities—inherent
in all children—remain with us all of our days.*



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Foreword

At a time when calls for the return to an emphasis on the liberal arts in American higher education are being heard from numerous sources, the publication of a comprehensive monograph and presentation of a major exhibition such as this Archipenko retrospective at a small college is an eloquent reminder that some institutions have never lost sight of the meaning and value of liberal education. Established in 1819, Centre College has consistently maintained the philosophy that the best education is one that includes not only study in depth in major areas of concentration but also a breadth of learning achieved through experiences in a diversity of fields. The creative experience exemplified by the works of Alexander Archipenko, the artist's contributions as an innovator, and the evolution of Archipenko's long and productive career, influenced by sojourns in Paris, Nice, Berlin, and the United States, combine to offer rich opportunities for study by students from a variety of academic areas.

The exhibition appears in an unusual setting. The Norton Center for the Arts, designed by the Taliesin Associates of the Frank Lloyd Wright Foundation, provides remarkable spaces for performance, exhibition, and academic study of the arts. The proximity of the Center's exhibition area to Newlin Hall, the large concert hall, encourages a recognition of the interrelated natures of the visual and performing arts.

The Archipenko retrospective continues a noteworthy tradition of diverse artistic activity at the Norton Center, and with the exhibition of the Donald Karshan Collection from March 23 through May 6, 1985, the students of Centre College and the people of the region will enjoy the educational benefits of a full realization of the potential of the Center in the area of visual arts. The publication of this volume will enable scholars, collectors, and students throughout the world to share in this experience.

RICHARD L. MORRILL
President, Centre College

The Archipenko Quest

Collecting the works of Alexander Archipenko has been a continuing journey of discovery that now spans a decade and a half. By 1972, when this collection began to form, my understanding of Archipenko's genius and historical importance had already significantly expanded. In 1967 I had organized the Archipenko Memorial Retrospective at UCLA and its American tour, and then its European counterpart, in 1969, the Musée Rodin exposition and its European tour under the auspices of the Smithsonian Institution. By assisting in the installations of these large exhibitions, through my research and writing in connection with the accompanying catalogues, and through my close collaboration with the Museum of Modern Art in the formation of its 1970 exhibition of Archipenko's Paris years, I developed enormous respect for the range of Archipenko's innovations and the influence he had on his own and succeeding generations of sculptors.

By 1974, when my volume, *Archipenko, The Sculpture and Graphic Art*, was published on the tenth anniversary of Archipenko's death, my collection had reached thirty-three sculptures and forty-one works on paper. The effect of having access to and consequent familiarity with a range of Archipenko's works inspired me further. I was determined to continue my acquisition program even more vigorously with hopes of amassing a virtual retrospective group of works in all media. I would necessarily have to include important examples from his Paris period (1908-1921) and Berlin period (1921-1923) despite their extreme rarity. Archipenko's American period (1923-1964), with periods in New York, Woodstock, and Los Angeles, required examples that bore witness to his unceasing creative investigations in this nation.

Archipenko's oeuvre is distributed very thinly in the world's museums. The twenty early Paris-Nice sculptures in the Tel Aviv Museum form the only exception. But Israel is on the edge of Asia and accessibility by the American and European public is limited. Presenting each generation with a comprehensive view of Archipenko's life development through his extraordinary spectrum of sculptural and graphic innovations and refinements requires the formation of major retrospectives. Such undertakings, necessitating loans from public and private sources, are becoming increasingly difficult to achieve. Securing a historical survey within one collection and keeping it intact in perpetuity could result in the creation of an Archipenko museum, similar to the one-man museums prevalent in Western Europe (for

example, the Musée Picasso, Musée Leger, or Musée Matisse), and perhaps form the basis for a study center for twentieth-century sculpture.

Living in Paris during much of the 1970s, I developed a great appreciation for the one-man museum concept. First, it provides a permanent retrospective. Second, only through a retrospective can the public enter, undistracted by other major talents, into the mental and spiritual realm of one artist to view and feel what can develop, flourish, and endure when that one individual has been endowed by genius and has the daring and tenacity to build his ideas and beliefs into a corpus of works—a citadel of one human being's spirituality having taken form.

Fired by the concept of a one-man museum, by late 1984 I had collected fifty-four sculptures and fifty-two works on paper. The sculptures include most of Archipenko's renowned works, including several that are unique and rarely seen or that exist in only two or three examples. To demonstrate Archipenko's remarkable utilization of diverse materials there are works in painted plaster, terra cotta, stone, marble, polished bronze, polychromed bronze, chromium-plated bronze, silver, gold, and assemblage. The works on paper were executed in pastel, colored pencil, crayon, collage, ink, drypoint, lithography, and silkscreen. The collection extends from his earliest work in bronze, *Adam and Eve* of 1908, to his last, *King Solomon* of 1963, and from a cubist drawing of 1911 to his explosive lithographs of 1963.

It was only through the privileged circumstance of being surrounded by an array of works in juxtaposed groupings and solitary installations that I could study each piece from many points of view, in a multitude of lighting conditions, and with varying levels of perception. Through such experience, deepened by years of repeated exposure, I discovered what is self-evident to and pursued by major sculptors, but is often elusive to their audience: a singularly successful "in the round" sculpture is a succession of different silhouettes, volumes, reflections, surface details, and, most impressive, a variety of spiritual emanations as one approaches the work from different points of view. In contrast, reproductions of Archipenko's works, like those of other sculptors, in art volume after art volume reveal one "important" view, which is usually repeated incessantly. Studying a reverse view of, for example, *Woman Combing Her Hair* seems to be just as difficult as viewing the far side of the moon. The elements of surprise and multiple-imagery

that a slowly turning sculpture reveals (or that are revealed when we turn slowly around the work) are an enriching, if not overwhelming, aesthetic and spiritual experience, particularly in the case of works by an artistic genius of Archipenko's caliber. One work reveals itself to be the sum of many works.

And so it was that in my Archipenko quest a second determination set in: to have multiple views of the collection photographed and reproduced in one large-format volume that would do justice to the sculptures. Surprisingly, the result—this volume—may be the first monograph of its kind on a modern sculptor. If so, it is my hope that it inspires analogous efforts in future publications.

For the photographic project, I evolved a system of straight-forward, eye-level rotation for each sculpture that wasn't essentially frontal. This approach generally gives the vantage point of the sculptor during the actual creative process. Views taken from eccentric angles, above or below, create distortion. We emphatically wished to avoid this. I had studied numerous reproductions of sculptures in preparation for this effort and found several basic undesirable effects in many of these images. First, there was the so-called "dramatic angle" distortion just discussed or distortion due to the selection of an inappropriate lens. Second, overlighting often compromised the sense of mass, weight, and volume and the tone or color of the patina. Overlighting also tended to diminish or distract from that all important sculptural nuance—the contour. Furthermore, "hot spots", those alluring, overdone highlights, dazzled and overdefined surface details and exaggerated a work's reflectivity. Keeping these pitfalls in mind, photographer Ted Curry and I kept the camera angle steady and the lighting constant and relatively soft. Works were photographed in color only when we felt that color was essential to an understanding of the work's content and basic design syntax. We avoided the common practice of using a backdrop of colored paper. This type of contrast may be effective decoratively, but it distracts from and conflicts with the work's inherent colors, which can be further distorted when the surface of the sculpture reflects some of the background color. Therefore, as with the black-and-white photographs, we employed an off-white backdrop.

The text includes a comprehensive exhibition history and bibliography, dimensions and material, the work's earliest known (original) title and any subsequent title by which the work was later known, since Archipenko often substituted English titles after his move to the United States. I have frequently described and explained a work's importance. In addition, I have described in detail edition sizes and history and other ramifications of castings and their designations since cast sculptures usu-

ally exist in more than one example. A complete disclosure of such information is important to a growing audience interested in these aspects and their significance. Dates of works have been examined and when changed, the explanation is usually accompanied by evidence. All of this information is presented in a comprehensive, yet brief, dossier format.

Drawings and prints are placed within the chronological flow of Archipenko's sculptural development. Archipenko's works on paper were either studies for or analysis and refinements after his three-dimensional investigations. His fame as a graphic artist, particularly in the teens and early twenties, needs to be addressed in reproductions and descriptions as the works emerge. His use of pastel in the 1914 series is probably the most brilliant and powerful application of the medium during the early cubist period. His audacious use of collage in 1913 is its first use by a major sculptor. Archipenko's experiments in the early fifties with mixed-process prints, notably his fusion of lithography, silkscreen, metallic ink, and embossing, merit a place in the history of printmaking.

This introduction has been brief since the substantive text appears throughout the volume and is intrinsic to the pictorial revelations. A summary of Archipenko's innovations with citations of corresponding works in this collection follows. A biographical chronology, a chronological listing of exhibitions frequently cited in the documentation and a bibliography conclude the volume.

This exhibit, the first public showing of my entire collection, occurs as the centennial of Archipenko's birth nears. Most poignantly, it takes place in the heartland of America at an educational institution, Centre College, Danville, Kentucky. Situated in a vast radius around the college and the renowned arts center that graces its campus are an unusually large number of colleges and universities. Aggregately comprising a student body of hundreds of thousands, the location would have pleased Archipenko. He came to the United States in 1923 with an independent spirit and a vision of this country as a creative new world. During his long career, which ended in 1964, he was as much a teacher as he was an artist, spreading his innovative theories of art among countless students from coast to coast.

I wish to warmly thank Addison Franklin Page for nurturing this ambitious project; Ted Curry, whose photographic eye is exemplary; Mrs. Jane Morton Norton, without whose generosity this volume could not have materialized; the president and members of the Board of Trustees of Centre College; the staff of the Norton Center, in particular, its patient and congenial director George Foreman; and the staff of the Indiana University Press, whose support and wise counsel were so crucial to the momentum of this project.

The Innovations: A Summary

The following, in summary form, are Archipenko's contributions to the syntax of modern sculpture, along with specific examples of works that reflect those contributions. Included for each category is the earliest known example. These contributions represent the widest spectrum of innovations emanating from one sculptor during the early twentieth century and account for Archipenko's vast international influence.

1. The reduction and streamlining of form to an almost abstract simplification. *Black Seated Torso*, 1909 (see no. 3); *Hero*, 1910.

2. The use of highly polished bronze to dematerialize streamlined forms, to diminish the sense of material density and weight, and to give the appearance that the reflected light is in motion. *Negro Dancer*, 1911; *Flat Torso*, 1914 (see nos. 6, 26).

3. The cubic geometrification of the human form. *Suzanne*, 1909; *Head on Knee*, 1909; *Maternité*, 1911 (see nos. 2, 7).

4. The compression of the figure into a knife-blade thin abstract shape that produces severe two-sided frontality while dematerializing the form sideways. *Flat Torso*, 1914; *Statuette*, 1915 (see nos. 26, 31).

5. The intensified awareness of the figure's extremities and their actions by selectively eliminating certain of their elements. *Torso*, 1909; *Negro Dancer*, 1911 (see no. 6); *Two Bodies*, 1912.

6. The precarious balance and opposing direction of limbs of one or more leaping figures to "agitate" surrounding space and heighten interplay of space and mass. *The Kiss*, 1911; *Blue Dancer*, 1913.

7. The encirclement of space into a formal negative field by opened, outstretched, architectonic forms. *Danse*, 1912; *Boxers*, 1913 (see nos. 14, 19).

8. The joining by abutment, rather than fusion, of forms in space. *Danse*, 1912 (see no. 14).

9. The formal use of irrational concaves and voids (negative form) to imply by their anatomical locations the rational convex or solid areas of the figure represented, thereby intensifying awareness and symbolization of these elements by their very absence. *Walking*, 1912; *Green Concave*, 1913 (see nos. 13, 17).

10. The use of reflective and non-reflective materials such as bent and curved, painted and unpainted sheet

metal and painted wood for rational-irrational juxtapositions, negative-positive interaction, and controlled reflection distortions. *Medrano I*, 1912; *Medrano II*, 1913.

11. The use of wire to symbolically represent elements of the figure and to trace the motion of these elements in space. *Medrano I*, 1912.

12. Moveable objects or kineticized elements. *Medrano I*, 1912.

13. The use of partly painted transparent glass, for suspension in space of pictorial elements and for irrational and ambiguous interplay of mass with space and see-through. *Medrano I*, 1912; *Medrano II*, 1913.

14. Insertion and juxtaposition of found objects (actual utilitarian objects from life including mirrors) into assemblage constructions comprising artist-made elements for heightened contrast of the actual versus the non-actual, the two-dimensional versus the three-dimensional, and for multiple views by reflection. *Medrano I*, 1912; *Woman in Front of Mirror*, 1913.

15. Open, planar constructions for abstract simplification, ambiguity, and control of negative-positive form. *Head, Construction with Crossing Planes*, 1913 (see no. 18); *Woman in Front of Mirror*, 1913.

16. The merger, by ambiguous abstraction, of still-life and human, human and machine (mechanized man), human and utilitarian object, and "humanoid" (a blend of human and non-existent species) to create an anthropomorphic image. *Medrano I*, 1913; *Carrousel Pierrot*, 1913; *Gondolier*, 1913; *Espanola*, 1916; *Vase*, 1918; *Walking*, 1957 (see nos. 35, 89).

17. "Sculpto-Painting," half sculpture and half painting, combining the concrete three-dimensional with real highlights and shadows of one, with the illusionistic advantages of the other. *Woman with Fan*, 1914; *Baigneur*, 1915 (see no. 30); *Woman Powdering Face*, 1916.

18. The introduction of controlled polychrome into twentieth-century sculpture. *Medrano I*, 1913; *Carrousel Pierrot*, 1913; *Baigneur*, 1915 (see no. 30).

The dates of the earliest examples of Archipenko's array of sculptural innovations reveal that these works were executed prior to 1919. This chronology demonstrates the years 1909 through 1918 as the most fertile period for the artist—the years he worked in Paris and Nice. His prolific career continued without abatement for the remaining years in Paris (to 1921), his Berlin

period (1921-1923), and his American period (1923-1964). His post-1918 oeuvre consists mainly of extensive efforts to refine and restate the inventions of his "heroic years." In the United States, Archipenko expanded his use of materials to include the ancient technique of inlaid stone and marble mosaic, which he revived, and new materials such as Formica and stainless steel. The scale of his sculpto-paintings, with their daring juxtapositions of various materials and ebullient colors, took on monumental proportions in the fifties. His researches into the effects of reflectivity and polychrome, a vocabulary he insisted was being neglected and held vast potential, continued until the very end of his life. No other major sculptor of the twenties and thirties, for example, achieved such eminent results with silver, gold, and chromium-plated bronze as Archipenko did in works such as *Standing Concave*, 1925; *Hand*, 1928; *Silver Torso*, 1931; and *Torso in Space*, 1935 (see nos. 68, 70, 72, 73-74). Archipenko's inventive genius had not been exhausted prior to his arrival in the United States. Four innovations are worth describing.

19. A constantly variable artist-made image produced by motorization and a succession of painted rollers known as "Archipentura" (1924), which was patented in 1927. The work was accidentally destroyed in the fifties but a reconstruction could be assembled so that this machine might take its place among experiments by Marcel Duchamp and Laszlo Moholy-Nagy, the forerunners of motorized kinetic art.

20. The centuries-old theme of the reclining woman was expressed by sculptors as integral to the base on which the figure reposed. Archipenko "freed" this subject from its horizontal moorings, so to speak, in a streamlined, curvilinear, near-abstract shape of the female form that appears to float or be independent of its base. *Torso in Space*, 1935; *Lying Horizontal Figure*, 1957 (see nos. 73-74, 90).

21. The transmission of electric light through the solid mass of carved lucite to exploit that material's characteristic of capturing luminosity at its edges and in its textural surface variations. Conceived for a darkened area, the effects are unique. Described by the artist as "modelling with light," the subtle acknowledgement of form and texture that would normally be coded to the eye in shadow is now coded in reverse, or negatively. In the process, all mass dematerializes in the positive sense. This invention, ushered in with such works as *Seated Figure*, 1947, is a logical extension of the artist's space-mass experiments starting in 1912 with voids and concaves.

22. The bright polychrome of ancient bronze sculpture was achieved with perishable paint and gilt, not with the modern, fired, chemical patinas that become bonded to the surface. In the nineteenth century, when many Greek sculptures were excavated or raised from the seas, their original coloring was worn away. In its place were the effects of deterioration and corrosion: a meandering coloration and incrustation that had strange appeal and became a symbol of "antiquity" and the ageless durability of bronze. Sculptors in the nineteenth and twentieth centuries have attempted to imitate these effects with fired patinas. Archipenko's contention was that this practice was retrograde; that nature and therefore our perceived reality was one of bright polychrome and that it was out of this "palette" that symbolization could be most effectively achieved. As a result of this conviction Archipenko developed a bronze polychromy unrivalled in its chromatic range and application. Archipenko must be credited not only with reintroducing polychrome per se into modern sculpture (1912), but for developing the chemical recipes for bronze polychrome in America and demonstrating their effective symbolic use. In that sense, he has freed bronze sculpture from its role as a nostalgic object. *Still Life with Book and Vase on Table*, 1918-circa 1957; *Birth of Venus*, 1954; *Gold and Black*, 1957 (see nos. 36, 86, 91).

The Views and Documentation

Paris-Nice-Paris

1908-1921

The Exhibition History and Literature entries for each work have been abbreviated throughout this section, dictated by space considerations. For the full entries, the reader is directed to the corresponding Selective Bibliography and list of Exhibitions at the end of the volume. Height precedes width when more than one measurement is cited.

1. POMEGRANATES

Adam and Eve

1908-1909

Bronze, H. 19¾ in. (50 cm.)

Stamped: Estate of Alexander Archipenko 1/8

No known bronze castings of *Pomegranates* were made in Archipenko's lifetime. A posthumous edition of eight casts was issued by the artist's estate starting circa 1966 with this cast. The model for this cast was the plaster retrieved by the artist from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960. This is the earliest known sculpture in the artist's oeuvre that exists as a bronze cast.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Paris, *Société des Artistes Indépendants*, March 18-May 1, 1910, no. 162.

Hagen, Germany, 1912-1913, no. 4.

Berlin, 1913, no. 2

Berlin, 1921, no. 3.

Los Angeles and tour, 1967-1969, no. 1 (this cast), pl. 1, p. 35.

Paris, 1969, no. 1 (this cast), pl. 8, p. 27.

Lyons and tour, 1969, no. 1 (this cast), pl. 1.

Chicago, 1968, no. 1, pl. 10, p. 18.

Brussels, 1969, no. 1 (this cast), pl. 10, p. 7.

London, 1973, no. 1.

Tokyo, 1974, no. 1.

Tokyo, 1978, no. 88, color pl. 88.

LITERATURE:

Karshan, *Content and Continuity*, text, plates, pp. 17-22.

Karshan, "Archipenko—In Retrospect," pl., p. 3 (this cast).

Michaelson, *A Study of the Early Works*, text, pp. 25-26.

Jeanine Warnod, *La Ruche & Montpamasse*, Weber, Geneva-Paris, 1978, pl., p. 111 (this cast).

2. TRISTESSE

Head on Knee

1909

Bronze, H. 17¼ in. (45 cm.)

Inscribed: Archipenko 1909 Paris, stamped 8/8F

Cast by the estate circa 1967 to complete the edition of eight begun by Archipenko after retrieval of the plaster model from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960. Archipenko had originally carved the work in stone (the chisel marks can still be seen in the bronze cast). As with several other works, Archipenko had made a plaster model directly from the carving for potential bronze casting. The location of the carving is unknown. *Tristesse* is Archipenko's earliest known work conceived from the block and retains much of the integrity of that form. Subsequent examples are *Mère et enfant*, 1910, and *La femme au chat*, 1910-1911 (see no. 5).

PROVENANCE:

Acquired from the estate of the artist in 1973.

EXHIBITION HISTORY:

Potsdam, 1921, pl. 7.

Los Angeles and tour, 1967-1969, no. 3, pl. 3, p. 36.

Paris, 1969, no. 3.

Lyons and tour, 1969, no. 3, pl. 2.

Brussels, 1969, no. 3.

New York, 1970, no. 1.

Toronto, Canada, 1971, no. 1.

Tokyo, 1978, no. 9 (this cast), pl. 9.

LITERATURE:

Goll, "Archipenko," *Horizont*, no. 26, Vienna, 1921.

Goll, "Archipenko," pp. 71-78; pl., p. 71.

Hildebrandt, *Alexander Archipenko*, pl. 1, p. 29; see text p. 81.

Mititch, ed., *Archipenko-Plastique Nouvelle*, pl. 3.

Laszlo Moholy-Nagy, *Von Material Zu Architektur*, Bauhausbucher 14, Munich, 1929, pl. 74, p. 103.

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl., p. 13.

Michaelson, *A Study of the Early Works*, pl. 57.

3. FEMME ASSISE

Black Seated Torso

1909

Bronze, H. 14¾ in. (37 cm.)

At age twenty-two, Archipenko created his first work that radically reduced and streamlined form to an almost abstract simplification. Considered his earliest major work, it established a new vocabulary for the sculptor and his generation. This example may be the earliest known cast, dating from circa 1912. Its height, one-quarter inch less than the reconstruction made by Archipenko in the fifties and cast in an edition of six (with inscribed signature and cast numbers), matches the height of another early cast, also without inscriptions, acquired by the Auckland City Art Gallery, New Zealand, in 1948.



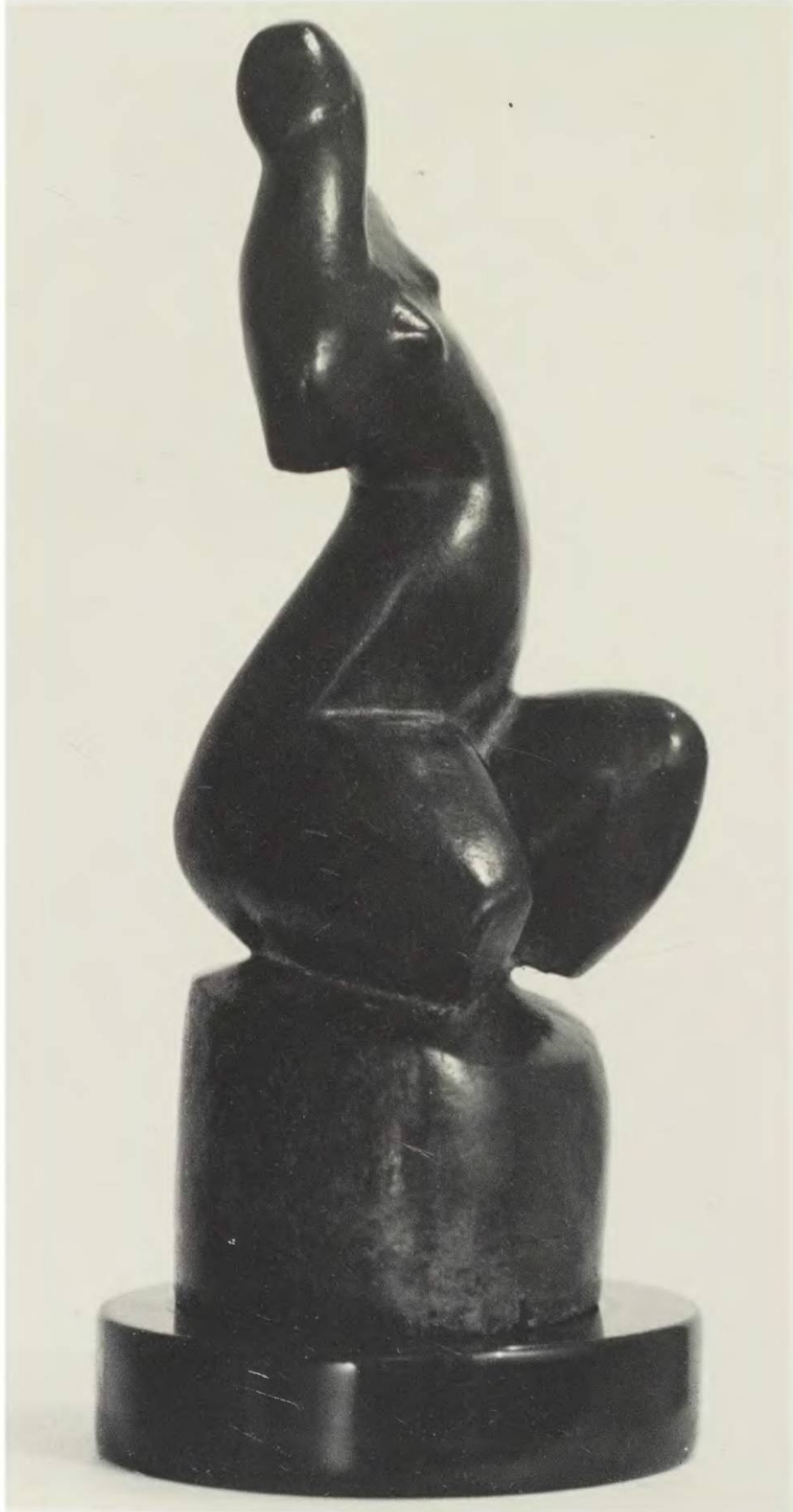
1. POMEGRANTES. *Adam and Eve*, 1908-1909, Bronze



2a. TRISTESSE, *Head on Knee*, 1909, Bronze



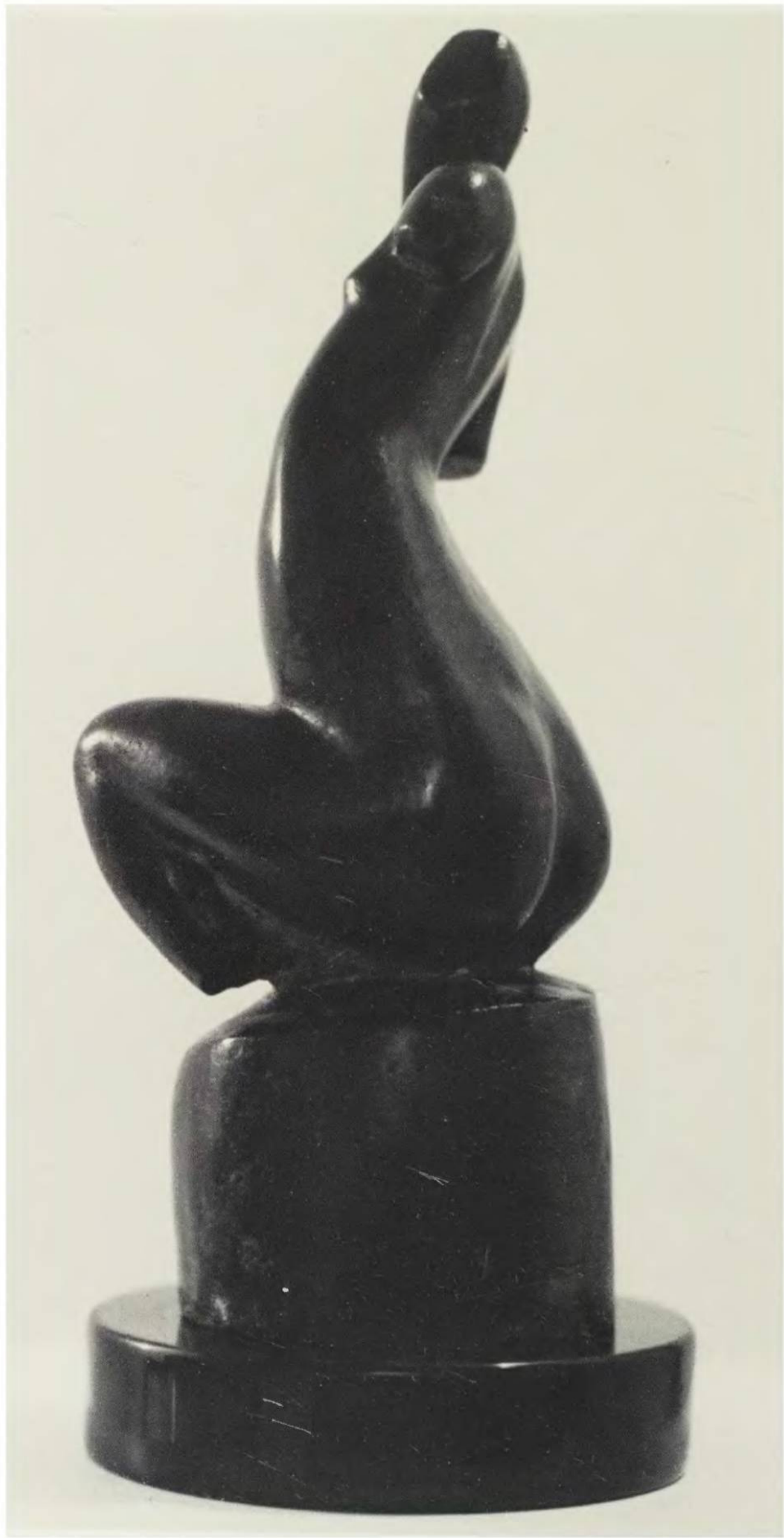
2b.



3a. FEMME ASSISE., *Black Seated Torso*, 1909, Bronze



3b.



3c.

PROVENANCE:

S. Oppenheimer, Berlin.

Acquired in 1983 from the Weintraub Gallery, New York, which purchased the work at the Sotheby London sale "Important Impressionist and Modern Paintings and Sculpture," March 31, 1982, lot no. 97.

EXHIBITION HISTORY:

New York, 1924, no. 1.

New York, 1928, no. 19.

Denver, 1927, no. 30.

New York, 1959, no. 1.

Hagen, Germany, and tour, 1960, no. 1, pl. 1.

Winnipeg, Canada, 1962, no. 1, cover pl.

St. Gallen, Switzerland, 1962-1963, no. 1, pl. 2.

Rome, 1963, no. 1, pl. 1.

Munich, 1964, no. 1, pl. 1.

Los Angeles and tour, 1967-1969, no. 4, pl. 4, p. 23.

Paris, 1969, no. 4, pl. 9 (artist working on sculpture), p. 28.

Lyons and tour, 1969, no. 4, pl. 3.

Brussels, 1969, no. 4, pl. (artist working on sculpture), p. 20.

New York, 1970, no. 3.

Toronto, Canada, 1971, no. 2.

LITERATURE:

Maurice Raynal, "Alexandre Archipenko," *Dare Ararat*, Munich, second year, pp. 183-184; pl., p. 187

Archipenko, *Fifty Creative Years*, pl. 112.

Habasque, "Archipenko," pp. 38-45; pl., p. 38.

Fuchs, *Sculpture Contemporaine*, color pl., p. 102.

Elsen, *Origins of Modern Sculpture*, see text, p. 76; pl. 98, p. 77.

Karshan, "Révolutions d'Archipenko," see text, p. 12; pl., p. 12.

Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 38.

Michaelsen, *A Study of the Early Works*, pl. S29, citing measurement of 14¾ inches high for the earliest example known to her (see p. 64).

4. FRAGMENT*Seated Figure*

1909

Bronze, H. 10¾ in. (27 cm.)

Inscribed: Archipenko Paris 1909

This early cast (circa 1910) is one of only two known. The other was in the collection of Herwarth Walden, founder and director of *Der Sturm*. His widow, Nell Walden, donated the work to the Moderna Museett, Stockholm, in 1958. This is the earliest example of Archipenko's use of the single, upswept, convex-shaped arm fused to the head to produce a near-abstract shape within which will, in subsequent works, appear a convexity and ultimately a negative form or "void." The fused form then becomes an arched architectonic element (see nos. 27, 28).

PROVENANCE:

Georgette Passedoit Gallery, New York.

Richards H. Emerson, Connecticut.

Acquired at the Sotheby Parke Bernet, New York, sale

"Modern Paintings and Sculpture," May 14, 1980, lot no. 122.

EXHIBITION HISTORY:

Paris, *Société des Artistes Indépendants*, March 1-May 1, 1911, no. 202.

Berlin, 1913, no. 13.

Amsterdam, 1914, no. 4.

Venice, 1920, no. 19.

New York, 1924, no. 2 (this cast).

New York, C. J. Bulliet, *Tour of the Exhibition of the Works of Alexander Archipenko*, 1927, no. 24 (this cast).

New York, 1928, no. 14 (this cast).

Zurich, Kunstgewerbmuseum, *Der Sturm-Otto Nebel*, 1955.

LITERATURE:

Wiese, "Alexander Archipenko," pl. 1 (this cast).

Wiese, "Alexander Archipenko," pl., p. 30 (this cast).

Archipenko, *Fifty Creative Years*, pl. 9.

Michaelsen, *A Study of the Early Works*, pl. 19.

5. LA FEMME AU CHAT

1910-1911

Bronze, H. 13½ in. (33 cm.)

Inscribed: Archipenko Paris 2/12

Cast by the artist circa 1962, this is one of an edition of eight that he declared after his retrieval of the original plaster model from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960. It is not clear whether this plaster was cast from a marble version of the work (in the collection of the Kunst Museum, Dusseldorf), inscribed Archipenko 11, or from another sculpted example conceived in 1910. Hence the date of 1910-1911 above. This work is probably the only sculpture by Archipenko that incorporates an animal.

PROVENANCE:

Acquired from Mr. Harold Diamond, New York, in 1980.

EXHIBITION HISTORY:

Paris, *Salon d'Automne*, October 1-November 8, 1911, no. 35.

Amsterdam, Musée Municipal Suasso, *Moderne Kunst Kring*, October 7-November 7, 1912, no. 78.

Hagen, Germany, 1912-1913, no. 10.

Berlin, 1913, no. 1.

Los Angeles and tour, 1967-1969, no. 5, pl., p. 36.

Paris, 1969, no. 6.

Lyons and tour, 1969, no. 6.

Brussels, 1969, no. 6, pl., p. 9.

LITERATURE:

Parisian Newspaper (unidentified), 1911, article reviewing the *Salon d'Automne* of 1911, includes two scathing caricatures of *Femme au chat* one captioned: "Archipenko l'amour des bêtes ou la femme qui ne fait qu'un avec son chat," the other: "Cherchez la femme! par Archipenko."

Crispolti, "Scultura da Rodin al Piscasso," color pl., p. 135.

Michaelsen, *A Study of the Early Works*, pl. 18.

Jeanine Warnod, *La Ruche & Montpamasse*, Weber, Geneva-Paris, 1978, pl., p. 108.

6. DANSEUSE

Negro Dancer

1911

Bronze, H. 16¼ in. (41 cm.)

Inscribed: Archipenko

Cast circa 1911 and the only known example, in any material or size.

PROVENANCE:

Guillaume Apollinaire (see Michaelson, *A Study of the Early Works*, p. 14, footnote 2: "Apollinaire owned Dancer [S20]").

Schueler Collection, Berlin, then Stockholm.

Acquired from Galerie Gmurzynska, Cologne, in 1975.

EXHIBITION HISTORY:

Cologne, Galerie Gmurzynska, *Die 20er Jahr in Osteuropa*, 1975, pl. 5, p. 43.

LITERATURE:

Hildebrandt, *Alexander Archipenko*, pl. 4; see text, p. 10.

Archipenko, *Fifty Creative Years*, pl. 76.

Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 38.

Michaelsen, *A Study of the Early Works*, text, pl. 20.

7. DRAPEE

Maternité

1911

Bronze, H. 22 in. (55 cm.)

Inscribed: Archipenko 4/6

Cast by the artist circa 1955 as one of an edition of six declared by him. Aside from its frequent use as a subject in sculpture by archaic and "primitive" societies, the state of pregnancy has rarely been approached by major Western sculptors. Its earliest major example is probably this work, executed by the twenty-four-year-old Archipenko. A much later example by another major sculptor is *Pregnant Woman*, 1950, by Picasso. *Drapée* is an abrupt departure from his previous works as it is his first use of highly faceted and complex, interlocking and interpenetrating forms; thus achieving in this first ambitious investigation, a tour de force of "cubist" sculpture.

PROVENANCE:

The estate of the artist.

Perls Galleries, New York.

Acquired from the Perls Galleries, New York, in 1979.

EXHIBITION HISTORY:

Hagen, Germany, 1912-1913, no. 4.

Berlin, 1913, no. 7.

Budapest, *International Post-Impressionist Exhibition*, 1913.

Geneva and tour, 1919-1920, no. 18.

Darmstadt and tour, 1955, no. 4.

New York, 1959, no. 4, pl. 4 (titled "Enceinte" by the artist).

Hagen, Germany, and tour, 1960, no. 3, pl. 3.

Rome, 1963, no. 5, pl. 3.

Munich, 1964, no. 5, pl. 5.

Los Angeles and tour, 1967-1969, no. 8 (this cast), pl. 8, p. 37.

Paris, 1969, no. 8 (this cast), pl. 19, p. 32.

Lyons and tour, no. 8 (this cast).

Brussels, 1969, no. 8 (this cast).

LITERATURE:

Wiese, "Alexander Archipenko," pl. 2.

Archipenko, *Fifty Creative Years*, pl. 121.

Herbert Read, *A Concise History of Modern Sculpture*, Frederick A. Praeger, New York, 1964, pl. 73.

Fezzi, *Aleksandr Archipenko*, color pl. 6-7.

Crispoliti, "Scultura da Rodin al Picasso," pl., p. 157.

Rene Huyghe, Jean Rudel, *L'Art et le Monde Moderne*, Librairie Larousse, vol. 1, Paris, 1970, pl. 1021.

Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 38.

Michaelsen, *A Study of the Early Works*, pl. 22.

8. FEMME PENCHEE

Bending

1911

Bronze, H. 11½ in. (29 cm.)

Inscribed: Archipenko

This example is one of two known early casts made by Archipenko. The other, with identical measurements, is in the collection of the Tel Aviv Museum and was received by them in 1933 (see Literature below). Archipenko later executed a chromium-plated version in an edition of eight. Their height of 11¾ inches is explained by the thickness of the plating. *Femme penchée* is the earliest attempt in modern sculpture to arch a figure into space to the degree that it appears to defy gravity. The factors of balance, bouyancy, and streamlined abstraction pioneered in this work are inventions that Archipenko would persistently pursue. As Frederick S. Wight states in the Memorial Exhibition catalogue: "And then we come to the altogether exceptional *Penchée*. This little learning figure sets a life pattern for Archipenko. The image is impersonal, the bulk is gone, and a series of tubular forms or cones with an oval featureless head provide the plastic vocabulary. In its smoothness it has a 'streamlined' quality, although the word had yet to come into existence; and here is the mannerist objet d'art aspect that criticism was quick to assign to Archipenko and has been slow to see in Brancusi. But *Penchée* is essentially construction with an implied inner backbone or armature that gives it subtle strength. The only things lacking are the Archipenko concaves and voids. He had yet to slice into the cylinder and show us the forms from the inside. In retrospect, *Penchée* seems so essential to Archipenko's life work that we ask whence it could have come."

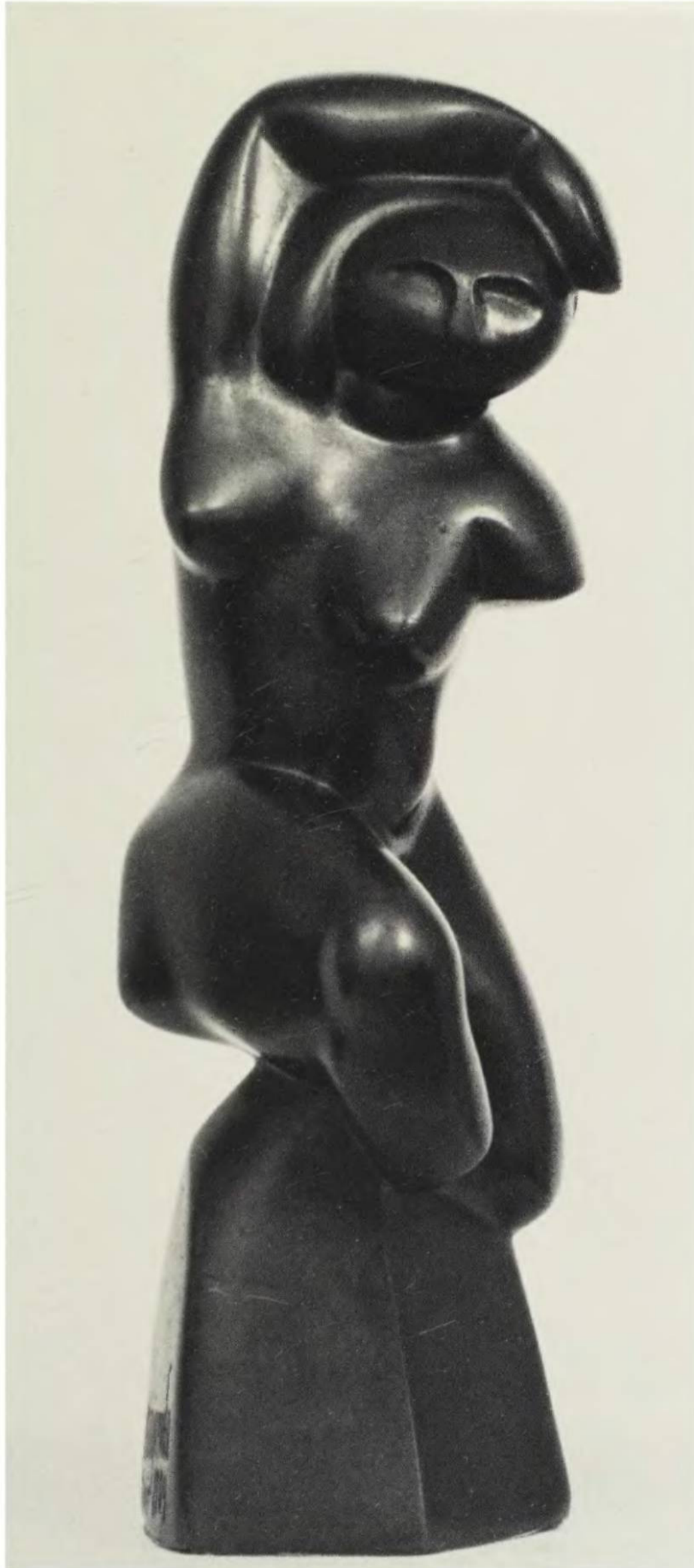
PROVENANCE:

Acquired from Perls Galleries, New York, in 1981.

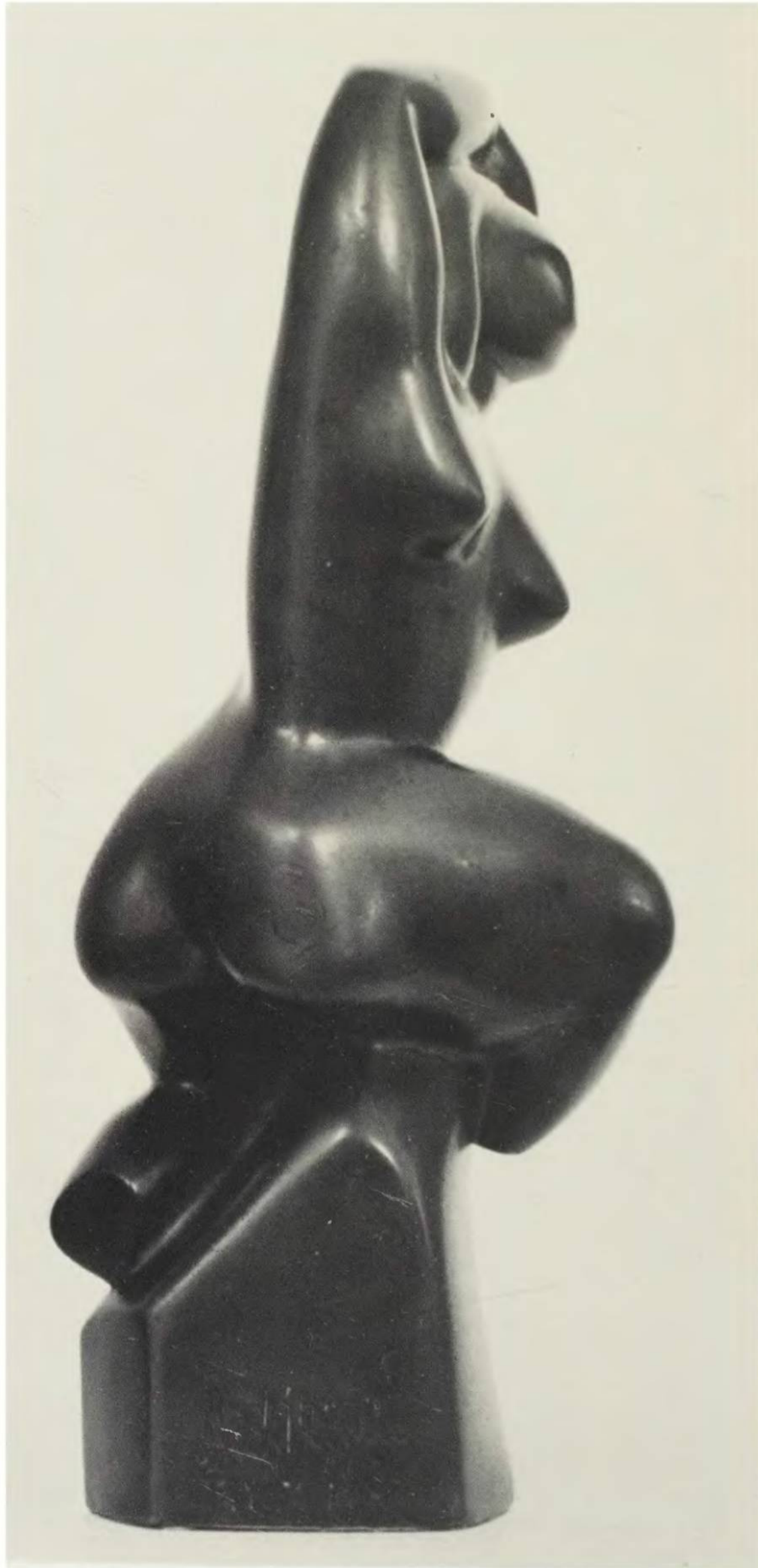
EXHIBITION HISTORY:

Paris, Galerie d'Art des Editions Georges Cres & Cie., May 27-June 14, 1919, no. 47.

Venice, 1920, no. 29.



4a. FRAGMENT, *Seated Figure*, 1909, Bronze



4b.



4c.

Berlin, 1921, no. 11.
 Frankfurt-am-Main, 1922, no. 7.
 New York, 1948, no. 3.
 Omaha, Nebraska, 1949.
 New York, 1954, no. 51.
 Darmstadt and tour, 1955, no. 6.
 New York, 1959, no. 2.
 Rome, 1963, no. 3.
 Munich, 1964, no. 3, pl. 3.
 Los Angeles and tour, 1967-1969, no. 6, pl. 6, p. 38.
 New York, 1970, no. 5.
 Toronto, Canada, 1971, no. 4.
 London, 1973, no. 48.
 Tel Aviv, 1981-1983, no. 2, pl. 2.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 77.
 Habasque, "Archipenko," pp. 39-45, 75; pl., p. 39.
 Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 38.
 Karshan, *Archipenko: International Visionary*, pl. 26, p. 23.
 Michaelsen, *A Study of the Early Works*, pl. 45; see text, pp. 99-102.
 Karshan, *The Early Works*, pl. 2, with text.

9. LE BAISER

Two Figures

1911

Colored pencil on paper, 12½ x 19 in. (32 x 48 cm.)
 Signed in pencil: A. Archipenko

Related to the Archipenko sculptures *Le baiser*, 1910, and *Deux figures*, 1912-1913, this is one of the earliest extant works on paper by the artist.

PROVENANCE:

Acquired from the Carus Gallery, New York, in 1980.

10. PORTEUSE

Tragerin

1911-1912

Stone, H. 17½ in. (45 cm.)
 Inscribed: Archipenko

Porteuse is unique and one of only three surviving works carved in stone from the period prior to World War I. The other examples are *Portrait of Mrs. Kemenev*, 1909, presently in the collection of the Landesmuseum, Hanover, and *Suzanne*, 1909, presently in the collection of the Norton Simon Museum. This sculpture and *Portrait of Mrs. Kemenev* are the only surviving stone carvings that were shown in the artist's first one-man exhibition. *Porteuse* is the only surviving cubist carving in the oeuvre of Archipenko. Despite its small scale (all the artist's early carvings are of similar scale), the work is one of Archipenko's most powerful sculptures prior to *Boxe*, 1913 (see no. 19). Its power derives from its extreme deformation, cubist reduction, and faceting, and its statement of woman as the bearer of great burden by means of enormous strength. This presence endows the work with

a monumentality that defies its diminutive size.

PROVENANCE:

Verniers, Liege, Belgium: acquired from the artist in 1913.
 Graindorge Collection, Brussels.
 Acquired from the Perls Galleries, New York, in 1984.

EXHIBITION HISTORY:

Hagen, Germany, 1912-1913, no. 14.
 Paris, *Société des Artistes Indépendants*, March 3-May 18, 1913, no. 93.
 Basel, Kunsthalle, 1954.
 Eindhoven, *Stedelijk Van Abbe Museum*, 1955.
 Administration Communale de Tournai, 1956.
 Musée Louisiana, Humlebaek, Denmark, "*Figuration et Défiguration*," 1965.
 London, The Tate Gallery, *Leger and Purist Paris*, November 18, 1970-January 24, 1971, no. 74.

LITERATURE:

Montjoie!, March 18, 1913 (supplement no. 3), pl., p. 2.
 Michaelsen, *A Study of the Early Works*, pl. 28.

11. LA VIE FAMILIALE

Family Life

1912

Bronze, 18 x 31 in. (46 x 78 cm.)

Inscribed: "LA VIE FAMILLE" FRAGMENT PREMIERE
 REPLICA 1935 PARIS 1912 Archipenko 1/10F

Originally conceived by Archipenko as two full-length figures with child, the sculpture's height was approximately six feet. The photographs of the work in the *Salon d'Automne* and *The Armory Show* reveal it to be in white plaster. The sculpture was presumably destroyed, probably on its return to Paris from New York. Such destruction would not be surprising considering the size, weight, and fragility of the work. In 1935, Archipenko made a reconstruction in terra cotta of the upper portion only (which he apparently considered the vital segment) in the same life-size scale as the original plaster. From this terra cotta the estate, in 1968, issued an edition of ten bronze casts. No casts were made during the artist's lifetime.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Paris, *Salon d'Automne*, October 1-November 8, 1912, no. 46 (the six-foot high original plaster).
 New York, *International Exhibition of Modern Art (The Armory Show)*, February 17-March 15, 1913, no. 603 (the six-foot high original plaster).
 Paris, 1969, no. 10 (this cast), pl. 33, p. 39.
 Lyons and tour, 1969, no. 10 (this cast).
 Brussels, 1969, no. 10 (this cast).
 New York, 1970, no. 5, pl., p. 14.

LITERATURE:

The World, February 17, 1913 (caricature).
 Archipenko, *Fifty Creative Years*, pl. 102 (the six-foot high orig-



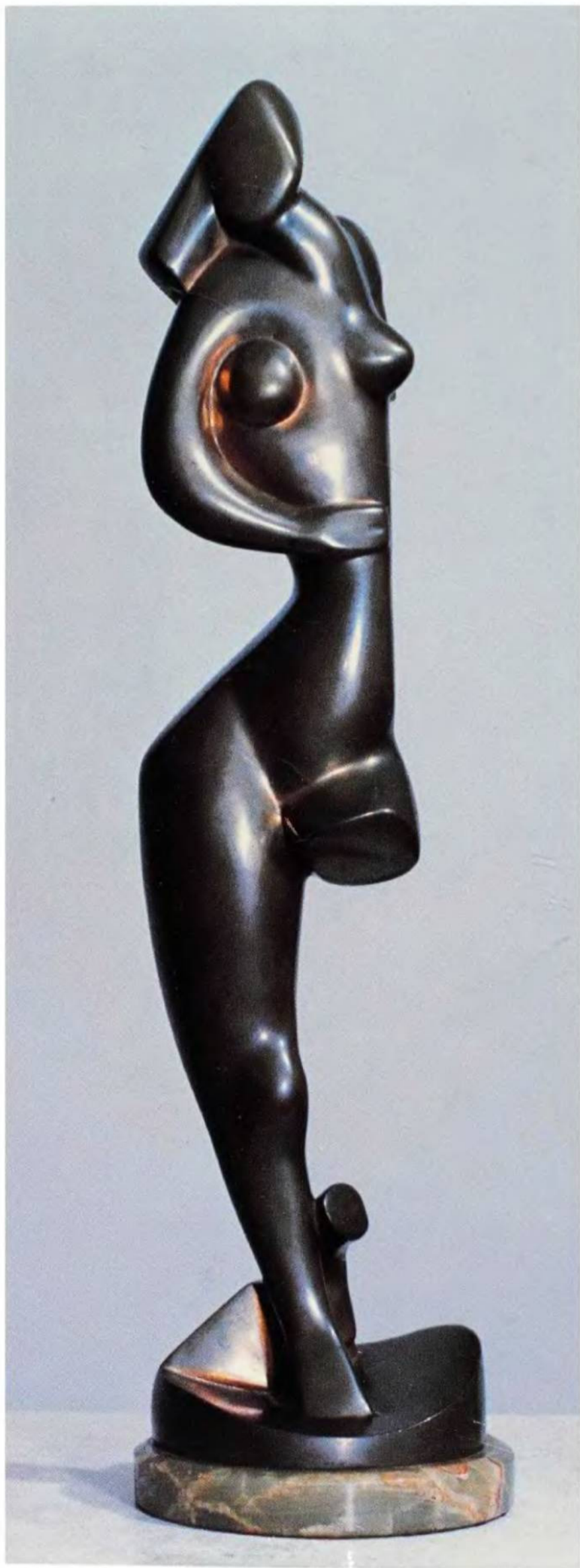
5a. LA FEMME AU CHAT, 1910-1911, Bronze



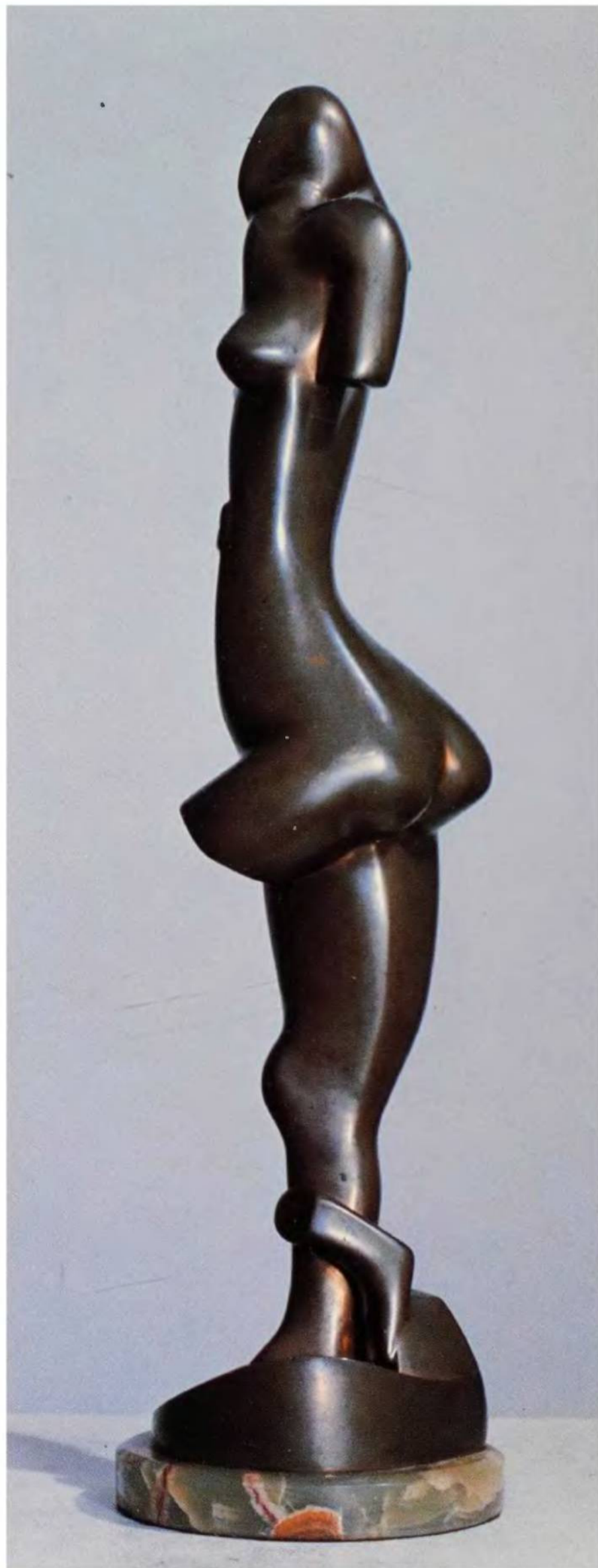
5b.



5c.



6a. DANSEUSE, *Negro Dancer*, 1911, Bronze



6b.



6c.



7a. DRAPÉE. *Matemté*, 1911, Bronze



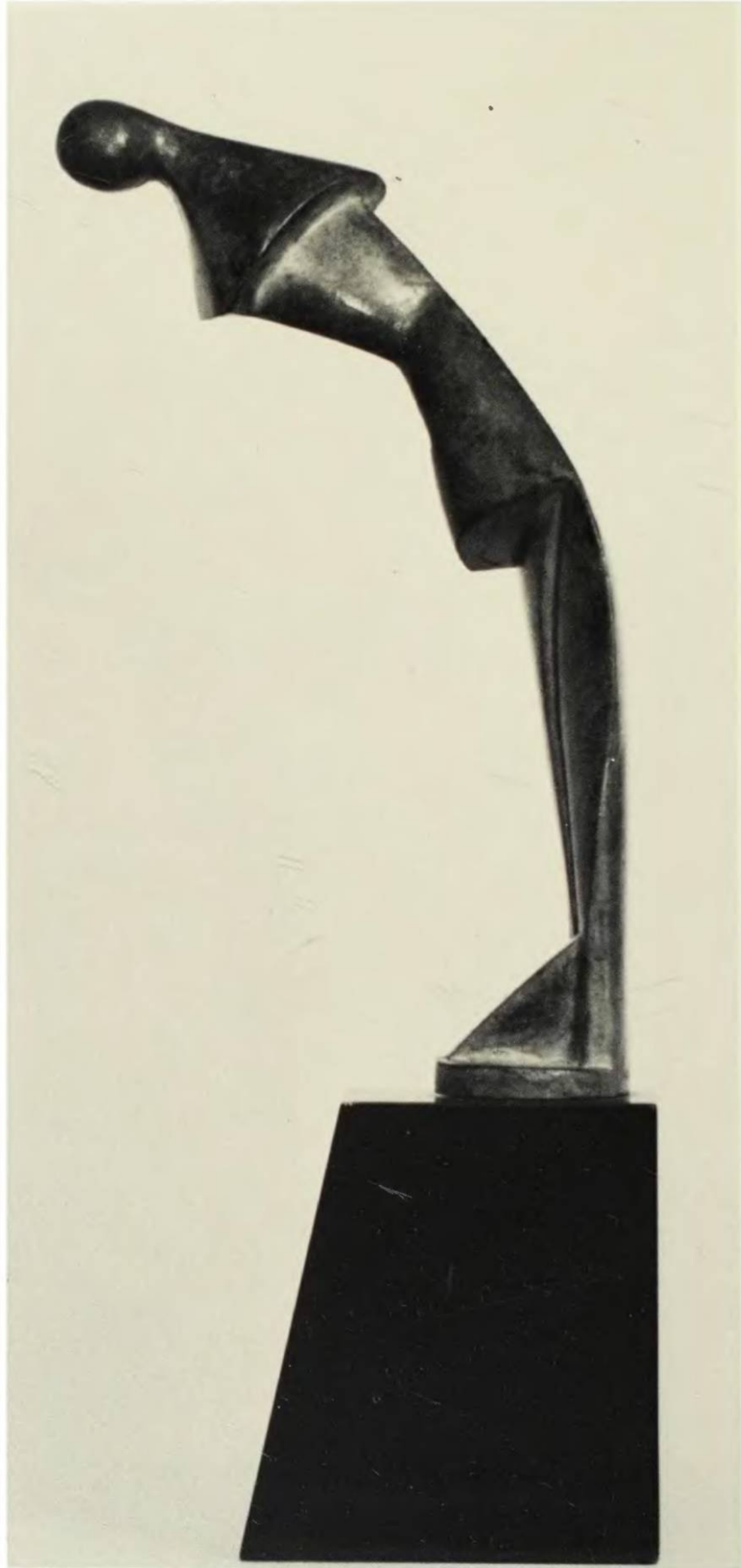
7b.



7c.



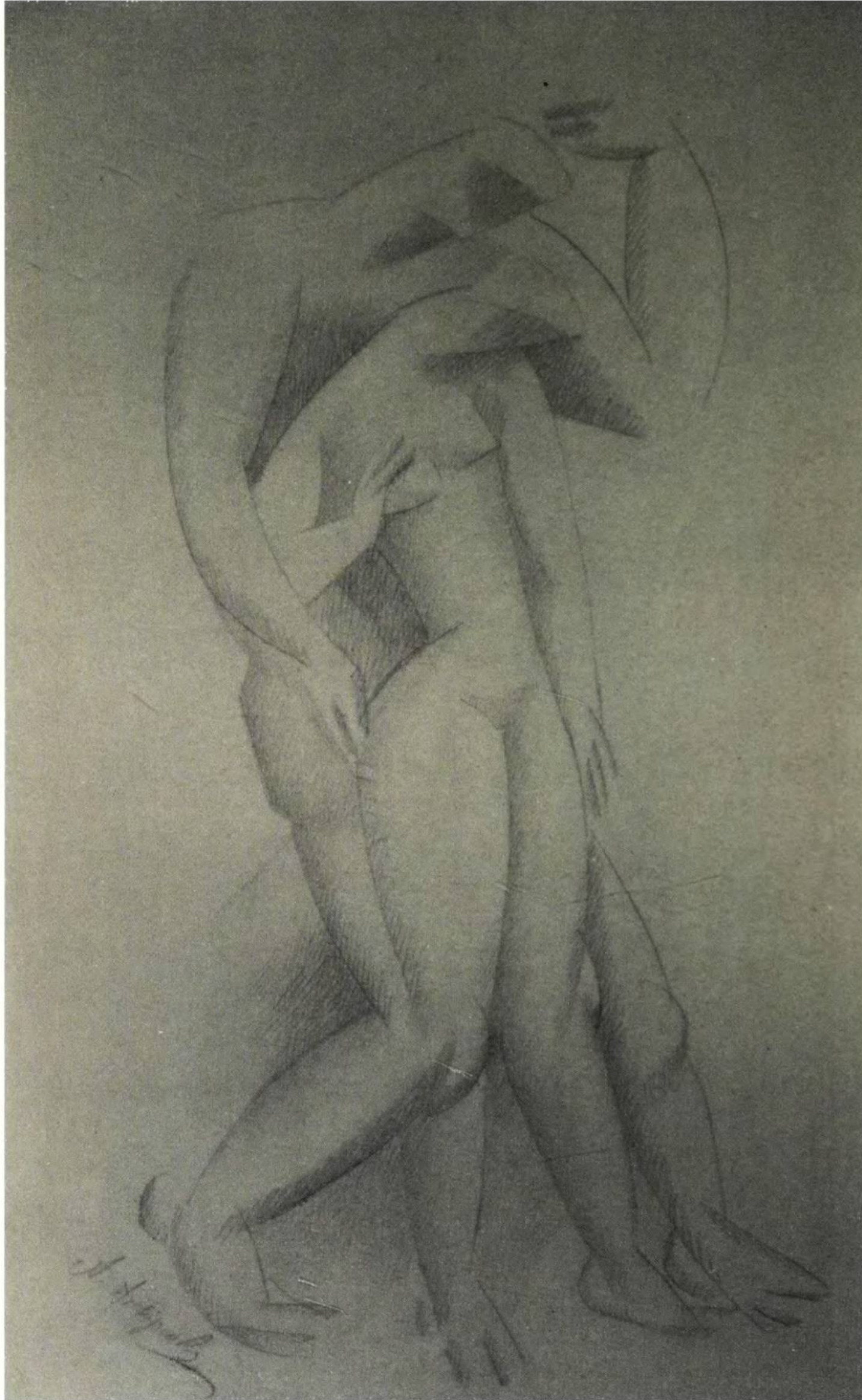
7d.



8a. FEMME PENCHEE, *Bending*, 1911, Bronze



8b.



9. LE BAISER, *Two Figures*, 1911, Colored pencil on paper

inal plaster), pl. 104 (the terra cotta reconstruction).
Samuel Sachs II, "Reconstructing the 'Whirlwind of 26th Street,'" *Art News*, vol. 61, no. 10, February 1963, pl., p. 26 (showing *La vie familiale* installed at Chicago Art Institute, 1913).

Michaelsen, *A Study of the Early Works*, pl. 31 (the six-foot high original plaster); see text, pp. 61-62.

Centre national d'art et de culture Georges Pompidou-Musée national d'art moderne, *Paris-New York*, Centre Georges Pompidou, Paris, 1977, pl., p. 273, with text.

12. FEMME ASSISE

1912

Bronze, H. 15½ in. (39 cm.)

Inscribed: Archipenko Paris 1912 1/12

The original, fragile terra cotta was retrieved by the artist from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960, for the purpose of creating an edition in bronze (no casts then existed). By the time of Archipenko's death in 1964, casting had not commenced. Consequently, the estate issued an edition of twelve casts in 1966, this cast being the first, despite the absence of the posthumous code "F" after the edition number.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Hagen, Germany, 1912-1913, no. 12.

Berlin, 1913, no. 7.

Geneva and tour, 1919-1920, no. 10.

Los Angeles and tour, 1967-1969, no. 13 (this cast), pl. 13, p. 39.

Paris, 1969, no. 13, pl. 29, p. 37 (this cast).

Lyons and tour, 1969, no. 13 (this cast).

Brussels, 1969, no. 13 (this cast).

New York, Helen Serger La Boetie, *Herwarth Walden and Der Sturm*, February-May, 1981, pl., p. 29.

LITERATURE:

"Alexander Archipenko," *Sturm Bilderbucher II*, Berlin, 1917, pl., p. 6.

Schacht, "Alexander Archipenko," pl. 10, p. 23.

Archipenko, *Fifty Creative Years*, pl. 227 (lower right corner).

Karshan, "Révolutions d'Archipenko," see text, pp. 12-17; pl., p. 13.

Michaelsen, *A Study of the Early Works*, pl. 32; text, pp. 62-64.

"Artist Spotlight—Alexander Archipenko," *The Artist's Foundry for Practicing Sculptors*, Modern Art Foundry, vol. 4, no. 1, New York, 1981, pl., p. 1 (this cast).

13. FEMME MARCHANT

Walking

1912

Bronze, H. 26½ in. (67 cm.)

Inscribed: Archipenko Paris 5/8F

Cast by the estate of the artist circa 1968 to complete an edition of eight established by Archipenko circa 1954 when he commenced bronze casting of this work from

the terra cotta model. Archipenko created an enlarged version of *Femme marchant* (52½ inches high) in 1958, issuing an edition of eight. The 26½ inch high cast is the only example in the original scaled edition of eight that was monochromed to approximate the patina of the terra cotta model and early bronze casts of other European-period works. *Femme marchant* is the first work in the history of sculpture with concavities that replace convexities as abstracted emphases of primary form (in this case a leg). The work is also historically pivotal, incorporating the first negative form pushed to its ultimate fruition by tunnelling completely through and thus opening up mass to create voids in highly charged symbolic areas (in this case the torso and the head).

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Berlin, 1921, no. 16.

New York, 1954, no. 13, pl.

Indiana, Pennsylvania, 1956, no. 23, pl., p. 18.

New York, 1959, no. 5, pl. 5.

Hagen, Germany, and tour, 1960, pl. 5, no. 5.

Winnipeg, Canada, 1962, no. 5, p. 4.

New York, 1970, no. 17 (this cast).

Toronto, Canada, 1971, no. 13 (this cast).

LITERATURE:

Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 14.

Schacht, "Archipenko, Belling und Westheim," pl., p. 78.

Weise, "Alexander Archipenko," pl. VII.

Schacht, "Alexander Archipenko," pl. 10, p. 25.

Alfred H. Barr, Jr., *Cubism and Abstract Art*, The Museum of Modern Art, New York, 1974, text, p. 104; pl. 93 (2).

Archipenko, *Fifty Creative Years*, pl. 174 (The first version is dated 1912: pl. 175 illustrates what is described as the "second version" and is dated 1918. The photograph of the first version, apparently an early photograph of the original model, closely approximates the bronze cast dated 1912 whereas the photograph of the 1918 version reveals changes.)

Habasque, "Archipenko," pp. 39-45, 75; pl., p. 41.

Sangiorgi, "La Pittura Scultorea di Archipenko," pp. 35-42; pl., p. 36.

Rosenblum, *Cubism and Twentieth-Century Art*, pl. 190.

Nicholas Wadley, *Cubism*, The Hamlyn Publishing Group, London, New York, 1970, pl. 136, p. 123; see text, p. 123.

George Heard Hamilton, *Painting and Sculpture in Europe 1880-1940, The Pelican History of Art*, Penguin Books, Baltimore, 1972, pl. 158, p. 270.

Elsen, *Origins of Modern Sculpture*, pl. 120, p. 99; see text, p. 98.

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 11, p. 16.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 26; see text pp. 27, 39.

Michaelsen, *A Study of the Early Works*, pl. 88; see text, pp. 78-81.

14. DANSE

1912

Bronze, 24 x 18 in. (61 x 48 cm.)

Inscribed: Archipenko 6/8 V. 3

The inscription V. 3 apparently refers to three versions. Only two are known as editions. The 24-inch high edition, which corresponds in measurement to the work illustrated in Hildebrandt's 1923 monograph, appears to be the earliest since the height of the other version is 27 inches. We can surmise that version I represents the Hildebrandt plate, which is in white plaster. Version II may be a reconstruction created circa 1955, since the artist established an edition of six bronzes for this larger version, one example being in the collection of the Saarebrücken-Saarland Museum. It can then be deduced that Archipenko, upon receiving the original plaster version from Cannes in 1960 (there is no definitive inventory of the Verdier plasters), gave this version—the third—priority by establishing an edition of eight bronze casts and exhibiting this version in 1962 and thereafter (see Exhibition History below). For the first time in modern sculpture a spatial environment is defined by encirclement through the use of opened, outstretched, architectonic forms that appear to join by abutment rather than by fusion; a precursor of a constructivist syntax.

PROVENANCE:

The estate of the artist.

Acquired from the Perls Galleries, New York, in 1978.

EXHIBITION HISTORY:

Berlin, 1913, no. 18.

New York, 1962, no. 4.

St. Gallen, Switzerland, 1962-1963, no. 4.

Los Angeles and tour, 1967-1969, no. 12 (this cast), pl. 12, p. 40; see text, p. 21.

Paris, 1969, no. 12 (this cast), pl. 22, p. 34.

Lyons and tour, 1969, no. 12 (this cast).

Brussels, 1969, no. 12 (this cast).

New York, 1970, no. 6 (this cast).

Toronto, Canada, 1971, no. 5 (this cast).

New York, 1973, no. 1 (this cast), pl. 1.

Paris, Centre Georges Pompidou, *Paris-Berlin 1900-1933*, July 12-November 6, 1978, no. 5 (this cast).

LITERATURE:

The Sketch, London, October 29, 1913, cover pl.

"Alexander Archipenko," *Sturm Bilderbücher II*, Berlin, 1917, pl., p. 16.

Huszar, "Alexander Archipenko," *De Stijl*, January 1917, no. 2.

Hildebrandt, *Alexander Archipenko*, pl. 12 (dimension described is same as third version described above); see text, pp. 11-12.

Schacht, "Alexander Archipenko," pl. 9, p. 10.

Herwarth Walden, *Einblick in Kunst*, Verlag Der Sturm, Berlin, 1924, pl., p. 13.

Archipenko, *Fifty Creative Years*, pl. 172 (illustration of cover of *The Sketch*).

Sangiorgi, "La Pittura Scultorea di Archipenko," pp. 35-42; pl., p. 39.

Karshan, "Archipenko—In Restrospect," pl., p. 5 (this cast).

Karshan, "Archipenko," pp. 36-38; pl., p. 37 (this cast).

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 8, p. 15.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 22; see text, pp. 32, 38-39.

Michaelsen, *A Study of the Early Works*, pl. 44 (from original plaster from Cannes).

15. PETITE FIGURE ETENDUE

1913

Bronze, 4¼ x 5½ x 12 in. (11 x 14 x 30 cm.)

Inscribed: Estate of the Artist 3/12

No known bronze casts were made in Archipenko's lifetime. Consequently, a posthumous edition of twelve casts was issued by the artist's estate starting circa 1965. The model for the castings was the painted plaster retrieved by the artist from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 18 (this cast), pl. 18, p. 43; see text, p. 10.

Paris, 1969, no. 18 (this cast).

Lyons and tour, 1969, no. 18 (this cast).

Brussels, 1969, no. 18 (this cast).

New York, Helen Serger La Boetie, *Herwarth Walden and Der Sturm*, February-May 1981, pl., p. 28.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 69; see text, p. 69.

Michaelsen, *A Study of the Early Works*, pl. 44 (original painted plaster from Cannes).

16. FIGURE

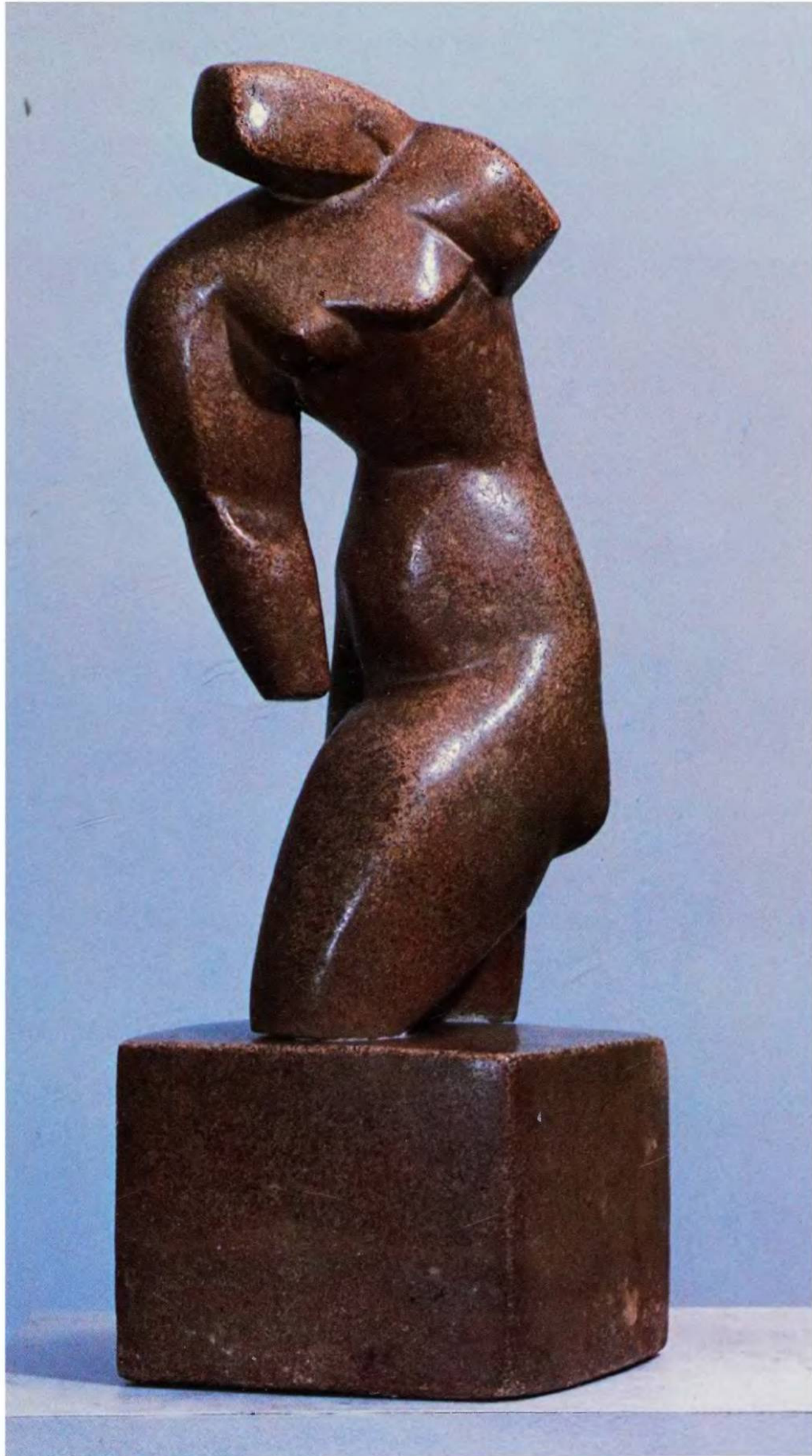
Figure in Movement

1913

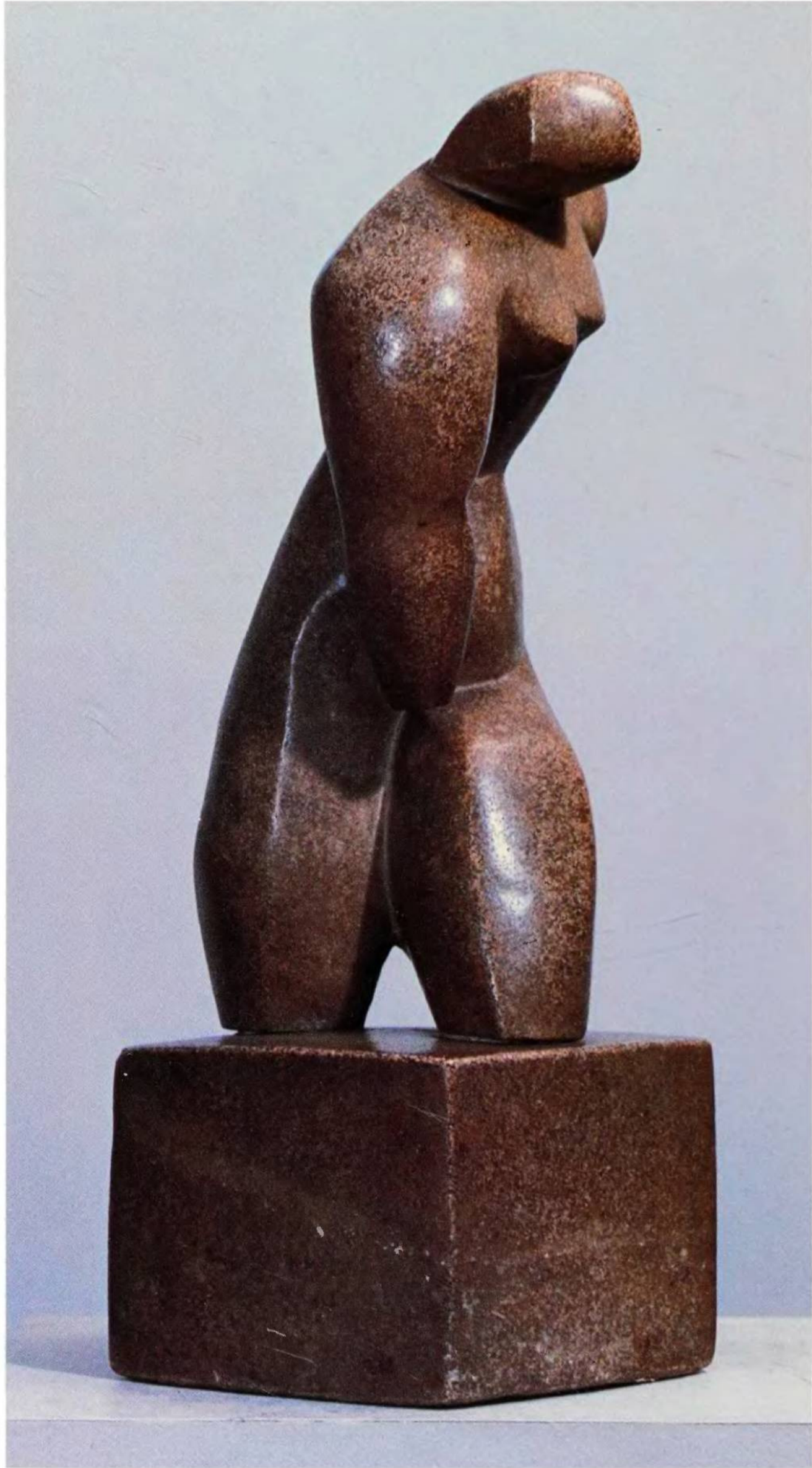
Collage with colored pencil and pastel on paper, 18¾ x 12¼ in. (49 x 32 cm.)

Inscribed: A Archipenko, 1913 (on reverse)

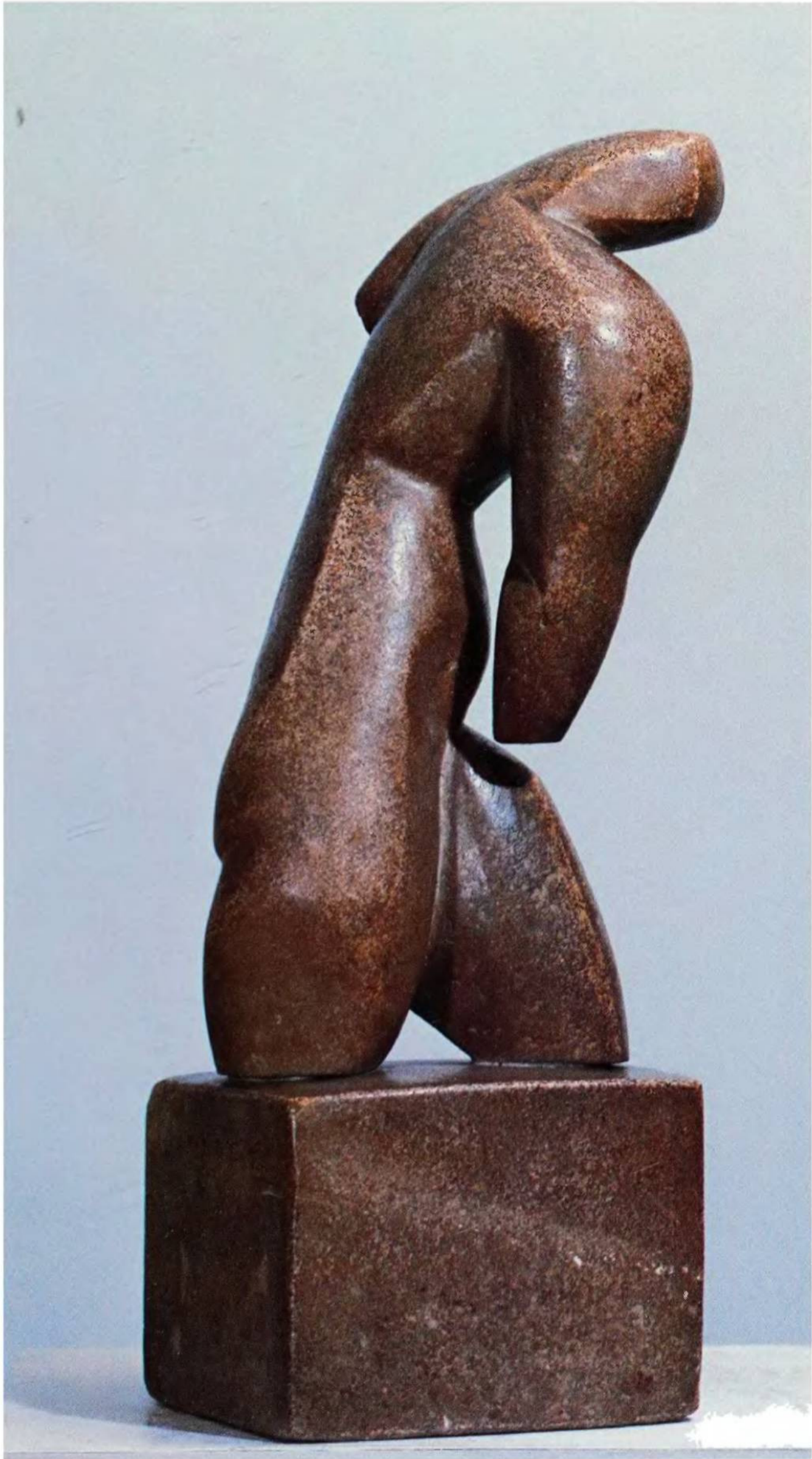
This work is related to and apparently in series with the collage *Figure in Movement*, 1913, in the collection of The Museum of Modern Art, New York. Archipenko was the first sculptor to make use of collage as studies for sculpture following the technique's introduction by Picasso and Braque in late 1912. In contrast to such painter's collages, which connote flat planes, Archipenko's



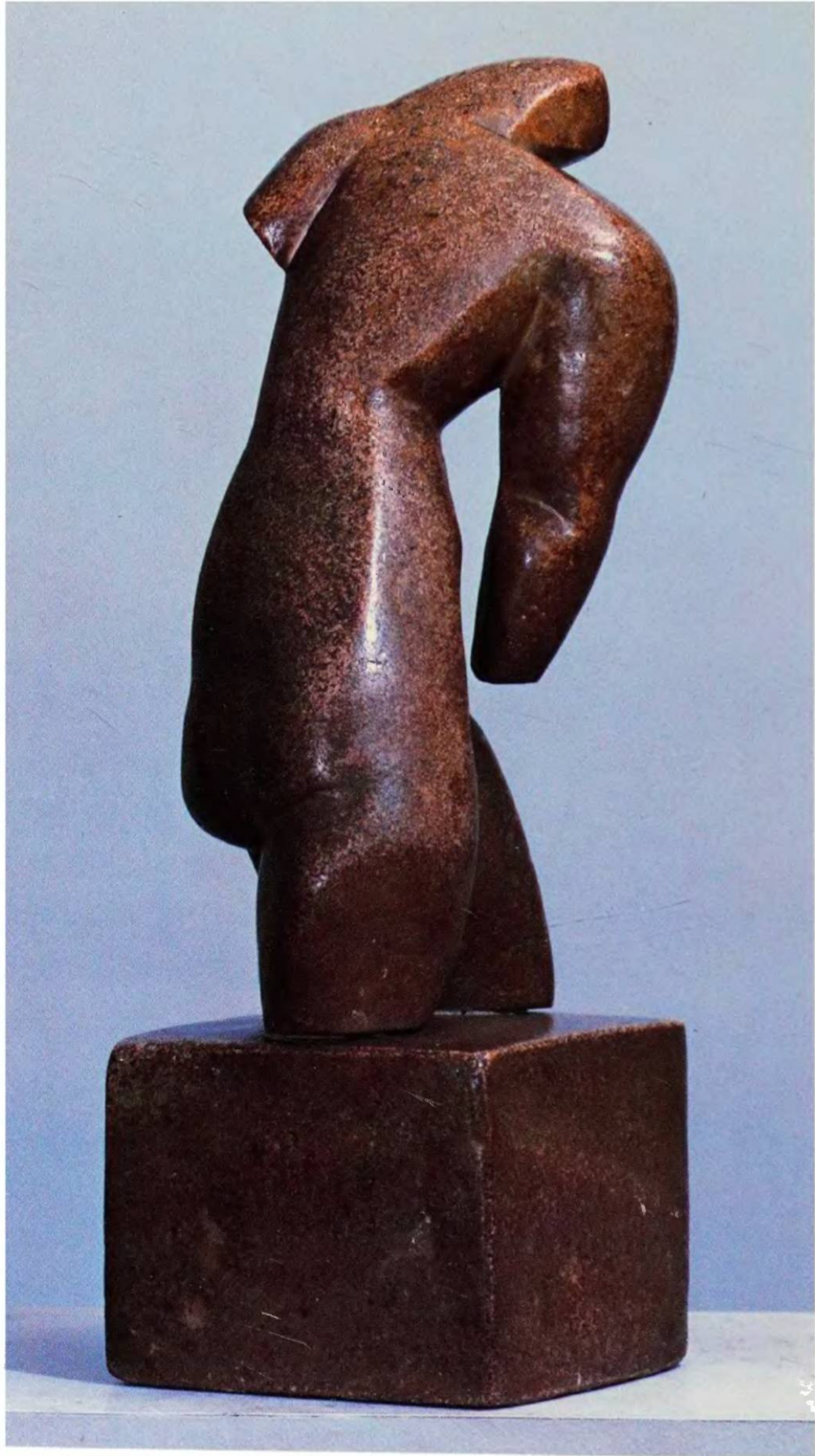
10a. PORTEUSE, *Tragerin*, 1911-1912. Stone



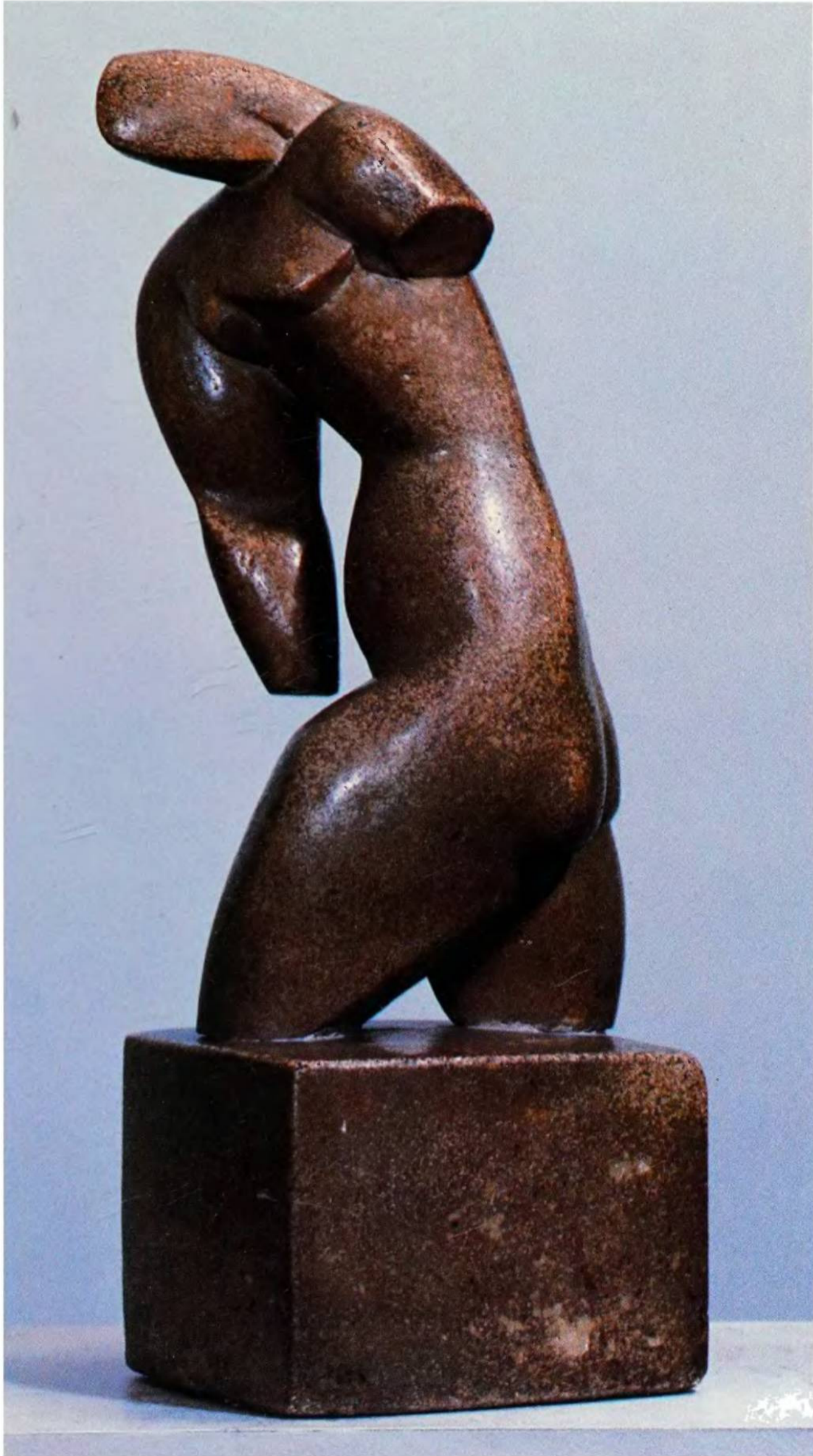
10b.



10c.



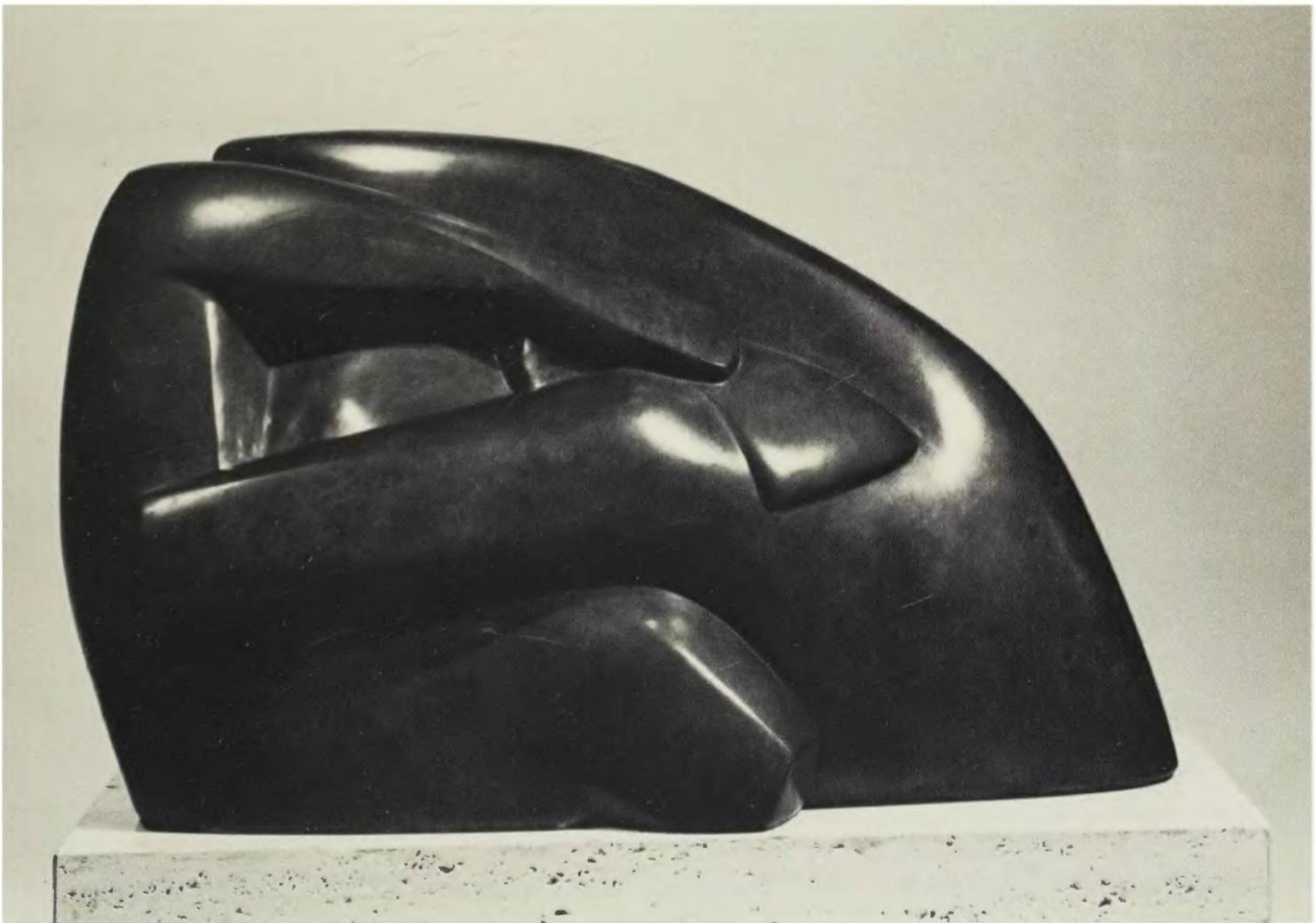
10d.



10e.



11a. LA VIE FAMILIALE, *Family Life*, 1912, Bronze



11b.



12a. FEMME ASSISE, 1912, Bronze



12b.

pasted elements indicate curved forms by heavy shading with pastel.

PROVENANCE:

Galerie Der Sturm, Berlin.
Galerie Goltz, Munich.
Acquired from the Perls Galleries, New York, in 1972.

EXHIBITION HISTORY:

Cologne, Galerie Gmurzynska-Baargera, *Osteuropäische Avantgarde*, October 8, 1970-January 12, 1971, no. 8, pl. 8.
Monchengladbach, Germany, Städtisches Museum, *Rationale Spekulationen, Konstruktivistische Tendenzen unter Europäischer Kunst Zwischen 1915 und 1930*, October 1-November 26, 1972, no. 8, pl. 8.

LITERATURE:

Michel Strauss, ed., *Impressionism and Modern Art, The Season At Sotheby Parke Bernet, 1973-74*, Sotheby Parke Bernet Publications, London & New York, 1974, color pl., p. 91.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 42; see text, pp. 43-44.
Michaelsen, *A Study of the Early Works*, pl. 10.

17. FEMME SE COIFFANT

Green Concave

1913

Bronze, H. 19 in. (48 cm.)

Inscribed: Archipenko 1913 1/6

Archipenko cast an edition of six bronzes of this work circa 1955 from the model in terra cotta, completing the edition before his death. There are no known bronze casts prior to this issuance. *Femme se coiffant* is the first of a long series of works devoted to the theme of a woman combing her hair. The series is consistently characterized by the figure's right arm being raised to reveal a breast. The arm forms an arch that frames part of the head, which is a void. Concavities serve as the reverse of normally convex shapes such as the breast and/or the midsection (see nos. 27, 28, 72).

PROVENANCE:

Acquired from Helen Serger La Boetie, New York, in 1971.

EXHIBITION HISTORY:

Geneva and tour, 1919-1920, no. 11.
Venice, 1920, no. 21.
Berlin, 1921, no. 5.
New York, 1954, no. 1.
Winnipeg, Canada, 1962, no. 6.
St. Gallen, Switzerland, 1962-1963, no. 6, pl., p. 11.
Rome, 1963, no. 11.
Munich, 1964, no. 11, pl.
Los Angeles and tour, 1967-1969, no. 17, pl. 17, p. 42.
New York, Helen Serger La Boetie, *International Sculpture*, May 6-June 7, 1969, pl. (this cast).
Paris, 1969, no. 17, plates 73, 75, p. 61.
Lyons and tour, 1969, no. 17.
Brussels, 1969, no. 17.

LITERATURE:

Schacht, "Alexander Archipenko," cover color pl. of terra cotta model.
Archipenko, *Fifty Creative Years*, pl. 148.
Wight, "Retrospective for Archipenko," pl., p. 68.
Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 11, p. 16; see text, p. 16.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 27; see text pp. 27, 28, 39.
Michaelsen, *A Study of the Early Works*, pl. 61.

18. ETUDE POUR FEMME A LA TOILETTE
Head, Construction with Crossing Planes

1913

Bronze, H. 15 in. (38 cm.)

Inscribed: Archipenko 1913 3/6

In 1957, Archipenko established an edition of six bronze casts from the original wooden construction. The edition was completed in his lifetime. *Femme a la toilette*, the seven-foot high multi-material construction, which this work is a sketch for, was probably destroyed during World War I but can be studied clearly in the plate reproduced on page 309, in *Les Soirées de Paris* (June 15, 1914). Although in bronze for maximum durability, the individually cast planes were joined by welding, approximating the method of joining or "constructing" the wooden model. This work is the earliest known construction in modern sculpture comprised of open intersecting planes. Each plane is an abstracted template that establishes the parameters of spatial or dematerialized volumes that serve as "negative mass."

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1972.

EXHIBITION HISTORY:

New York, 1959, no. 7, pl. 7.
Hagen, Germany, and tour, 1960, no. 7, pl. 7.
Rome, 1963, no. 9, pl. 5.
St. Gallen, Switzerland, 1962-1963, no. 5, pl., p. 7.
Munich, 1964, no. 9.
Los Angeles and tour, 1967-1969, no. 15, pl., p. 7.
Paris, 1969, no. 15, pl. 38, p. 41.
Lyons and tour, 1969, no. 15.
Brussels, 1969, no. 15.
Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art, *The Cubist Epoch*, June-October 1970 (organized and volume authored by Douglas Cooper), no. 1 (this cast), pl. 293, p. 243.
New York, 1970, no. 9 (this cast).
Toronto, Canada, 1971, no. 7.
Bordeaux, Galerie des Beaux-Arts, *Les Cubistes*, May 4-September 1, 1973; Musée d'Art Modern de la Ville de Paris, September 26-November 10, 1973, no. 50, pl., p. 43.
London, 1973, no. 50a.



13a. FEMME MARCHANT, *Walking*, 1912, Bronze



13b.



13c.



14a. DANSE, 1912, Bronze



14b.



14c.



14d.

London, Fischer Fine Art, *Tatlin's Dream, Russian Suprematist and Constructivist Art, 1910-1923*, November, 1973-January, 1974, pl., p. 14; see text, p. 57.

Berlin, Europäische Kunstausstellung, Neue Nationalgalerie der Akademie der Künste und der Grossen Orangerie des Schlosses, *Tendenzen der Zwanziger Jahre*, August 14-October 16, 1977, no. 1/59, pl. 13.

LITERATURE:

Carola Giedion-Welcker, *Contemporary Sculpture, An Evolution in Volume and Space*, George Wittenborn, New York, 1960, pl., p. 84; see text, p. XXIV.

Archipenko, *Fifty Creative Years*, pl. 182.

Sangiorgi, "La Pittura Scultorea di Archipenko," pp. 35-42; pl., p. 38.

Calvesi, "Futurismo e Orfismo," pl., p. 273.

Donald Karshan, *Csaky*, Depot 15, Paris, 1970, pl., p. 16 (this cast).

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 17, p. 16.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 19 (this cast); see text, pp. 29-32, 39.

Elsen, *Origins of Modern Sculpture*, pl. 70, p. 52; see text, p. 57.

Dore Ashton et al., *The Hirshhorn Museum and Sculpture Garden*, Smithsonian Institution, Harry N. Abrams, New York, pl. 170, p. 131; see text, p. 128.

19. BOXE

Boxers

1913

Bronze, 23¼ x 18¼ x 16 in. (60 x 46 x 42 cm.)

Inscribed: A. Archipenko 1914 5/8

Cast by the artist circa 1961 as one of an edition of eight that he declared after his retrieval of one of the two original plaster models (the other is in the collection of the Guggenheim Museum) from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960. There are no bronze casts prior to this edition. In 1935, Archipenko sculpted an enlarged version in terra cotta, which is in the Peggy Guggenheim Collection, Venice. The date of 1914 inscribed by the artist indicates the time of its first exhibition. All early references to *Boxe*, starting with its illustration in *Les Soirées de Paris*, June 15, 1914, give the date of 1913. *Boxe* was probably the most abstract sculpture in modern art to 1914. Frederick S. Wight stated that *Boxe* is: "... a work that has to be mentioned in any history of twentieth-century art. Here we have an architectonic cage of thrust and counter-thrust that makes a composition of the space it encloses, as did *Dance* before it."

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1973.

EXHIBITION HISTORY:

Paris, *Société des Artistes Indépendants*, March 1-April 30, 1914, no. 85.

Paris, Galerie Georges Giroux, *Salon des Artistes Indépendants*, May 16-June 7, 1914, no. 4.

Amsterdam, 1914, no. 11.

Paris, Galerie d'Art des Editions Georges Cres & Cie., May 27-June 14, 1919, no. 45.

New York, The Museum of Modern Art, *Cubism and Abstract Art* (organized and volume authored by Alfred H. Barr, Jr.), April-May, 1936, no. 3, pl. 94, p. 107; see text, pp. 103-104.

New York, 1962, no. 7 (this cast), pl. 7.

Winnipeg, Canada, 1962, no. 11.

Rome, 1963, no. 14.

St. Gallen, Switzerland, 1962-1963, no. 10 (this cast), cover pl.

Munich, 1964, no. 14 (this cast), cover pl.

M. Knoedler & Co. and nine other galleries, *Seven Decades 1895-1965. Crosscurrents in Modern Art* (organized and with text by Peter Selz), April 26-May 21, 1966, no. 88 (this cast), pl., p. 58.

Los Angeles and tour, 1967-1969, no. 22, pl., p. 42 and frontispiece.

Chicago, 1968, no. 9, pl. 21, pl. 47.

Paris, 1969, no. 21, pl. 50, p. 48.

Lyons and tour, 1969, no. 21.

Brussels, 1969, no. 21.

New York, 1970, no. 12, pl., back cover.

Toronto, Canada, 1971, no. 10, pl. 10.

London, 1973, no. 51 (this cast), pl., p. 65.

Paris, Centre Georges Pompidou, *Paris-Moscou 1900-1930*, May 31-November 5, 1979, listed on p. 524; pl., p. 148.

LITERATURE:

Les Soirées de Paris, June 15, 1914, no. 25, pl., p. 337.

Hildebrandt, *Alexander Archipenko*, pl. 11; see text, p. 11.

Schacht, "Archipenko, Belling und Westheim," pl., p. 79.

Wiese, "Alexander Archipenko," pl. 6; see text, p. 7.

Schacht, "Alexander Archipenko," pl., p. 24; see text, p. 10.

Einstein, *Die Kunst des 20. Jahrhunderts*, pl., p. 541.

Carola Giedion-Welcker, *Moderne Plastik*, Verlag Girsberger, Zurich, 1937, pl., p. 39.

Peggy Guggenheim, ed., *Art of this Century*, Art Aid Corp., New York, 1942, pl., p. 72.

Archipenko, *Fifty Creative Years*, pl. 137; pl. 138.

Habasque, "Archipenko," pp. 38-45, 75; pl., p. 40; see text, p. 44.

Jean Selz, *Découverte de la Sculpture Moderne*, Les Fauconnières, Lausanne, 1963, pl. 195, p. 224; see text, p. 222.

Sangiorgi, "La Pittura Scultorea di Archipenko," pl., p. 42.

Herbert Read, *A Concise History of Modern Sculpture*, Frederick A. Praeger, New York, 1964, pl. 124, p. 125; see text, p. 134.

Rosenblum, *Cubism and Twentieth-Century Art*, pl. 192; see text, p. 263.

Francois Mathey, "Les Manifestazioni Cubist," *L'Arte Moderna*, vol. IV, no. 34, Fratelli Fabbri Editori, Milan, 1967, pp. 241-280; pl., p. 278.

Wight, "Retrospective for Archipenko," pl., p. 67.

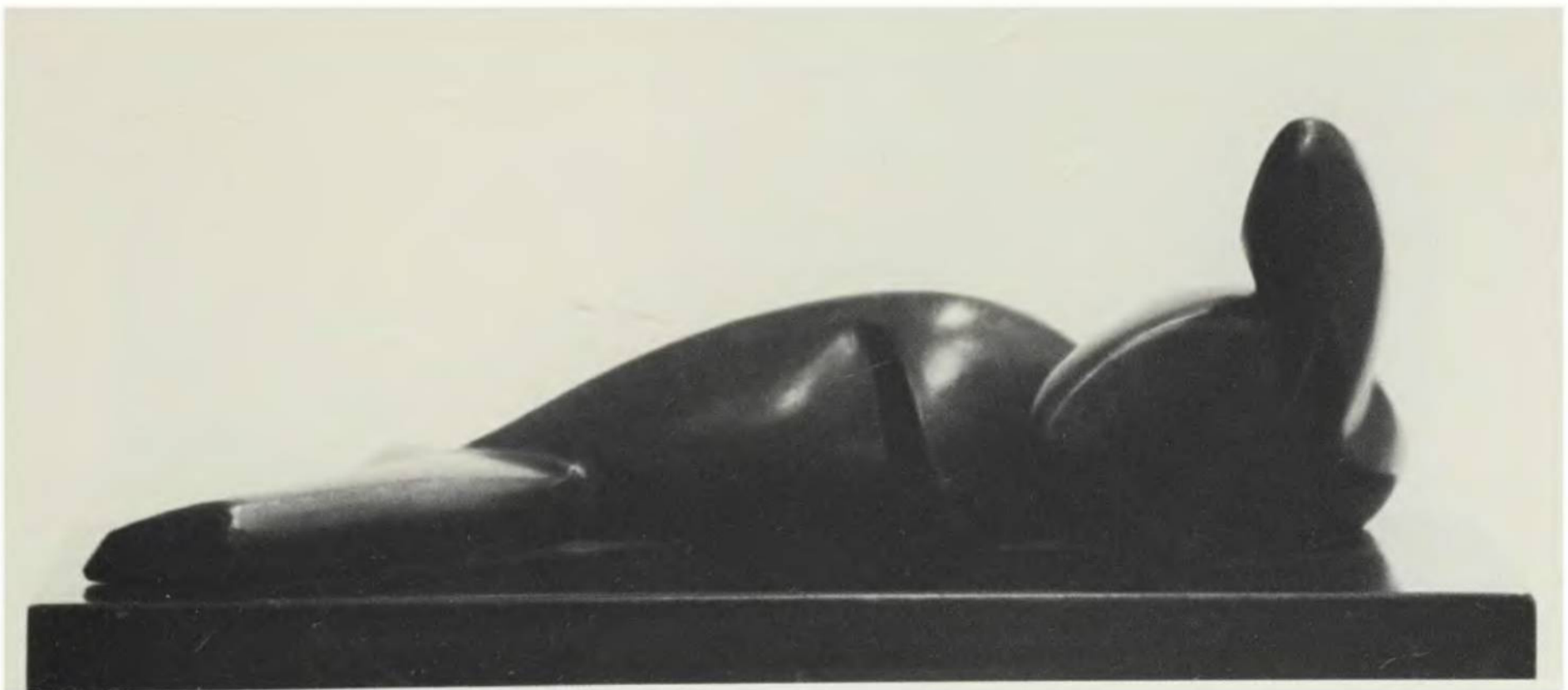
Karshan, "Archipenko," pp. 36-38; pl., p. 38 (this cast); see text, p. 37.

Robert Goldwater, *What is Modern Sculpture?*, The Museum of Modern Art, New York, 1969, pl., p. 51; see text, p. 51.

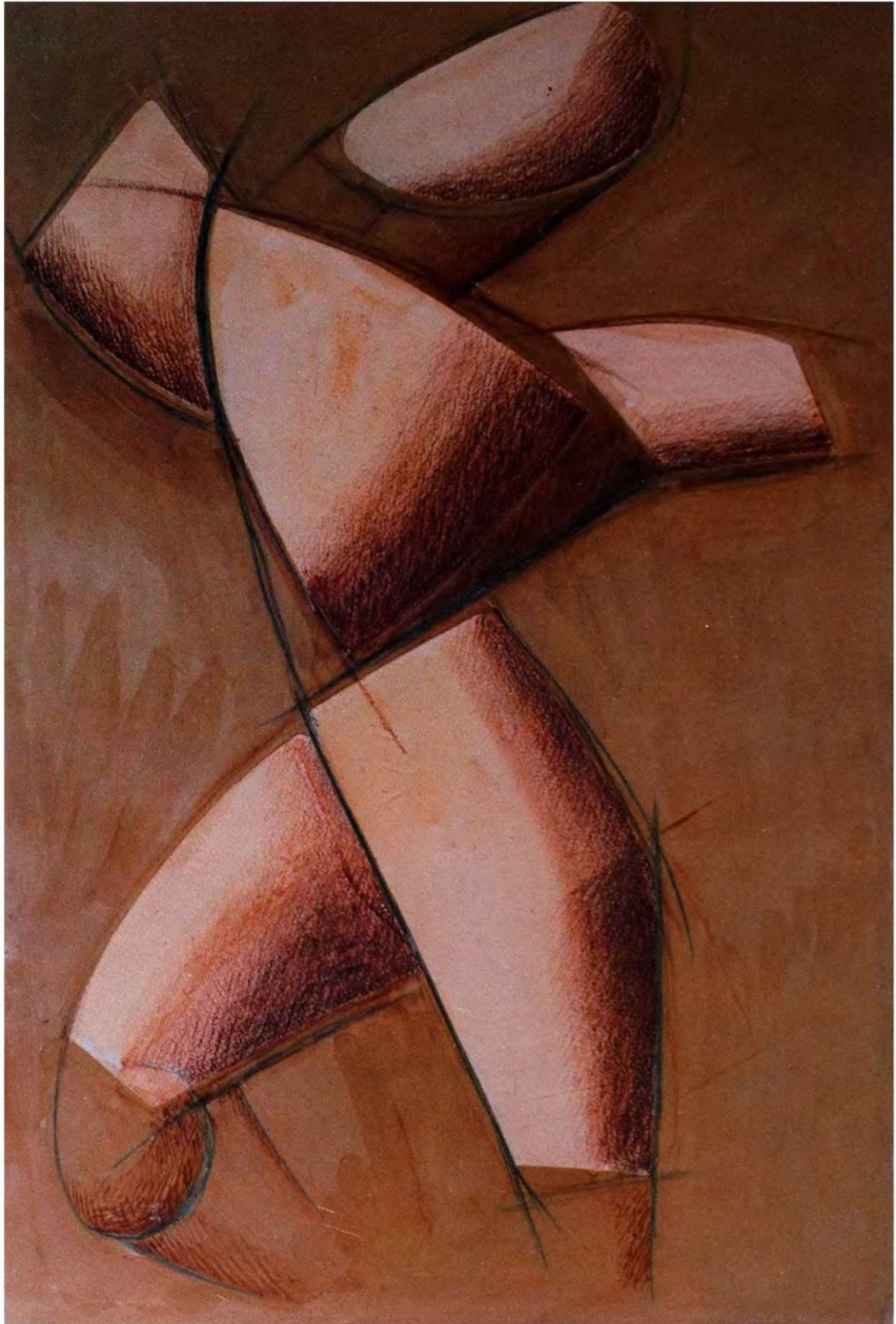
Albert Schug, *Art of the Twentieth Century*, Harry N. Abrams, New York, 1969, pl., p. 83; see text, p. 83.



15a. PETITE FIGURE ETENDUE, 1913. Bronze



15b.



16. FIGURE, *Figure in Movement*, 1913, Collage with colored pencil and pastel on paper

Fuchs, *Sculpture Contemporaine*, pl. A, p. 58.
Elsen, *Origins of Modern Sculpture*; pl., p. 119; text, p. 119.
Karshan, "Révolutions d'Archipenko," pl. 7, p. 15; see text, p. 15.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 25; see text, pp. 18, 34, 38.¹
Michaelsen, *A Study of the Early Works*, pl. 53; see text, pp. 106-111.

20. DANSE

1914

Colored pencil and pastel on paper, 19 x 12½ in. (48 x 32 cm.)
Inscribed: A. Archipenko 1914 Paris Danse

This work and the four subsequent drawings are the most important intact group of early pastels by Archipenko to have survived. Five works in the collection of The Tel Aviv Museum, four of which are also pastels, are from the same year but are less well preserved. This work is related to the sculpture *Danse*, 1912 (see no. 14).

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Amsterdam, 1914, no. 12 (either a, b, c, d, or e).

21. PORTRAIT

1914

Colored pencil and pastel on paper, 19 x 12½ in. (48 x 32 cm.)
Inscribed: Portrait A. Archipenko 1914 Paris

Portrait is related to the destroyed multi-material construction, *Portrait de Mme. Archipenko* (see *Les Soirées de Paris*, June 15, 1914, pl., p. 319).

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Amsterdam, 1914, no. 12 (either a, b, c, d, or e).

22. ACROUPIE

1914

Colored pencil and pastel on paper, 19 x 12½ in. (48 x 32 cm.)
Inscribed: Archipenko Paris 1914

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Amsterdam, 1914, no. 12 (either a, b, c, d, or e).

23. BAIGNEUR

1914

Colored pencil and pastel on paper, 19 x 12½ in. (48 x 32 cm.)
Inscribed: Archipenko 1914 Paris Baigneur

This work is related to the free-standing sculpto-painting *Baigneur*, 1915 (see no. 30).

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Amsterdam, 1914, no. 12 (either a, b, c, d, or e).

24. FEMME MARCHANT

1914

Colored pencil and pastel on paper, 19 x 12½ in. (48 x 32 cm.)
Inscribed: A. Archipenko 1914 Paris

This work is related to the free-standing sculpto-painting *Baigneur*, 1915 (see no. 30).

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Amsterdam, 1914, no. 12 (either a, b, c, d, or e).

25. STATUETTE

Statue on Triangular Base

1914 (before June)

Bronze, H. 29½ in. (75 cm.)

Inscribed: Archipenko 1914 5/6

Circa 1955 Archipenko established an edition of six bronze casts. There were no bronze casts prior to that time. The artist cast this example circa 1957.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Potsdam, 1921, pl., p. 11.

New York, 1959, no. 10.

Hagen, Germany, and tour, 1969, no. 11, pl. 11.

Winnipeg, Canada, 1962, no. 14 (this cast), pl., p. 9.

Rome, 1963, no. 12 (this cast), pl. 7.

St. Gallen, Switzerland, 1962-1963, no. 12 (this cast), pl. 6, p. 32.

Munich, 1964, no. 12 (this cast), pl. 12.

Los Angeles and tour, 1967-1969, no. 20 (this cast), pl., p. 46.

Paris, 1969, no. 19 (this cast), pl. 62, p. 55.

Lyons and tour, 1969, no. 19 (this cast).

Brussels, 1969, no. 19 (this cast).

New York, 1970, no. 10.

Toronto, Canada, 1971, no. 8.

LITERATURE:

Les Soirées de Paris, no. 25, June 15, 1914, pl., p. 347.

"Archipenko," *Horizont*, no. 26, Vienna, 1921.

Goll, "Archipenko," pl., p. 78.

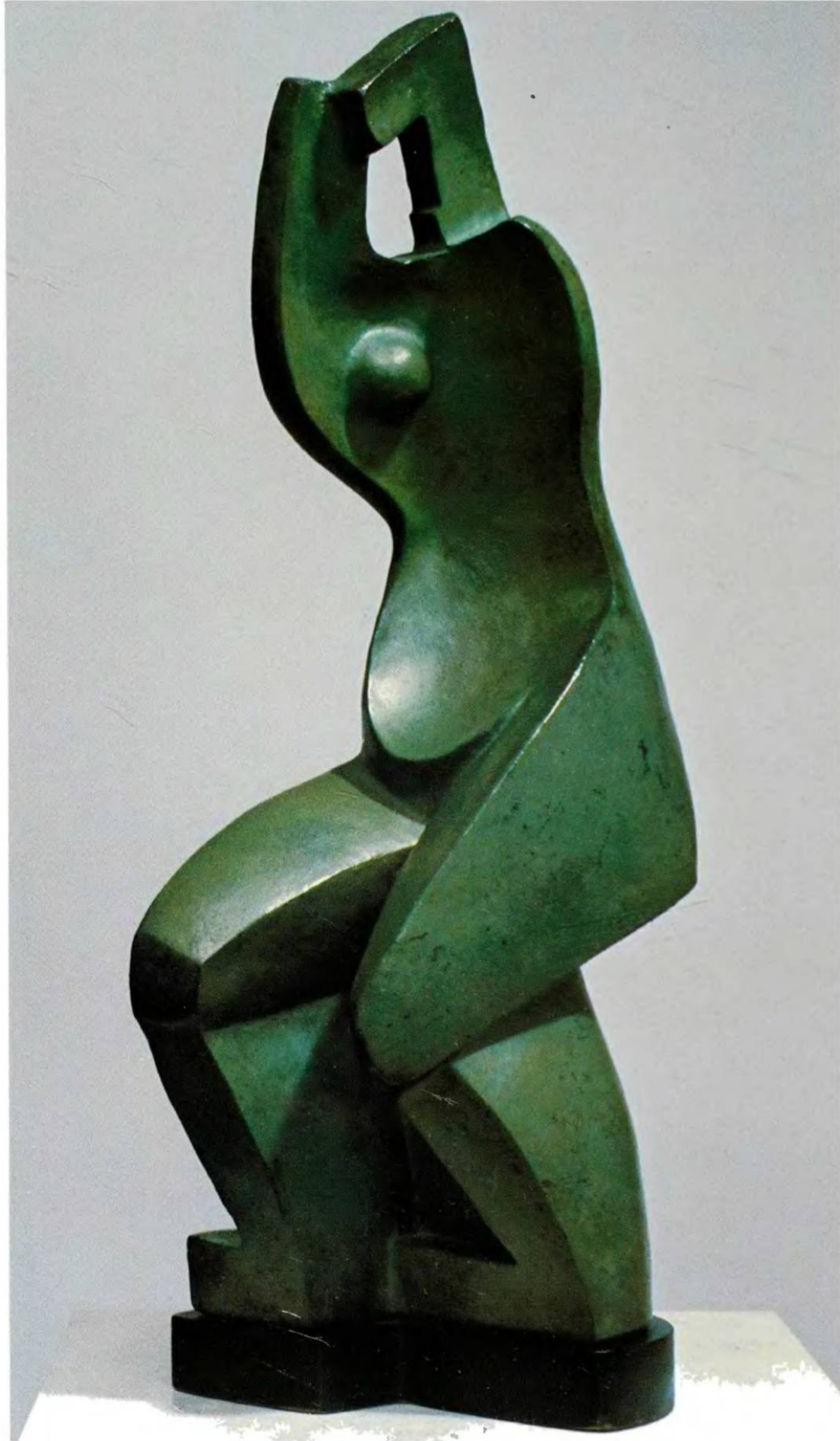
Hildebrandt, *Alexander Archipenko*, no. 19, pl. 19.

Mitzitch, ed., *Archipenko-Plastique Nouvelle*, pl. 7.

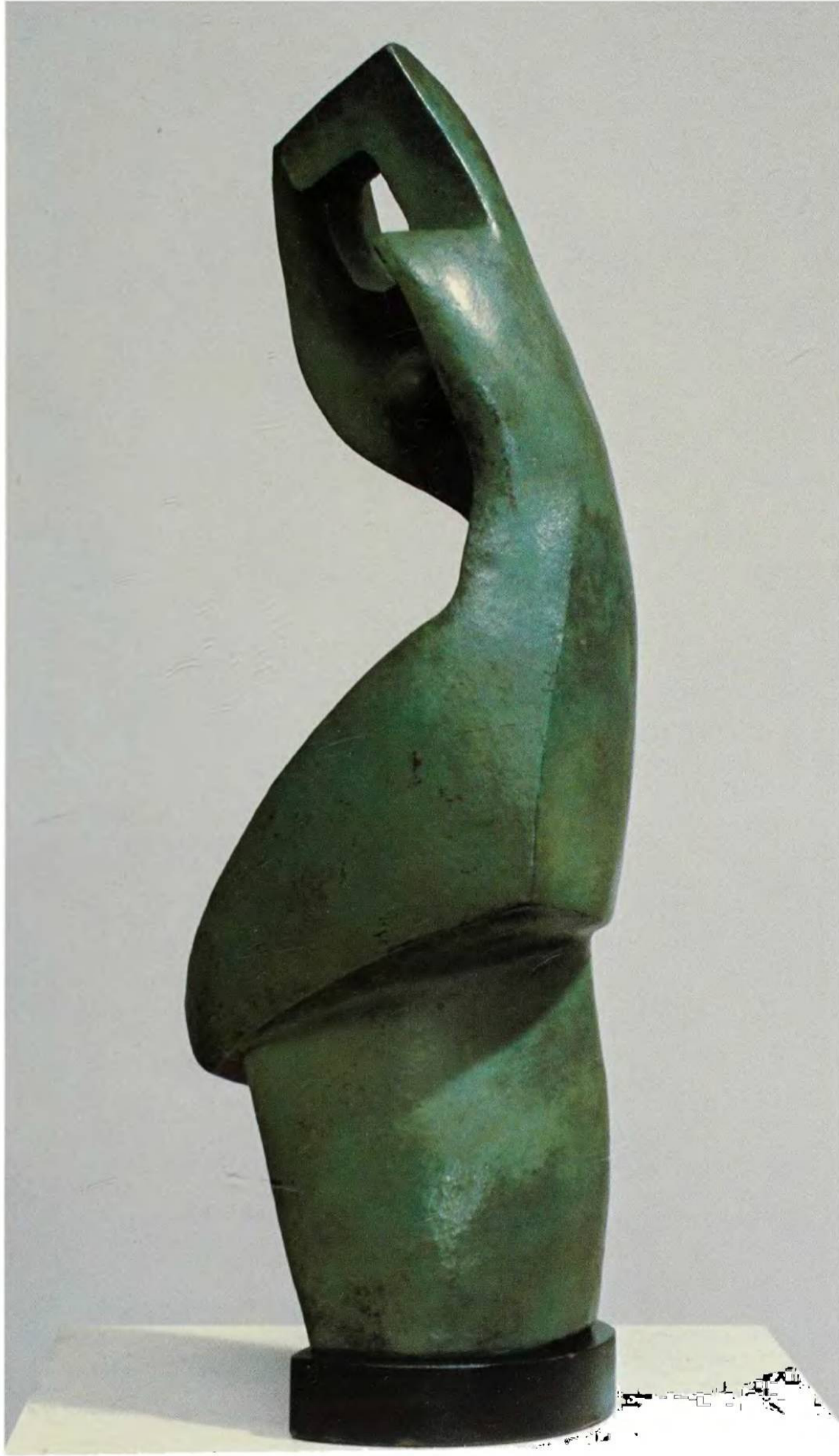
Archipenko, *Fifty Creative Years*, pl. 143.

Fezzi, *Aleksandr Archipenko*, color pl. V.

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl., p. 13 (this cast).



17a. FEMME SE COIFFANT, *Green Concar*, 1913, Bronze



17b.

Michaelsen, *A Study of the Early Works*, pl. 50.
Karshan, *The Early Works*, pl. 15; text, p. 15.

26. TORSE

Flat Torso

1914

Polished nickel silver alloy, H. 15 in. (38 cm.)

Inscribed: Archipenko 1914

This is one of several early casts, circa 1915-1920, in an alloy that gives the work a pewter-like finish, producing a subtle reflectivity. In the twenties Archipenko cast at least one example in polished bronze and even experimented with gilt over bronze. In the fifties he issued an edition, completed in his lifetime, of twelve numbered bronze casts, usually patinated in deep blue. There are at least two examples in marble that date from circa 1920. *Torse* is the earliest two-sided frontal work, almost knife-blade thin, and one of the earliest polished casts in the history of modern sculpture.

PROVENANCE:

Acquired from Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Venice, 1920, no. 20.

Dresden, *International Art Exhibition*, 1926, "The Cabinet of the Abstractionists," designed by El Lissitzky, included *Torse* in front of a reflecting mirror to show its two-sided frontality (see Literature below).

New York, 1928, no. 25.

Denver, 1927, no. 41, pl.

New York, 1948, no. 4.

Indiana, Pennsylvania, 1956.

Darmstadt and tour, 1955, no. 7.

Hagen, Germany, and tour, 1960, no. 12, pl. 12.

Winnipeg, Canada, 1962, no. 9, pl., p. 5.

Rome, 1963, no. 16, pl. 9.

St. Gallen, Switzerland, 1962-1963, no. 13, pl., p. 11.

Munich, 1964, no. 16, pl. 16.

Los Angeles and tour, 1967-1969, no. 19, pl., p. 44.

Paris, Musée des Arts Décoratifs, *Cinquantenaire de L'Exposition de 1925*, October 15, 1976-February 2, 1977, no. 3 (this cast).

LITERATURE:

Ivan Goll, *Archipenko*, Société Anonyme, New York, 1920, pl., p. 2.

Fannina W. Halle, "Kandinsky, Archipenko, Chagall," *Die Bildenden Künste*, vol. IV, no. 11/12, Vienna, 1920, pp. 177-187; pl., p. 181.

Goll, Daubler, and Cendrars, *Archipenko Album*, pl., no. 1 (frontispiece).

Hildebrandt, *Alexander Archipenko*, pl. 20; see text, p. 13.

Wiese, "Alexander Archipenko," pp. 306-311; pl., p. 310.

Raynal, *A. Archipenko*, pl. 20.

Schacht, "Archipenko, Belling und Westheim," pp. 76-78; pl., p. 77.

Paul Westheim, *Architektonik des Plastischen*, Berlin, 1923, pl. 8a.

Weise, "Alexander Archipenko," 1923, pl. X; see text, p. 8.

Dr. Hans Hildebrandt, *Die Kunst des XIX and XX Jahrhunderts*, Potsdam, 1924, pl., p. 486; see text, p. 441.

Laszlo Moholy-Nagy, *Von Material zu Architektur*, Albert Langen Verlag, Munich, Bauhausbucher 14, 1929, pl. 79, p. 106.

Paul T. Frankl, *Form and Re-Form*, Harpers, 1930, pl. 101, p. 184.

Archipenko, *Fifty Creative Years*, pl. 205; pl. 206; see text opposite p., pp. 47-48.

Fezzi, *Aleksandr Archipenko*, pl. VIII.

Wight, "Retrospective for Archipenko," pp. 64-69; color pl., p. 64.

El Lissitzky, *Russia: An Architecture for World Revolution*, 1930; Lund Humphries, London, 1970, pl. 34; see text, p. 153.

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 2 (this cast); see text, p. 13.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 33; see text, p. 38.

Elsen, *Origins of Modern Sculpture*, pl. 132, p. 112; see text, pp. 111-112.

Michaelsen, *A Study of the Early Works*, pl. 49; see text, p. 34.

Yvonne Brunhammer, 1925, Les Presses de la Connaissance, Paris, 1976, pl., p. 138 (this cast).

Victor Arwas, *Art Deco*, Harry N. Abrams, New York, 1980, pl., p. 176 (this cast).

27. FEMME SE COIFFANT

Seated Woman Combing Her Hair

1914

Bronze, H. 13¾ in. (35 cm.)

Inscribed: Archipenko 1

This is the only known early cast (circa 1914) of the first version of this work. A second version, 21⅞ inches high and dated 1915, was cast in an edition of eight commencing with Archipenko's retrieval of the plaster model from Mr. and Mrs. Jean G. Verdier, Cannes, in 1960; thus a possible explanation for the inscription 1 on the cast of the first version. The head of the second version is pierced by a void, whereas a deep concave exists in the first version. The standing *Femme se coiffant* (no. 28), of identical height to the first *Femme se coiffant* (13¾ inches high), is revealed as the second of three small figurines of essentially the same height.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1980.

EXHIBITION HISTORY:

Note: Exhibitions of the larger version are not listed here. An installation photograph of the 1919-1920 Archipenko exhibition tour through Europe reveals the smaller figurines installed serially.

Geneva and tour, 1919-1920, no. 11.

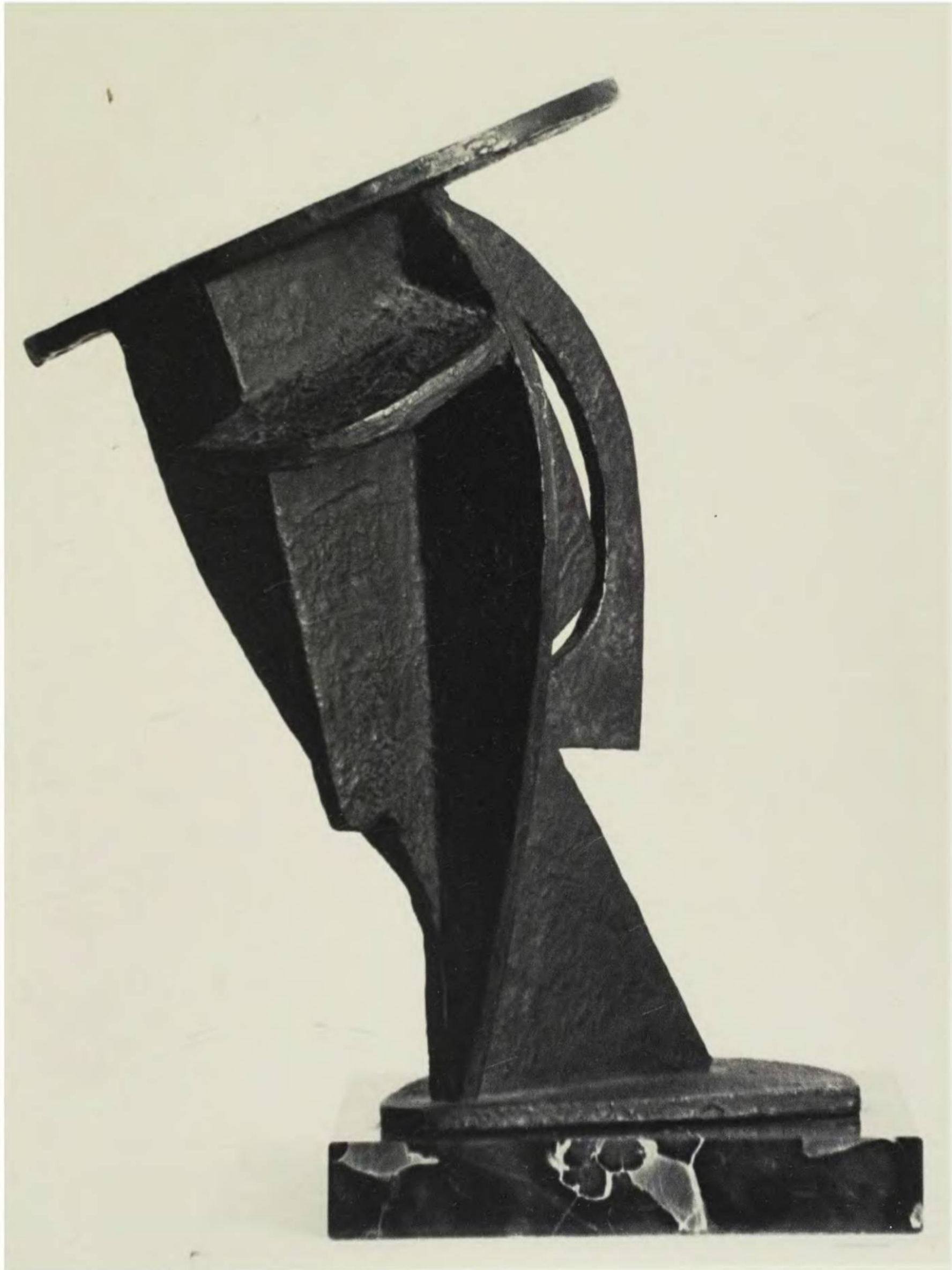
Venice, 1920, no. 21.

Berlin, 1921, no. 5.

New York, 1924, no. 7.

Denver, 1927, no. 29 (described as "Woman Dressing Her Hair [Concave]," bronze, 1914).

New York, 1928 (same description as previous entry).



18a. ETUDE POUR FEMME A LA TOILETTE, *Head, Construction with Crossing Planes*, 1913, Bronze



18b.



18c.



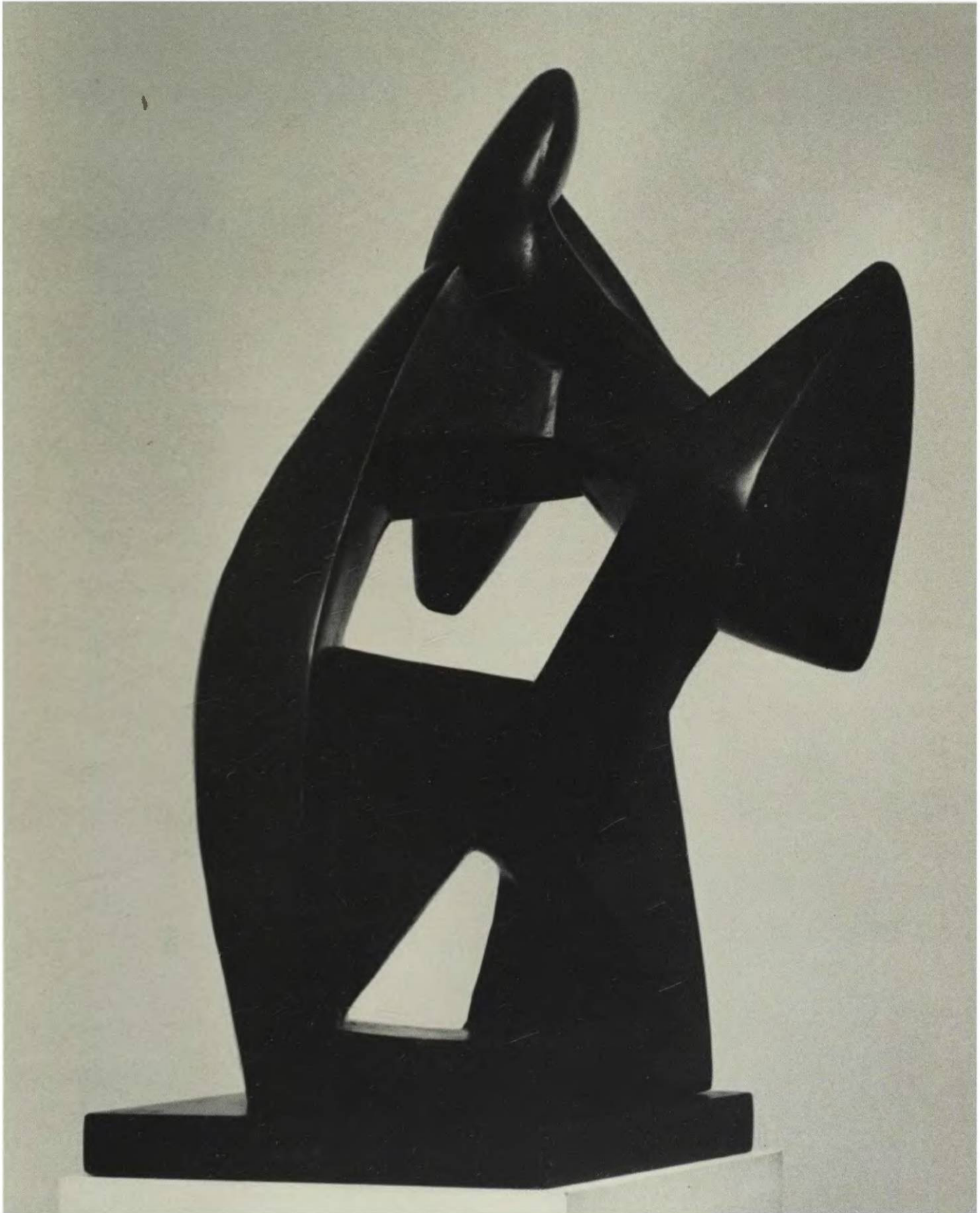
19a. BOXEI, *Boxers*, 1913, Bronze



19b.



19c.



19d.



20. DANSE, 1914, Colored pencil and pastel on paper



21. PORTRAIT, 1914, Colored pencil and pastel on paper

LITERATURE:

- Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 12.
Schacht, "Archipenko Belling und Westheim," pp. 76-78; pl., p. 78.
Schacht, "Alexander Archipenko," pl., p. 27.
Michaelsen, *A Study of the Early Works*, pl. 60; see text, pp. 70-71.

28. FEMME DEBOUT

Woman Combing Her Hair

1914

Bronze, H. 13¾ in. (35 cm.)

Inscribed: Archipenko 1914

Three bronze editions were established by the artist in the fifties: the first, 13¾ inches high, in an edition of twelve casts; the second, 25 inches high, in an edition of eight (perhaps as a result of the intermediary steps in the enlargement process) leading to the 71-inch high third edition of six casts. The example here is an earlier cast than those in the first original-scaled edition. Similar to other very early casts, this example has no fractionalized number indicative of an edition, is patinated in near black, and significantly, is dated 1914, the date Archipenko ascribed to a bronze example he included in his one-man exhibition at The Anderson Galleries, New York, 1928 (no. 17, titled *Statuette [Concave]*, a title Wiese gave to the work in his monograph of 1923). Archipenko may have inadvertently misdated all later casts and larger-scaled versions 1915.

PROVENANCE:

Given to John Spring, New York, by the artist circa 1950.
Acquired from Robert Spring, New York, in 1982.

EXHIBITION HISTORY:

Note: The below entries pertain only to the original 13¾ inch version, which was cast before the numbered edition.
Geneva and tour, 1919-1920, no. 13, 14, 15, or 16.
Prague, 1923, pl.
Denver, 1927, no. 28 (described as "Statuette [Concave]," bronze, 1914).
New York, 1928, no. 17 (described as "Statuette [Concave]," bronze, 1914).
New York, 1970, no. 13.
Toronto, Canada, 1971, no. 11.

LITERATURE:

- Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 13.
Hildebrandt, *Alexander Archipenko*, pl. 14.
Wiese, "Alexander Archipenko," pl. IX.
Andrew Carduff Ritchie, *Sculpture of the Twentieth Century*, The Museum of Modern Art, New York, 1952, pl., p. 138; see text, p. 27.
Archipenko, *Fifty Creative Years*, pl. 146.
Habasque, "Archipenko," pl., p. 42.
Rosenblum, *Cubism and Twentieth-Century Art*, pl. 209; see text, p. 266.
Jack Burnham, *Beyond Modern Sculpture*, George Braziller, New York, 1967, pl. 57, p. 151; see text, pp. 149, 150.

Robert Goldwater, *What is Modern Sculpture?*, The Museum of Modern Art, New York, 1969, pl., p. 43; see text, pp. 42, 45.

A. M. Hammacher, *The Evolution of Modern Sculpture*, Thames & Hudson, London, 1969, pl. 156, p. 140; see text, pp. 139, 140.

Elsen, *Origins of Modern Sculpture*, pl. 133, p. 113; see text, p. 112.

Karshan, "Révolutions d'Archipenko," pp. 12-17; pl. 9, p. 15; see text, p. 9.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 109.

Michaelsen, *A Study of the Early Works*, pl. 59; see text, pp. 70, 71.

Victor Arwas, *Art Deco*, Harry N. Abrams, New York, 1980, pl., p. 176.

29. AU CIRQUE

1915

Pencil on paper, 19¼ x 12 in. (48 x 30 cm.)

Signed in pencil: Archipenko. Titled in the artist's hand: Au Cirque

Au Cirque is one of Archipenko's largest surviving early cubist-futurist works on paper and the only known early example of this subject on paper. This subject inspired the artist in such major works as *Medrano I* and *Medrano II*. The implication of the juggler, a sub-title of his *Medrano I*, is evident in the double image: the trapeze knob connoting a ball in space, the upright position of the figure's left arm, and the repetition of the circular form by the breast.

PROVENANCE:

Acquired from the Perls Galleries, New York, 1984.

30. BAIGNEUR

1915

Painted plaster on a support of papier-mâché and wire, H. 18 in. (50 cm.)

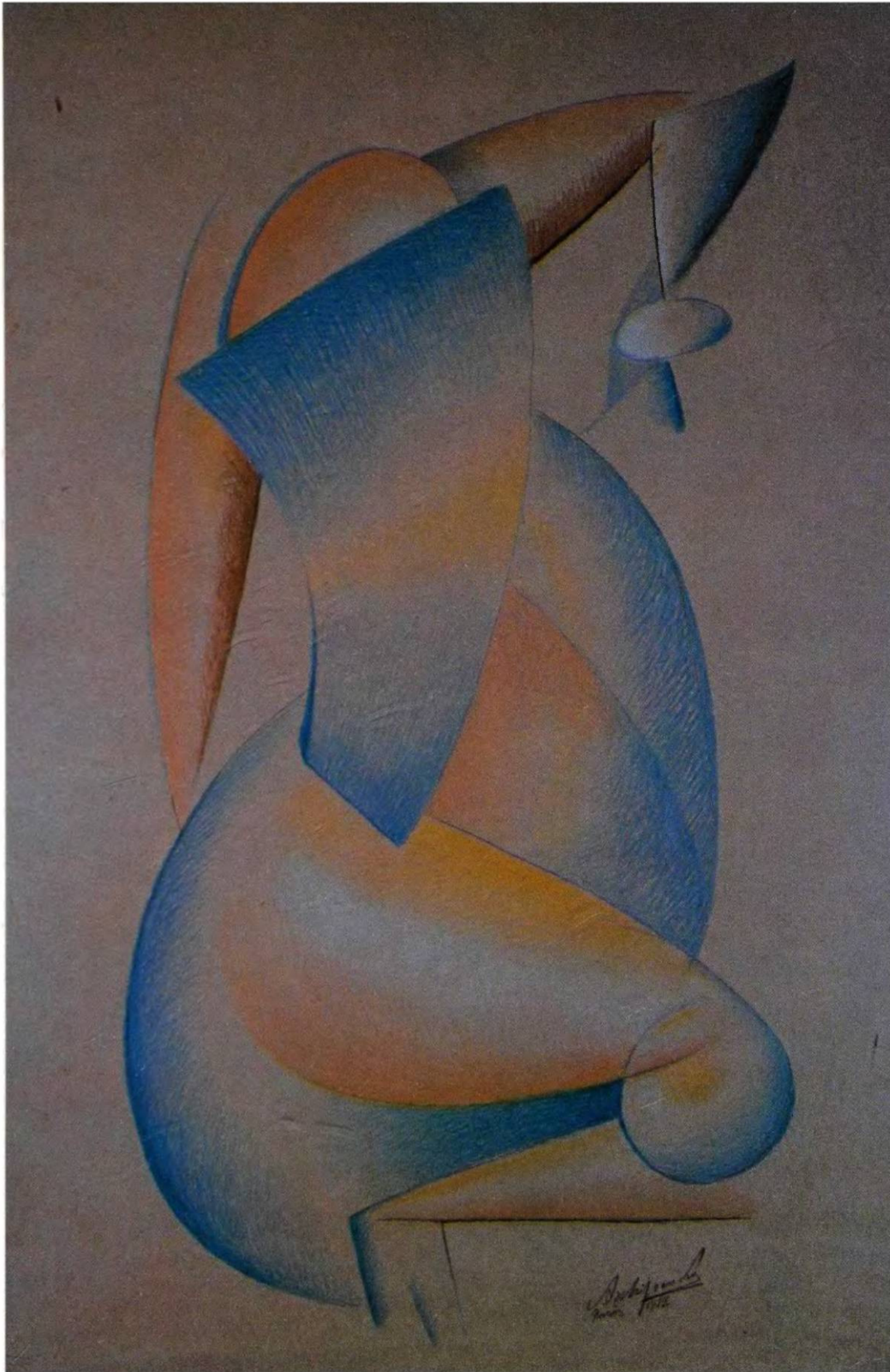
Signed in paint: Archipenko 1915 Nice

This work is the only early, self-standing sculpto-painting by the artist. Archipenko selected the work as the opening plate in the section "Sculpto-Painting" in his own book, *Fifty Creative Years*. *Baigneur* is in remarkably good condition considering its age, fragility, and travel history. In 1923, Dr. Hans Hildebrandt wrote: "These sculpto-paintings mostly treat subjects in enclosed spaces, but Archipenko has even gone so far as to reproduce a 'Bathing figure' 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"

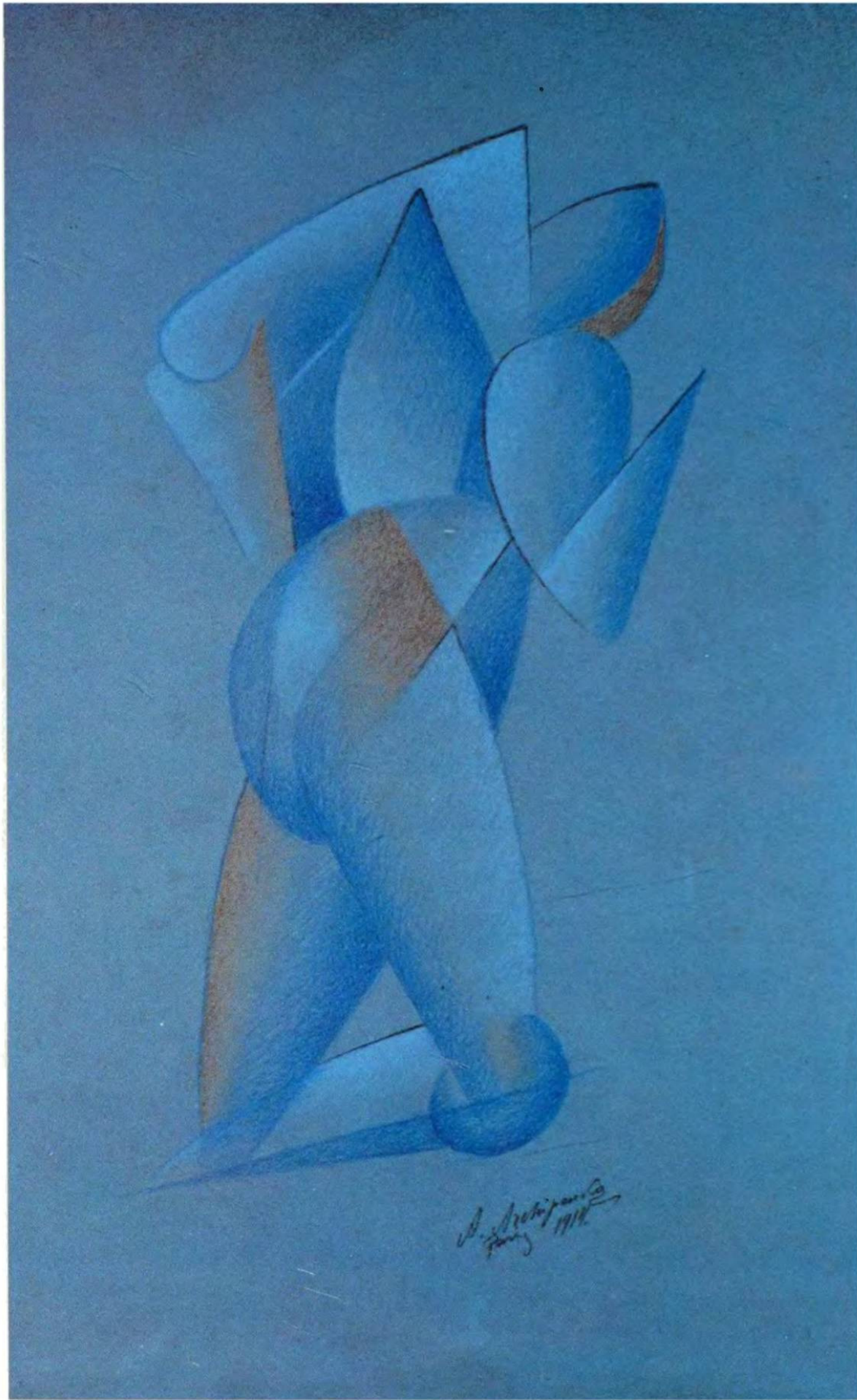
PROVENANCE:

G. Falk, Geneva

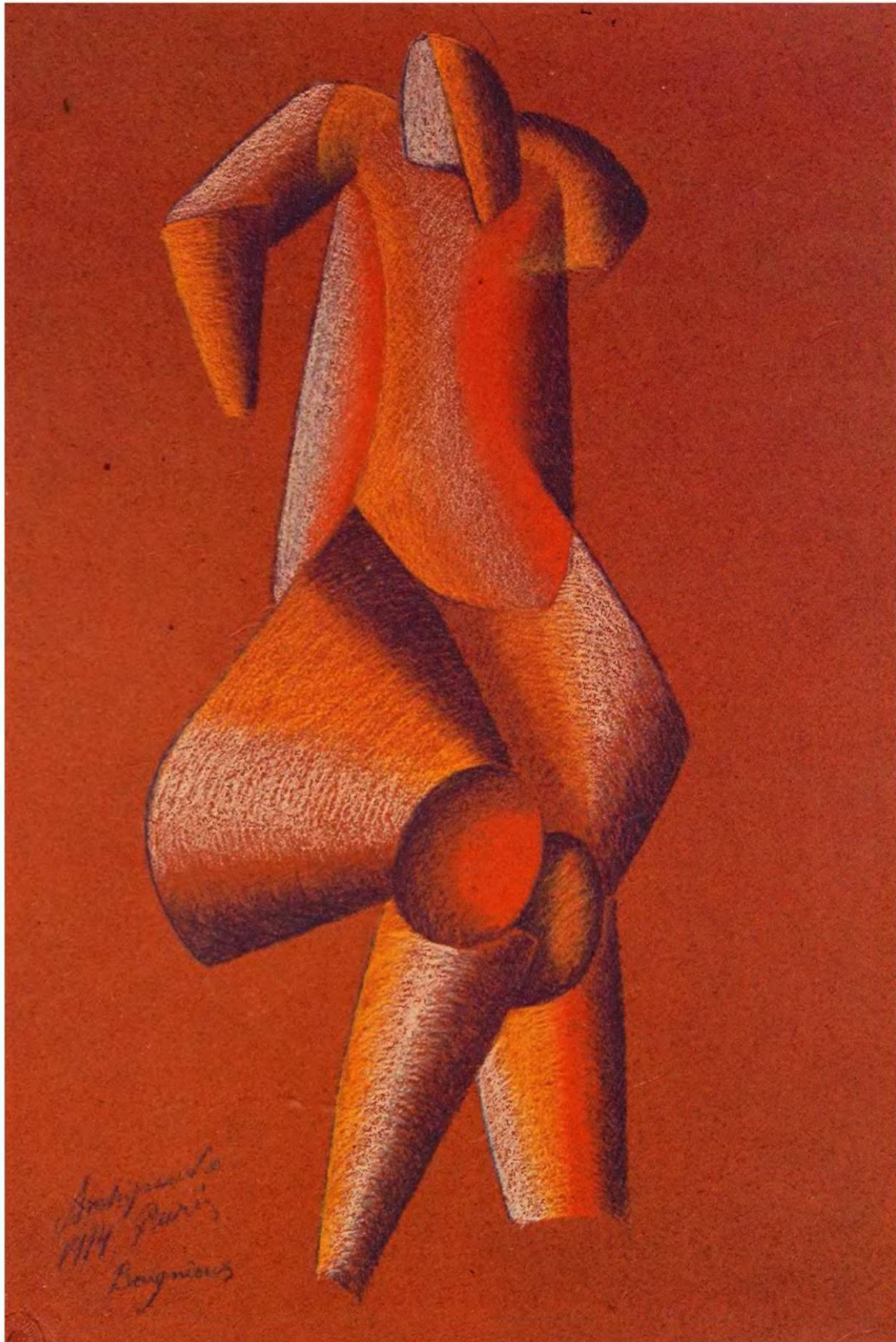
Acquired from the Leonard Hutton Gallery, New York, in 1973.



22. ACROUPIE, 1914, Colored pencil and pastel on paper



23. BAIGNEUR, 1914, Colored pencil and pastel on paper



24. FEMME MARCHANT, 1914, Colored pencil and pastel on paper



25a. STATUETTE. *Statue on Triangular Base*, 1914, Bronze



25b.

EXHIBITION HISTORY:

- Paris, *Société des Artistes Indépendants*, January 28–February 29, 1920, no. 82.
Venice, 1920, no. 3/13.
Berlin, Galerie Van Diemen, *Erste Russische Kunstausstellung*, 1922, no. 542.
Prague, 1923, no. 3.

LITERATURE:

- Hildebrandt, *Alexander Archipenko*, pl. 59; see text, p. 15.
Archipenko, *Fifty Creative Years*, pl. 39.
Karshan, *Archipenko, Sculpture and Graphic Art*, color pl. on cover; pl., p. 28; see text, pp. 32, 40.
Karshan, "Révolutions d'Archipenko," pp. 12–17; pl. and text, p. 17.
Michaelsen, *A Study of the Early Works*, pl. 82.

31. STATUETTE

1915

Bronze, H. 20 in. (51 cm.)
Inscribed: Archipenko 1915 5/6

Archipenko established and completed a bronze edition of six casts circa 1950. There are no known bronze casts prior to that period. There is an 11¾ inch painted terra cotta version in the collection of The Tel Aviv Museum (see Literature below).

PROVENANCE:

The estate of the artist.
Acquired from the David Findlay Gallery, New York, in 1975.

EXHIBITION HISTORY:

- Geneva and tour, 1919–1920, either no. 13, 14, 15a, or 15b, pl. (the terra cotta).
Venice, 1920, no. 23/24 (the terra cotta).
Potsdam, Gustav Kiepenheuer Verlag, *Alexander Archipenko*, pl., p. 14 (the terra cotta).
New York, 1924, no. 8.
Hagen, Germany, and tour, 1960.
Rome, 1963, no. 19, pl. 11.
St. Gallen, Switzerland, 1962–1963, no. 14, pl., p. 17.
Munich, 1964, no. 19, pl. 19.

LITERATURE:

- Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 22 (terra cotta).
Goll, "Archipenko," pl.
Goll, "Archipenko," pp. 71–78; pl., p. 74 (terra cotta).
Mitzitch, ed., *Archipenko-Plastique Nouvelle*, pl. 8 (terra cotta).
Raynal, *A. Archipenko*, pl. 9 (terra cotta).
Archipenko, *Fifty Creative Years*, pl. 38.
Sangiorgi, "La Pittura Scultorea di Archipenko," pp. 35–42: color pl., p. 40.
Crispolti, "Scultura da Rodin al Picasso," color pl., p. 157.
Karshan, "Révolutions d'Archipenko," pp. 12–17; pl. (this cast), text, p. 14.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 105 (this cast).
Michaelsen, *A Study of the Early Works*, pl. 69; see text, p. 74.
Karshan, *The Early Works*, pl., text p. 16 (terra cotta).

32. STATUETTE

Standing Figure

1916

Bronze, H. 12¾ in. (32 cm.)
Inscribed: Archipenko 1916 10/12 F

Archipenko declared a bronze edition of twelve casts of *Statuette* circa 1958. He had not completed this edition before his death in 1964; the estate pursued that task circa 1968. This example is one of the estate casts. *Statuette* can be viewed serially with *Femme se coiffant*, 1914, and *Femme debout*, 1914 (see nos. 27, 28). All three are approximately the same height and, despite different positions, all share the pervasive upraised arm fused with head that is characteristic of a woman combing her hair.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

- Frankfurt-am-Main, 1922, no. 17.
Berlin, Galerie Van Diemen, *Erste Russische Kunstausstellung*, 1922, no. 540, pl.
Prague, Karel Teige, *Archipenko*, 1923, no. 22, pl.
Chicago, 1968, no. 12, pl. 7, p. 15; pl., p. 48.
Paris, 1969, no. 27, pl. 58, p. 53.
Lyons and tour, 1969, no. 27.
Brussels, 1969, no. 27.
New York, 1970, no. 18.
Toronto, Canada, 1971, no. 15.

LITERATURE:

- Hildebrandt, *Alexander Archipenko*, pl. 17; see text, p. 12.
Archipenko, *Fifty Creative Years*, pl. 154.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 109; see text, p. 33.
Michaelsen, *A Study of the Early Works*, pl. 80; see text, pp. 75–76.

33. TORSE

White Torso

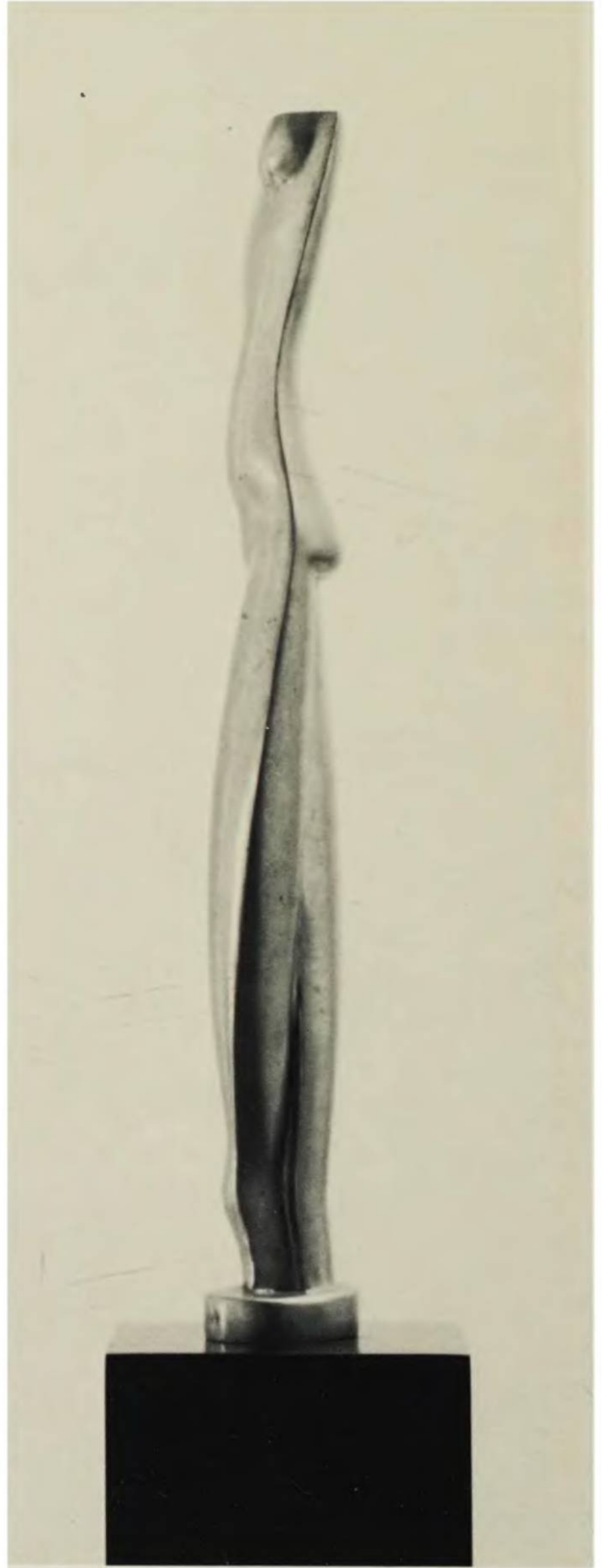
1916

Silver-plated bronze, H. 18½ in. (47 cm.)
Inscribed: Archipenko

White Torso is Archipenko's first known attempt at emulating and further refining through avant-garde reduction the syntax of Hellenic sculpture and its fragmentation, an investigation to which he would periodically return in subsequent years. The title of the work probably alludes to the fact that Archipenko originally executed *White Torso* in clear white marble (collection Kunst Museum, Dusseldorf). Nevertheless, Archipenko made several early bronze casts of the work (circa 1924); some were silver-plated (see 1929 installation photograph, Karshan, *Archipenko: International Visionary*, pl. 104, p. 104). Circa 1955, the sculptor established an edition of twelve numbered casts that were patinated rather than plated.



26a. TORISE, *Flat Torso*, 1914, Polished nickel silver alloy



26b.

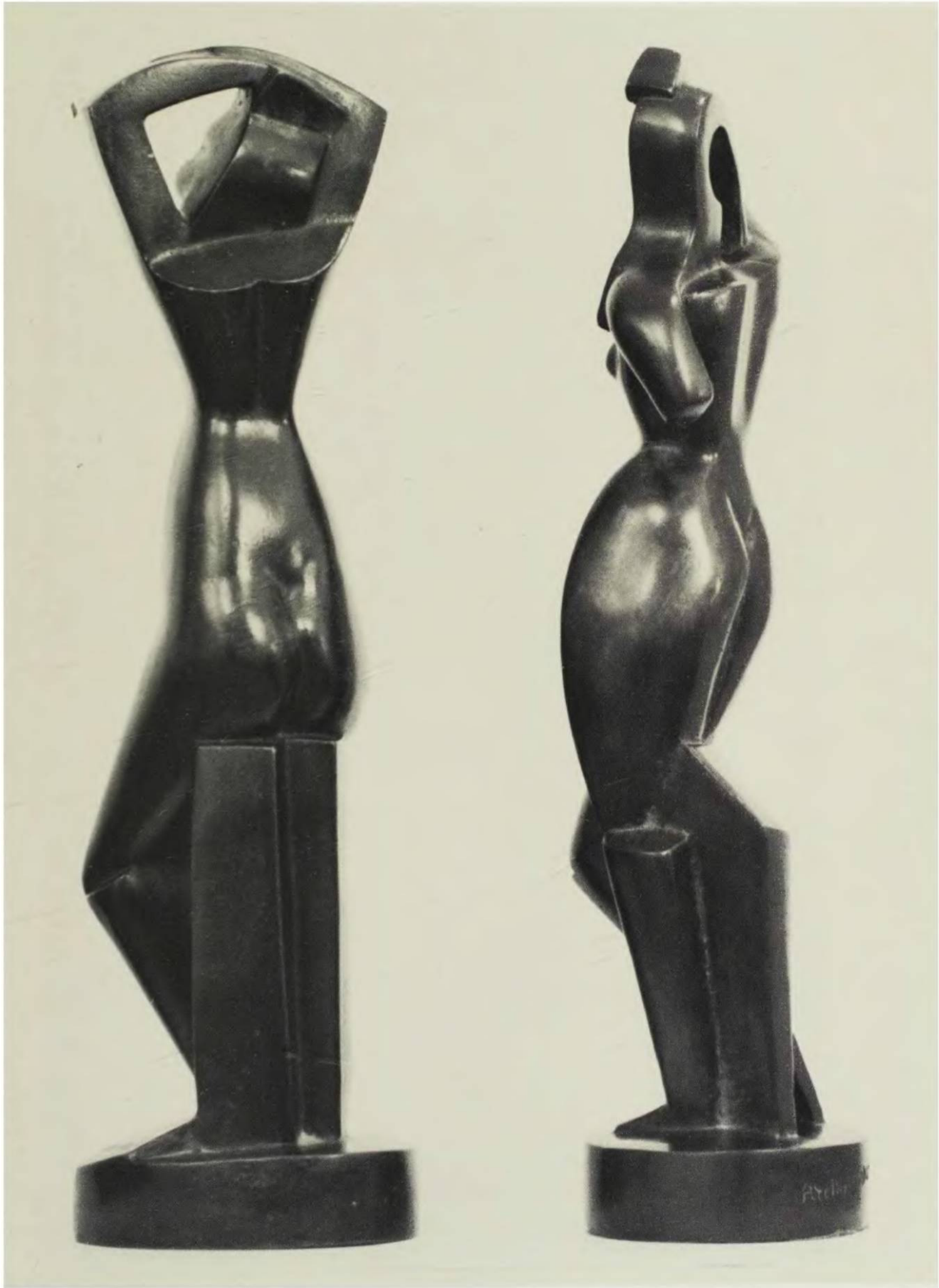


26c.



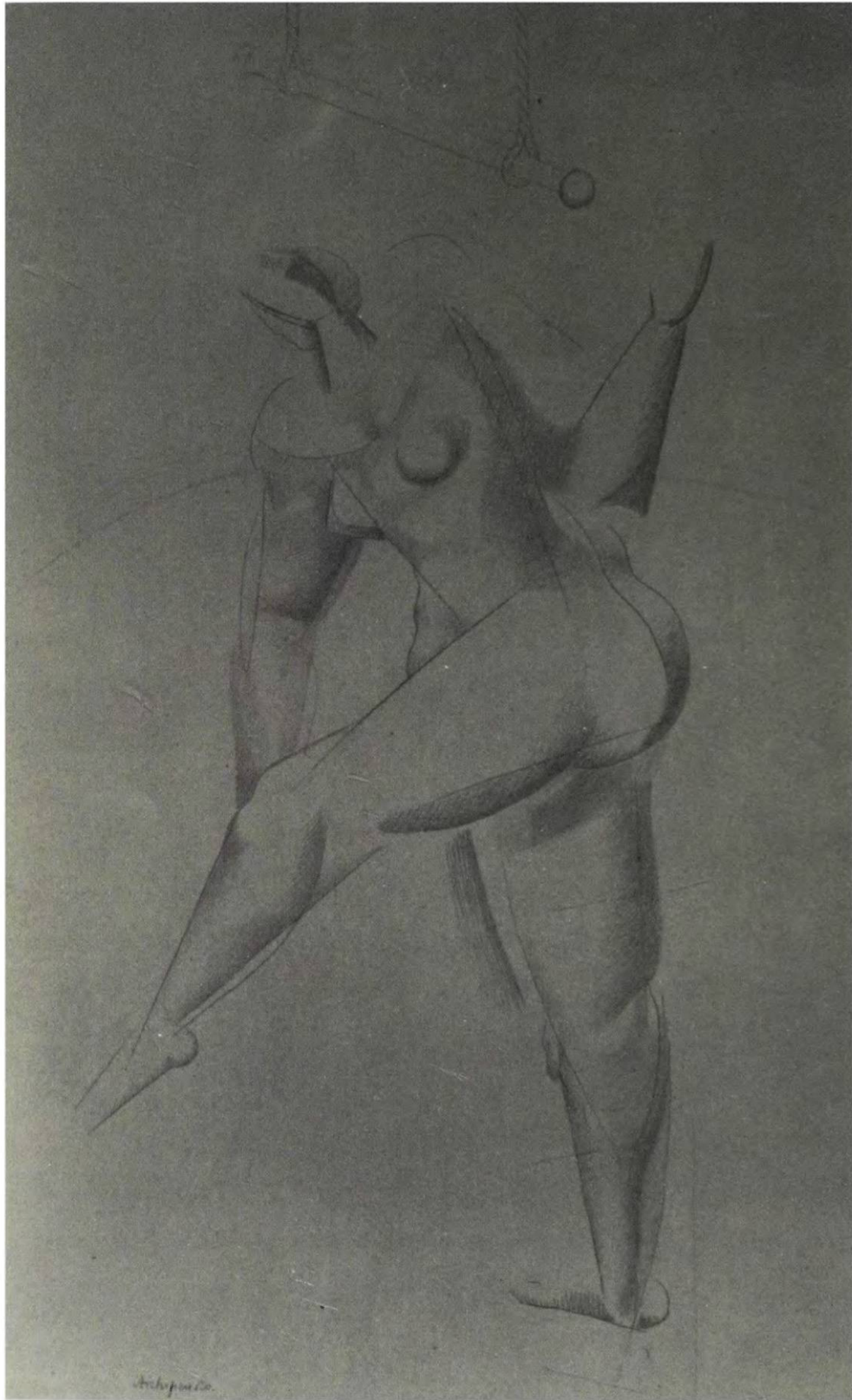
27a. FEMME SE COIFFANT, *Seated Woman Combing Her Hair*, 1914, Bronze

28a. FEMME DEBOUT, *Woman Combing Her Hair*, 1914, Bronze



27b.

28b.



29. AU CIRQUE, 1915, Pencil on paper

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1980.

EXHIBITION HISTORY:

Geneva and tour, 1919-1920, no. 2.
 Berlin, 1922, no. 9, pl. 9.
 New York, 1924, no. 6, pl.
 Denver, 1927, no. 38, pl.
 New York, 1928, no. 24 (possibly this cast, described as "silvered bronze," is illustrated with an older photograph of a marble in the National Galerie, Berlin).
 New York, 1948, no. 5 (possibly this cast).
 Omaha, Nebraska, 1949 (possibly this cast, described as "silver-plated bronze").
 New York, 1954.
 Indiana, Pennsylvania, 1956, no. 4.
 Hagen, Germany, and tour, 1960, no. 16 (patinated, numbered cast).
 St. Gallen, Switzerland, 1962-1963, no. 16, pl. 7, p. 32 (patinated, numbered cast).
 Los Angeles and tour, 1967-1969, no. 30, pl. 30, p. 48.
 Paris, 1969, no. 30, pl. 104, p. 104.
 Lyons and tour, 1969, no. 30.
 Brussels, 1969, no. 30.
 New York, 1970, no. 25 (silver-plated bronze, collection of the Museum of Modern Art), pl.
 Toronto, Canada, 1971, no. 20 (silver-plated bronze, collection of the Museum of Modern Art), pl.
 Tokyo and tour, 1977, no. 5 (this cast), pl. 5.

LITERATURE:

Hildebrandt, *Alexander Archipenko*, no. 22, pl. 22.
 Raynal, A. *Archipenko*, pl. 12.
 Einstein, *Die Kunst des 20. Jahrhunderts*, pl. XLI.
 Archipenko, *Fifty Creative Years*, pl. 221.
 Michaelsen, *A Study of the Early Works*, pl. 70.

34. SOLDAT QUI MARCHE*Walking Soldier*

1917

Bronze, H. 46 in. (117 cm.)

Inscribed: ARCHIPENKO 1917 4/10 F

Originally conceived in painted plaster, 15¾ inches high, this small version is in the collection of The Tel Aviv Museum (see Exhibition History below). Circa 1950 Archipenko made an enlarged version in painted wood. Its impressive scale is more suited to the strident and anonymous nature of the subject and is analogous to the original life-size painted construction, *Gondolier*, 1913. Archipenko eventually translated *Gondolier* into a bronze edition in the mid-fifties. Following this pattern the estate, casting from the enlarged 46-inch high wooden model, issued an edition of ten bronze casts, applying a dark patina similar to that on *Gondolier*. *Soldat qui marche* is probably the only successful attempt by a major sculptor during World War I to express the subject of a military figure in an advanced syntax (i.e. cubism). Perhaps not without coincidence Archipenko's friend, Fernand

Leger, executed his masterpiece *The Card Players* (robotized soldiers at the front) in 1917.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Geneva and tour, 1919-1920, (small painted plaster).
 Chicago, 1968, no. 15 (this cast), pl., p. 11; pl., p. 49.
 Paris, 1969, no. 32 (this cast), color pl. 46, p. 46 (although the bronze cast was exhibited, the painted wooden model was illustrated).
 Lyons and tour, 1969, no. 32 (this cast).
 Brussels, 1969, no. 32 (this cast).
 New York, 1973, no. 4, pl. 4.
 Tel Aviv, 1981-1983, no. 18, color pl. (original painted plaster), see text no. 18.

LITERATURE:

Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 26 (original painted plaster).
 Raynal, A. *Archipenko*, pl. 21 (original painted plaster).
 Archipenko, *Fifty Creative Years*, color pl., no. 19 (the enlarged wooden model).
 Michaelsen, *A Study of the Early Works*, pl. 84; see text, pp. 98-99.

35. VASE*Small Vase*

1918

Bronze, H. 18½ in. (47 cm.)

Inscribed: Archipenko

One of only two known bronze casts, the other is in the collection of The Tel Aviv Museum (see Exhibition History below). Both were cast circa 1919. The Tel Aviv example is inscribed 1919, probably the date of the casting rather than the actual execution date, which is more likely 1918. Archipenko dated *Vase* 1918 in his own book. The first of two highly-abstracted and tapering tower figures (see no. 87), *Vase* is unprecedented for its time. It is not until Brancusi's *Golden Bird* of 1919 or his *Bird in Space* of 1923 that Brancusi reached such soaring, abstracted proportions. *Vase* also anticipates later surrealist works of Max Ernst and Henry Moore and thus is a milestone in the vocabulary of modern sculpture for the early decades of this century. The title and form of the work signify woman as a fertile vessel. Frederick S. White has stated: "In 1918 Archipenko modelled *Vase Figure* (*Ray* is its variant). Earlier than Brancusi's *Bird in Space*, it inevitably invites comparison with it. *Ray* does not celebrate flight, but the amazing erectness of the human body. There is just enough modulation to make plain that it is a figure; it stands with serenity and poise and the half moon that serves for a head (the oval of face outlined) is alert and lovely. *Ray* has all the Archipenko virtues, and an overriding dignity achieved without the price of heaviness." An example cast in terra

cotta, formerly in the collection of Mr. and Mrs. Jean G. Verdier, Cannes, and passed on to Gabriel Garcin, Cannes, was acquired in 1968 by Joseph Hirshhorn. It is presently in the collection of the Hirshhorn Museum and Sculpture Garden, Washington D.C., but is flawed by a significant horizontal break in the mid-section. The date of the terra cotta was described by Madame Verdier as 1918. She was close enough to Archipenko during the Nice period to be knowledgeable regarding such dating and this date was officially accepted by Hirshhorn.

PROVENANCE:

Perls Galleries, New York.
Acquired from The Pace Gallery, New York, 1973.

EXHIBITION HISTORY:

Venice, 1920, no. 30 (either this or the Tel Aviv cast).
Berlin, 1921, no. 9.
Potsdam, 1921, pl., p. 20 (work on left).
Berlin, 1921, no. 4.
Frankfurt-am-Main, 1922, no. 3.
Prague, 1923, no. 9.
New York, 1924, no. 9, dated 1916 (this cast).
New York, 1928, no. 36B (this cast).
New York, 1973, no. 5 (this cast, titled *Undine* and dated 1918 in the catalogue), pl. 5.
Tel Aviv, 1981-1983, no. 25 (the Tel Aviv cast).

LITERATURE:

Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 2, p. 10 (work on left).
Alfred Kuhn, *Die Neuere Plastik*, Delphin Verlag, Munich, 1921, pl. 63, opp. p. 119 (work on left).
Mitzitch, ed., *Archipenko-Plastique Nouvelle*, pl. 1 (work on left).
Raynal, A. *Archipenko*, pl. 13 (work on left).
Einstein, *Die Kunst des 20. Jahrhunderts*, pl., p. 543.
Archipenko, *Fifty Creative Years*, pl. 207.
Wight, et al, *Alexander Archipenko*, pl., p. 48 (work on left); see text, p. 23.
Karshan, *Archipenko, International Visionary*, pl. 61, p. 55 (work on left).
Fuchs, *Sculpture Contemporaine*, pl., p. 174 (work on left).
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 30 (this cast); see text, pp. 33-34.
Michaelsen, *A Study of the Early Works*, pl. 87; see text pp. 76-77.

36. NATURE MORTE

Still Life with Book and Vase on Table

1918
Polychromed bronze, 17¾ x 13½ in. (45 x 35 cm.)
Inscribed: Archipenko 1918 6/8

In 1918 Archipenko executed, as one of an extensive series of sculpto-paintings that began in 1914, *Nature morte*. This work, which is lost, is only known by the reproduction in Weise's monograph of 1923 (see Literature below). Because the sculpto-paintings, using wood, plaster, and papier-mâché, are so perishable (the artist sustained significant losses in this medium), Archipenko,

circa 1958, reconstructed *Nature morte*, among several sculpto-paintings, by translating these works into bronze. During the fifties the artist had developed an extraordinary set of formulae for bronze patina coloration, which, when brushed and fired on the bronze, bonded onto its surface. Archipenko established an edition of eight for *Nature morte*, which he renamed *Still Life with Book and Vase on Table*. Each cast, due to the painterly process of patination, is somewhat different. This cast was made by the artist circa 1960. Marcel Duchamp has written: "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-Peinture' to reliefs generally made of plaster, carved and painted."

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1972.

EXHIBITION HISTORY:

New York, 1962, pl. 9, no. 9.
Winnipeg, Canada, 1962, no. 17, pl., p. 10.
Rome, 1963, no. 24, cover color pl.
St. Gallen, Switzerland, 1962-1963, no. 17, pl., p. 21.
Munich, 1964, no. 24, pl. 24.
Los Angeles and tour, 1967-1969, no. 34, color pl., p. 20.
Chicago, 1968, no. 17, pl., p. 28; pl., p. 50; see text, p. 27.
Paris, 1969, no. 34, color pl. 44, p. 44.
Lyons and tour, 1969, no. 34.
Brussels, 1969, no. 34.
Tokyo, 1974, no. 5, pl. 5.

LITERATURE:

Wiese, "Alexander Archipenko," pl. 20 (original work in painted papier-mâché on wood, framed).
Archipenko, *Fifty Creative Years*, pl. 49.
Sangiorgi, "La Pittura Scultorea di Archipenko," pp. 35-42; color pl., p. 37.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 85 (this cast).
Michaelsen, *A Study of the Early Works*, plates 89, 22.

37. FEMME ASSISE

Geometric Figure with Space and Concave

1920
Bronze, H. 25½ in. (64 cm.)
Inscribed: Archipenko Paris 1920 4/8 Concave et L'Espace

The original painted plaster of *Femme assise* is in the collection of The Tel Aviv Museum (see Exhibition History below). Archipenko, from another plaster model, established a bronze edition of eight casts circa 1954. This example was cast circa 1955 by the artist. There are no known bronze casts prior to this edition. *Femme assise* and the related life-size *Femme debout* of the same year (collection Hessischen Landesmuseum, Darmstadt) are Archipenko's culminating cubist efforts prior to his move from Paris to Berlin. Both works incorporate



30. BAIGNEUR, 1915, Painted plaster on a support of papier-mâché and wire



31a. STATUETTE, 1915, Bronze



31b.



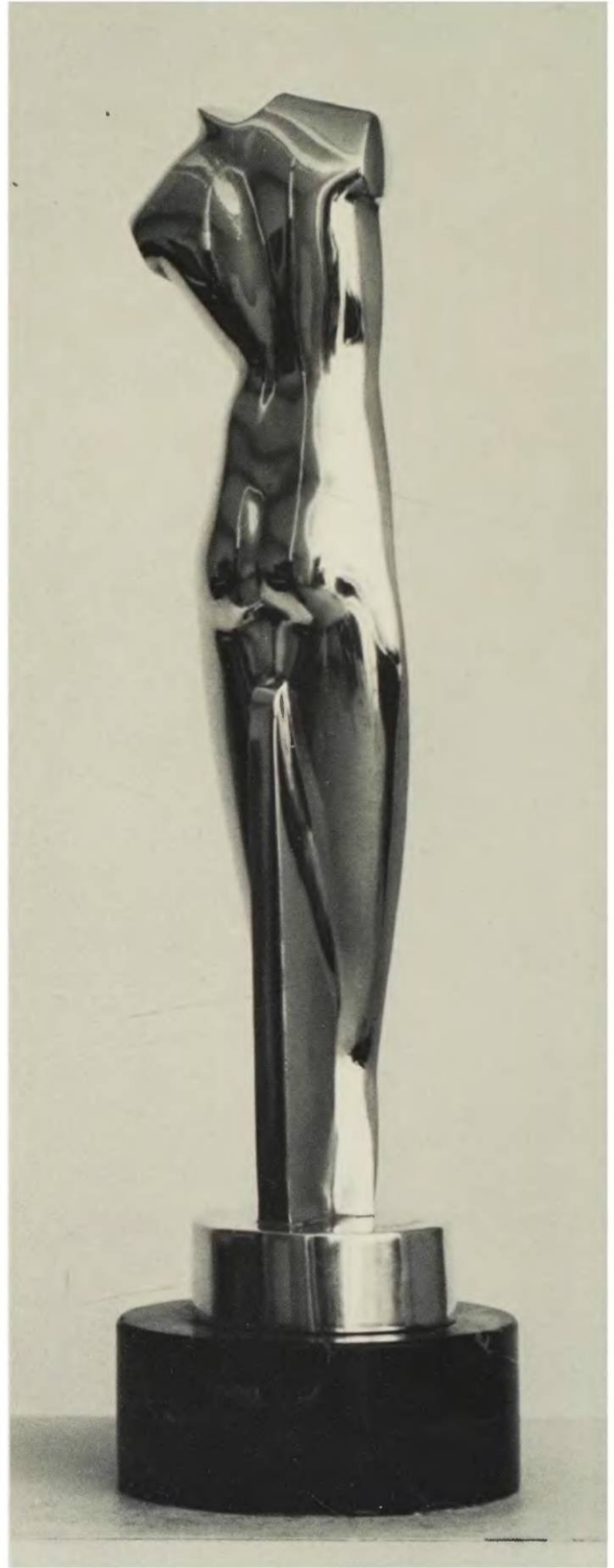
32a. STATUETTE, *Standing Figure*, 1916, Bronze



32b.



33a. TORSE, *White Torso*, 1916, Silver-plated bronze



33b.

much of his early syntax, such as open-constructed, architectonic, planar, and concave-void negative forms.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Venice, 1920, no. 18.
Berlin, 1921, no. 8.
Frankfurt-am-Main, 1922, no. 24.
New York, 1954, no. 7, pl.
Rome, 1963, no. 27, pl. 15.
Munich, 1964, no. 27, pl. 27.
Los Angeles and tour, 1967-1969, no. 37 (this cast), pl. 37, p. 49.
Chicago, 1968, no. 19, pl., p. 25; pl., p. 51; see text, p. 23.
Paris, 1969, no. 37 (this cast), pl. 66, p. 57.
Lyons and tour, 1969, no. 37 (this cast).
Brussels, 1969, no. 37 (this cast).
New York, 1970, no. 24.
Toronto, Canada, 1971, no. 19.
Tel Aviv, 1981-1983, no. 27 (the original painted plaster), color pl. 27; see text, p. 27.

LITERATURE:

Ivan Goll, "Archipenko," *Action*, Paris, October, 1920, no. 5, pp. 58-60; pl., p. 59.
Ivan Goll, *Archipenko*, Société Anonyme, New York, 1920-1921, pl., p. 17.
Goll, Daubler, and Cendrars, *Archipenko Album*, pl. 17.
Hildebrandt, *Alexander Archipenko*, pl. 13, no. 13.
Raynal, *A. Archipenko*, pl. 26.
Archipenko, *Fifty Creative Years*, pl. 178.
Michaelsen, *A Study of the Early Works*, pl. 106; see text, pp. 83-85.

38. GRUPPE

Feminine Solitude

1920

Marble, H. 31½ in. (80 cm.)

Inscribed: Archipenko

Gruppe is Archipenko's most ambitious as well as his largest extant early carving. The artist had been using the medium of marble since 1910 (see no. 5). In Berlin, in 1922, he also carved *Koepf* and *Sitzende Figur* in marble (see nos. 61, 60). One other example of *Gruppe*, in marble, is known to have been in the collection of the Staedtische Kunsthalle, Mannheim, but was apparently confiscated in the thirties. In 1921, Archipenko cast *Gruppe* in faience. An example entered the collection of the Stadel-Museum, Frankfurt a. M. but apparently was also confiscated. Archipenko made no bronze casts of *Gruppe*.

PROVENANCE:

Acquired directly from the artist by the Perls Galleries, New York, in 1957.

Acquired from the Perls Galleries, New York, in 1980.

EXHIBITION HISTORY:

Berlin, 1922, no. 19 (faience), undated, pl.
New York, 1924, no. 12 (marble, this example), dated 1920, pl.
Denver, 1927, no. 33 (marble, this example), dated 1921 and renamed *Feminine Solitude*, pl.
New York, 1928, no. 40 (marble, this example), dated 1921 and named *Feminine Solitude*.
Darmstadt and tour, 1955, no. 15 (marble, this example), dated 1921.
Tokyo and tour, 1977, no. 6 (marble, this example), pl. 6.

LITERATURE:

Wiese, "Alexander Archipenko," pl. XVI (faience), dated 1921.
Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 98; see text, p. 98.

39. PENCHE

1920

Drypoint, 9¾ x 5⅞ in. (24.5 x 14.6 cm.)

This impression is from the posthumous edition of seventy-five published by the artist's estate in 1967, after the discovery of the original copper plate, which evidenced no wear. The edition was printed on BFK Rives. Only one lifetime proof is known. This is the most ambitious and largest intaglio print made by the sculptor, whose graphic oeuvre, from 1913 through 1963, consists of fifty-three works. *Penché* is after a drawing of 1916 reproduced in Hans Hildebrandt's monograph.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Prague, Narodni Galerie (National Gallery), *Alexander Archipenko*, 1923.
New York, 1924, no. 42.
Los Angeles and tour, 1967-1969, no. 100 (this impression); see text, pp. 31-34.
Paris, 1969, no. 85 (this impression).
Lyons and tour, 1969, no. 85 (this impression).
Brussels, 1969, no. 85 (this impression).
New York, 1970, no. 29.
Toronto, Canada, 1971, no. 23.
Washington, D.C. and tour, 1981-1982, no. 99, pl. 99, p. 171; see text, pp. 74-75.

LITERATURE:

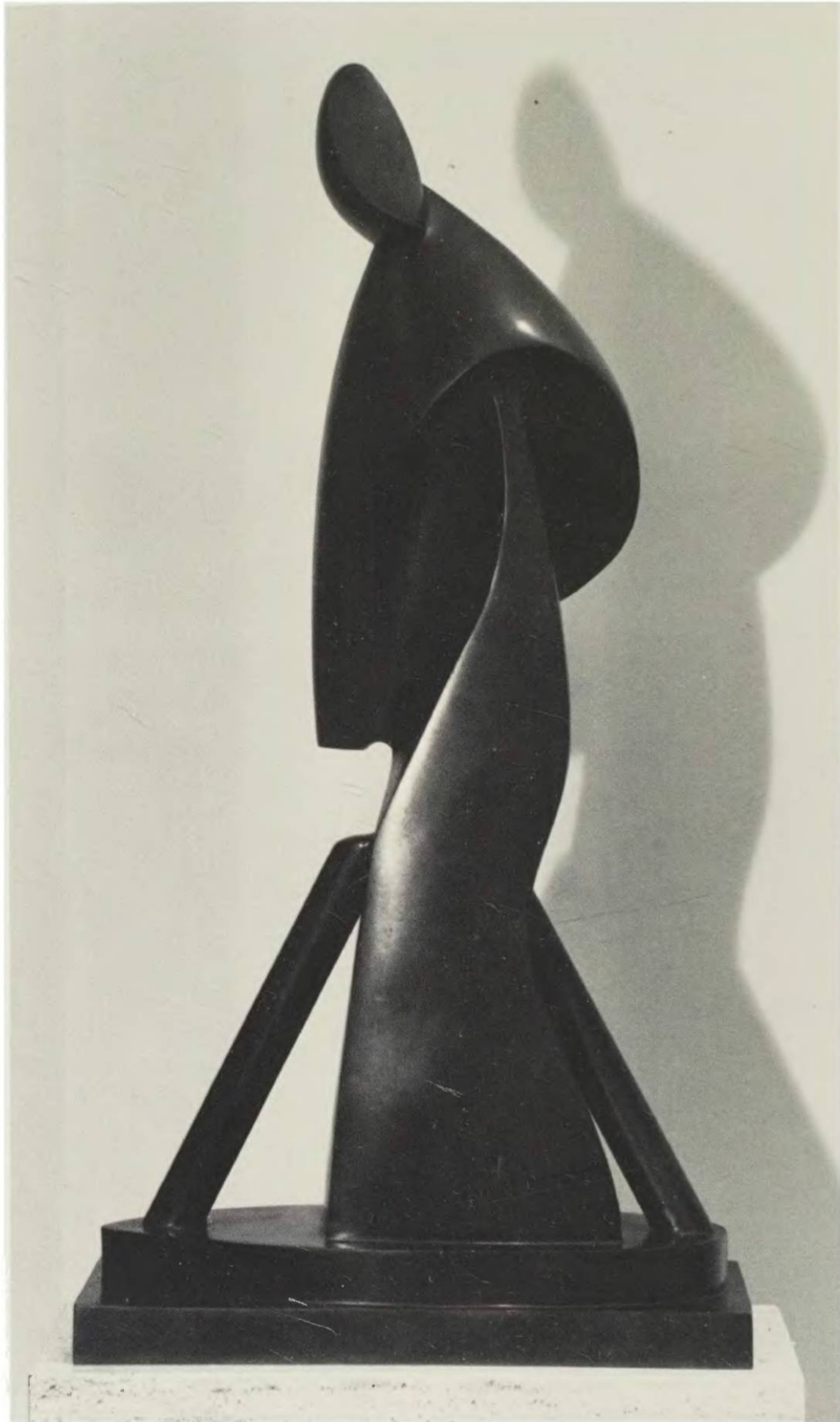
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 3, pl., p. 72.

40. A GENOUX

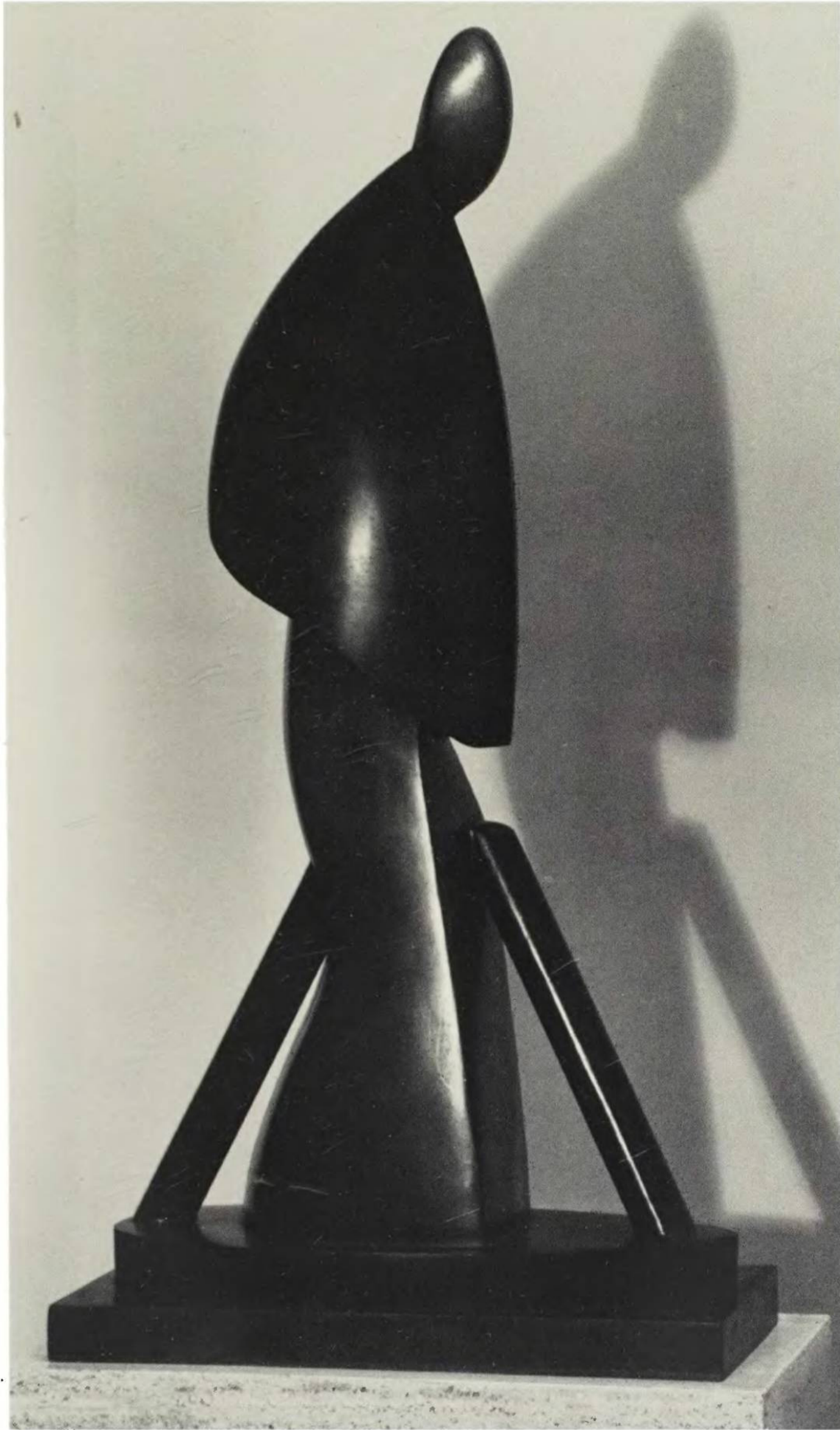
1920

Drypoint, 7 x 5 in. (17.5 x 12.4 cm.)

Inscribed in the plate, lower right: AA. In pencil in the lower right margin: A. Archipenko Berlin 1922 (inscribed for Alberto Magnelli, when given to him in Berlin, 1922).



34a. WALKING SOLDIER, *Soldat qui marche*, 1917. Bronze



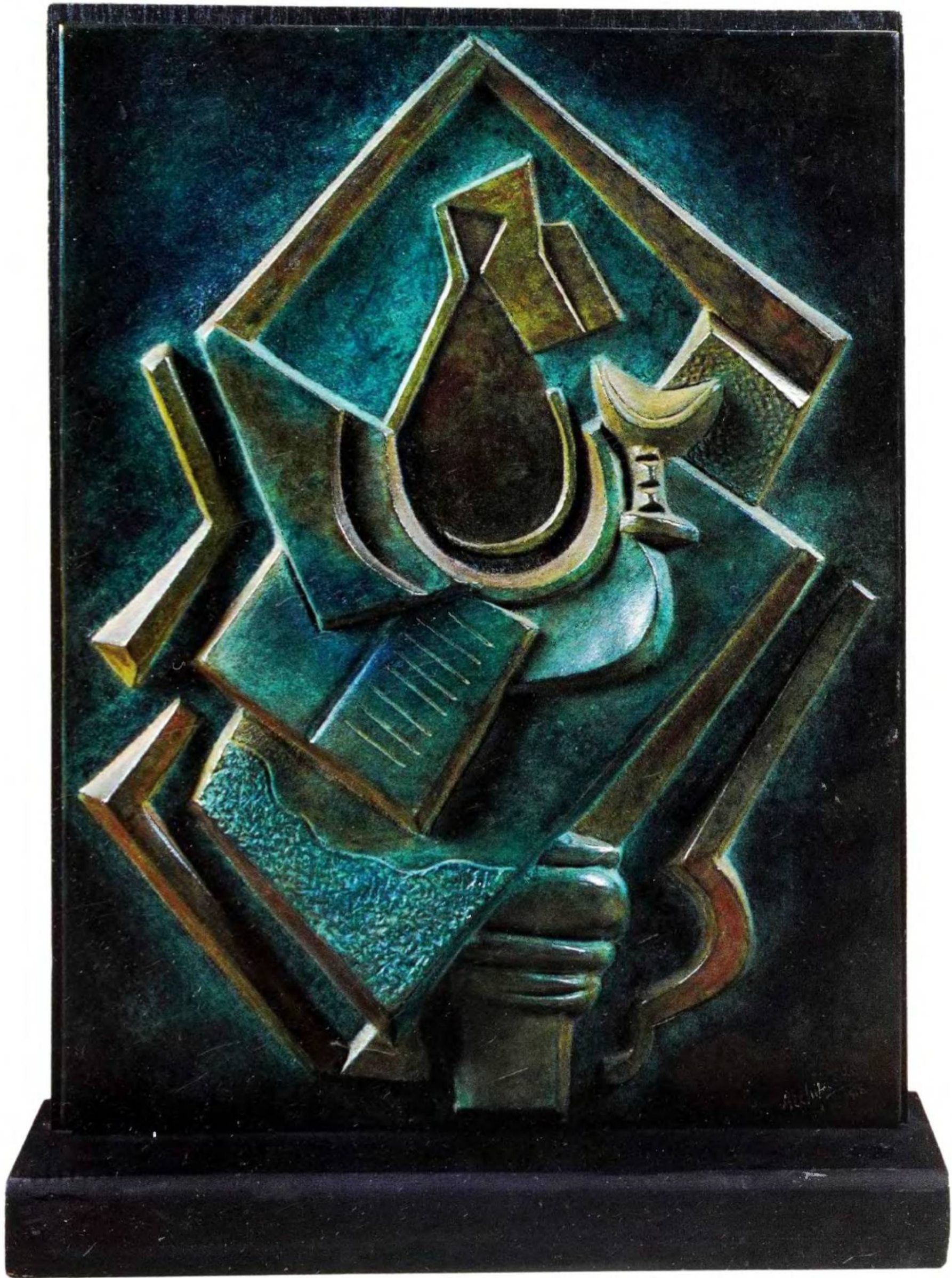
34b.



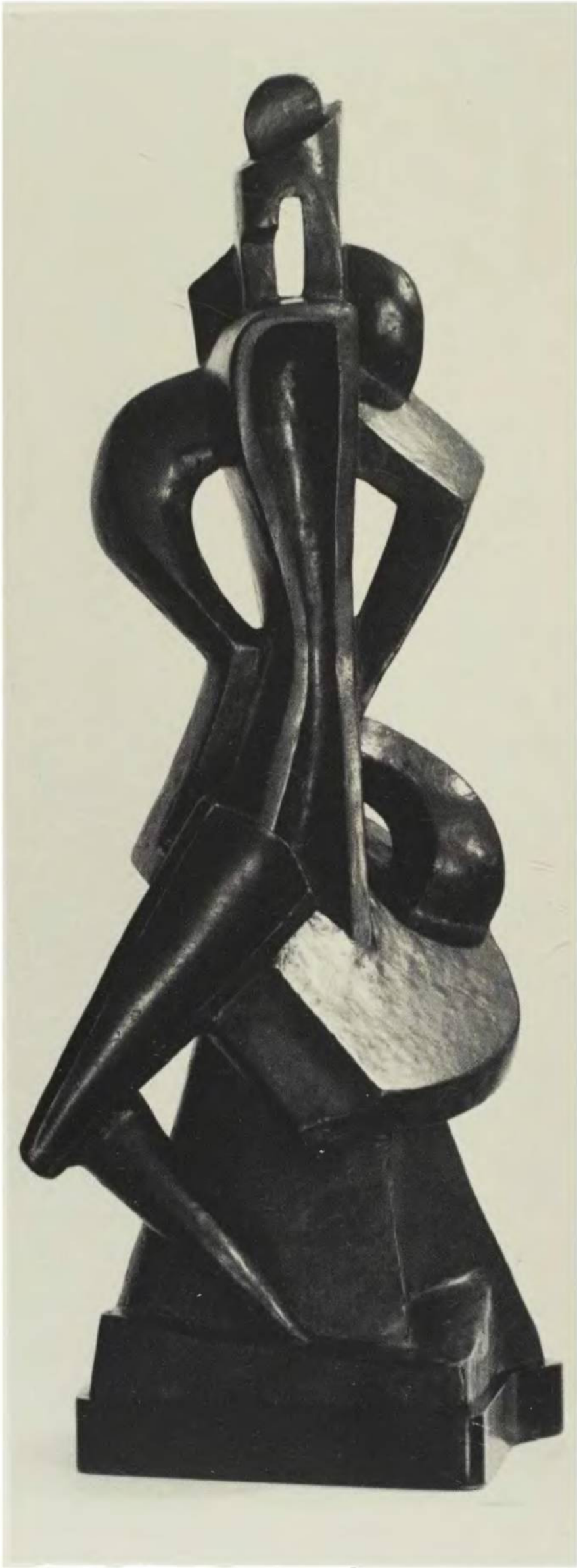
35.c. VASE, *Small Case*, 1918, Bronze



35b.



36. NATURE MORTE, *Still Life with Book and Vase on Table*, 1918, Polychromed bronze



37a. FEMME ASSISE, *Geometric Figure with Space and Concave*, 1920, Bronze 37b.



37c.

A genoux is after a drawing of 1916 reproduced in Hans Hildebrandt's monograph. This example is the only known lifetime impression.

PROVENANCE:

Alberto Magnelli, Paris.
Acquired from the Galerie Jean Chauvelin, Paris, in 1973.

EXHIBITION HISTORY:

Prague, Narodni Galerie (National Gallery), *Alexander Archipenko*, 1923.
New York, 1924, no. 43.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 4, pl., p. 74; see text, p. 75.

41. A GENOUX

1920

Drypoint, 7 x 5 in. (17.5 x 12.4 cm.)
Inscribed in the plate, lower right: AA

This impression is from the posthumous edition of seventy-five published by the artist's estate in 1967, after

the discovery of the original copper plate, which evidenced no wear. The edition was printed on BFK Rives. Only one lifetime proof is known (see no. 40). *A genoux* is after a drawing of 1916 reproduced in Hans Hildebrandt's monograph.

PROVENANCE:

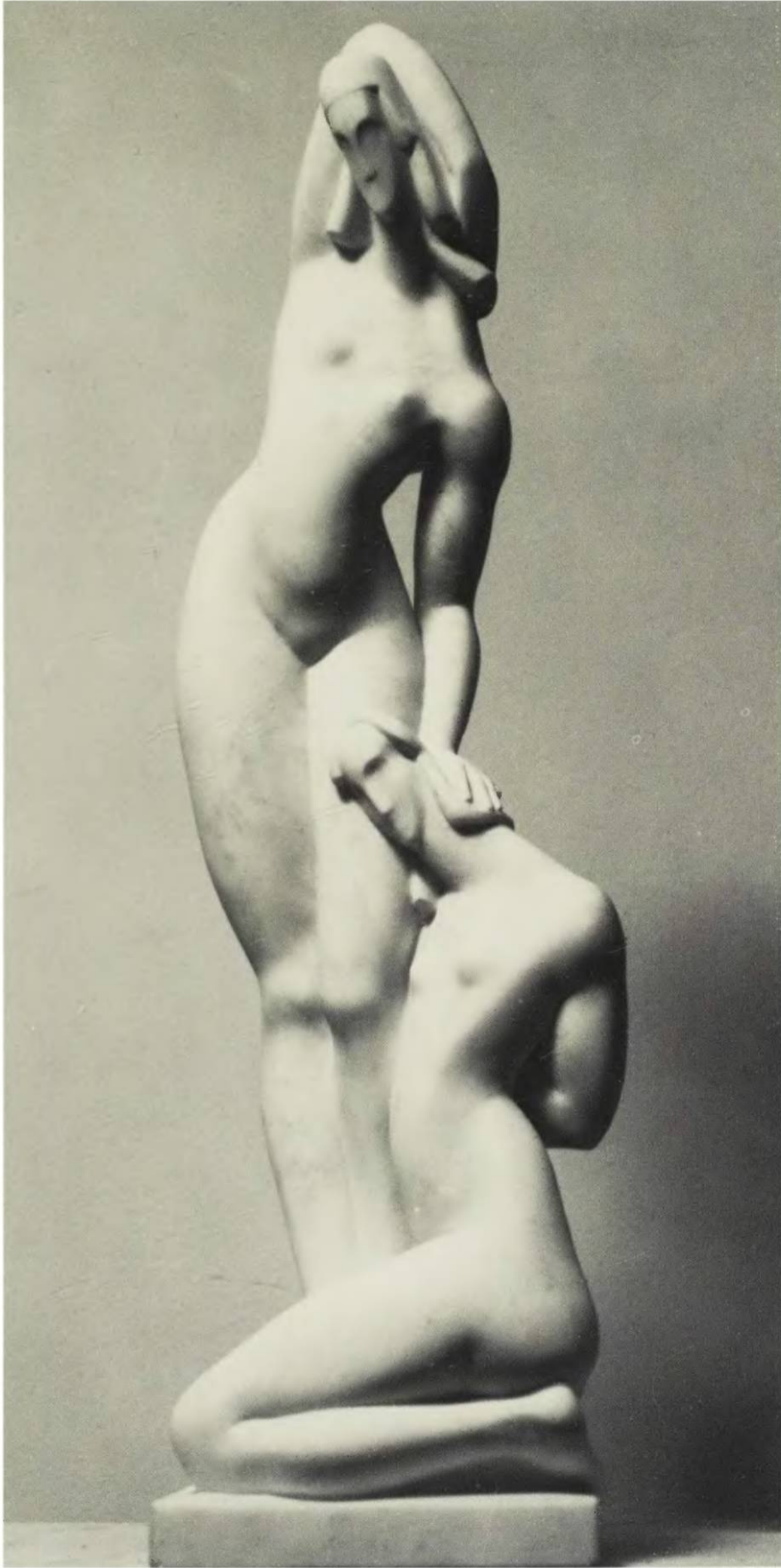
Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 101 (this impression); see text, pp. 31-34.
Paris, 1969, no. 86 (this impression).
Lyons and tour, 1969, no. 86 (this impression).
Brussels, 1969, no. 86 (this impression).
New York, 1970, no. 30.
Toronto, Canada, 1971, no. 23.

LITERATURE:

Karshan, "The Graphics of Archipenko," pl., p. 73; see text, p. 72.
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 4, pl., p. 74; see text, p. 75.



38. GRUPPE, *Feminine Solitude*, 1920, Marble



40-41. A GENOUX, 1920, Drypoint



39. PENCHE, 1920, Drypoint

Berlin

1921-1923

42. JUNGER MANN

Man

1921

Bronze, H. 22¾ in. (57.5 cm.)

Inscribed: Archipenko No. 1

Known primarily for his modeling of the female form, on rare occasions Archipenko addressed himself to the male (*Boxe, Soldat qui marche, King Solomon*, see nos. 19, 34, 94). Even rarer were his sculptural creations of a male figure unassociated with an activity or a renowned personality. *Junger mann* is such a work, known only by this example, cast in time for the retrospective of April, 1922 (see Exhibition History below). Here are all the elegance and poised strength of Archipenko's women, but in the form of a lithe, muscular youth whose relaxed stance and modest, slightly downcast head endows the work with a classic, timeless grace. One of the most powerful of Archipenko's single male figures, the streamlined bronze can be seen as almost a prototype of "modern man" that would be repeated and amplified upon by European sculptors throughout the 1920s and well into the 1930s.

PROVENANCE:

Schueler Collection, Berlin.

Milton Nebeenzahl, New York (certificate from Archipenko dating work as 1921 and stating: "Under the front leg is my signature and a mark, No. 1").

Acquired from the above collector's widow in 1984.

EXHIBITION HISTORY:

Berlin, April, 1922, no. 1 (this cast).

New York, 1924, no. 15 (this cast).

Denver, 1927, no. 47 (this cast).

New York, 1928, no. 30 (this cast).

Darmstadt and tour, 1955, no. 17 (this cast).

LITERATURE:

Hildebrandt, *Alexander Archipenko*, pl. 24, no. 24 (this cast and marble base).

43. TORSO

Reclining Torso

1921

Bronze, 12½ x 21 in. (31 x 53 cm.).

Inscribed: Archipenko 1921 4/6

Although Archipenko planned an edition of six bronze casts, this work is one of only two known examples in bronze cast by the artist. This example was probably cast in the thirties. In 1922, Archipenko cast *Torso* in terra cotta. An example was acquired by The Brooklyn

Museum in 1930 and subsequently cracked in the mid-section. The almost levitated figure anticipates the culminating *Torso in Space*, 1935 (see nos. 73-74).

PROVENANCE:

The estate of the artist.

The Zabriskie Gallery, New York.

Acquired from a private collection, Paris, 1983.

EXHIBITION HISTORY:

St. Gallen, Switzerland, 1962-1963, no. 20 (this cast), pl., p. 25.

Rome, 1963, no. 28 (this cast).

Munich, 1964, no. 28, pl. 28 (this cast).

Paris, 1969, no. 41 (this cast), pl. 91, p. 67.

Lyons and tour, 1969, no. 41 (this cast).

Brussels, 1969, no. 41 (this cast).

LITERATURE:

Guiseppe Marchiori, "La Scultura in Europa tra le Due Guerre," *L'Arte Moderna*, no. 88, vol. X, Fratelli Fabbri Editori, Milan, 1967, pl., p. 277.

Archipenko, *Fifty Creative Years*, pl. 177 (the ceramic version of 1922).

44-56. ALEXANDER ARCHIPENKO: *Dreizehn Steinzeichnungen*, Published by Verlag Ernst Wasmuth, Berlin, 1921.

The portfolio of thirteen lithographs was published in an edition of sixty, of which twelve are on Japan, and forty-eight on hand-made Butten. Each is signed on the stone in the lower right corner. The images were drawn directly on the stones by Archipenko and are based on drawings that date back to the previous decade. They are related, in some instances, to his sculptures. The portfolio was the first commissioned work Archipenko received as a printmaker, his first suite of prints, and consists of his first graphic works in colors. It is by far his most ambitious undertaking as a printmaker during his European years and before his second—and last—commissioned suite of prints in 1963 (see nos. 97-106). The Wasmuth portfolio is outstanding for its significant commitment to multi-color images and range of colors used monochromatically. No other major sculptor of the period so richly translated his plastic oeuvre into a graphic medium.

PROVENANCE:

Acquired from the estate of the artist in 1972.



42. JUNGER MANN, *Man*, 1921, Bronze



43a. TORSO. *Reclining Torso*, 1921, Bronze



43b.

EXHIBITION HISTORY (for the portfolio):

Berlin, 1922, nos. 102-108 (unidentified images).
Nebraska, University of Omaha, October 29-December 10, 1939 (the entire portfolio).
Omaha, Nebraska, 1949 (the entire portfolio).

LITERATURE (for the portfolio):

Karshan, *Archipenko, Sculpture and Graphic Art*.

The following are descriptions and references for individual works in the portfolio. Titles were given to the works by Donald Karshan for identification purposes in the catalogue raisonné listed above.

44. CONSTRUCTION

Catalogue raisonné no. 9
18 x 22 in. (46.1 x 56.3 cm.)

Related to the sculpture *Figure debout*, 1918, in The Tel Aviv Museum.

EXHIBITION HISTORY:

Darmstadt and tour, 1955, no. 86.
Carus Gallery, *Catalogue Number 7*, New York, 1979, pl., back cover; see text p. 32.

LITERATURE:

Donald Karshan, *Prints*, The Cooper-Hewitt Museum, The Smithsonian Institution, New York, 1980, color pl. 28 (this impression), p. 113; see text, p. 112.

45. STILL LIFE WITH VASE

Catalogue raisonné no. 10
17 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. (43.8 x 24.3 cm.)

Related to the sculpture *Nature morte*, 1918 (see no. 36).

EXHIBITION HISTORY:

Chicago, 1968, no. 43, pl. 43, p. 59; pl. 21, p. 29; see text, p. 27.
Paris, 1969, no. 8 (this impression).
Lyons and tour, 1969, no. 88 (this impression).
Brussels, 1969, no. 88 (this impression).
Washington, D.C., and tour, 1981-1982, no. 102, frontispiece; pl. 102, p. 170.

46. STILL LIFE

Catalogue raisonné no. 11
12 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (32.6 x 44.8 cm.)

Related to the sculpto-painting *Nature morte avec table ronde*, 1916.

EXHIBITION HISTORY:

Chicago, 1968, no. 44, pl. 44, p. 58; pl. 24, p. 30; see text, p. 27.

47. TWO STANDING FIGURES

Catalogue raisonné no. 12
17 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (45.4 x 28.8 cm.)

EXHIBITION HISTORY:

New York, 1970, no. 31.
Toronto, Canada, 1971, no. 24.
Washington, D.C., and tour, 1981-1982, no. 101, pl. 101, p. 169.

48. TWO FIGURES

Catalogue raisonné no. 13.
17 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in. (44.2 x 29.4 cm.)

EXHIBITION HISTORY:

Tubingen, Kunstverein, *Kunst des 20. Jahrhunderts*, 1968, no. 1, pl. 1, and cover pl.
New York, 1970, no. 32.
Toronto, Canada, 1971.

49. BATHER

Catalogue raisonné no. 14.
15 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in. (39 x 18.6 cm.)

50. THREE FEMALE FIGURES

Catalogue raisonné no. 15
17 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (44.2 x 33.9 cm.)

The hand of one figure is related to the sculpture *Hand*, 1928 (see no. 70).

51. STANDING FIGURE

Catalogue raisonné no. 16
16 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in. (42.2 x 16 cm.)

Related to the sculpture, *Frau*, 1923, in the collection of the Yale University Art Gallery.

EXHIBITION HISTORY:

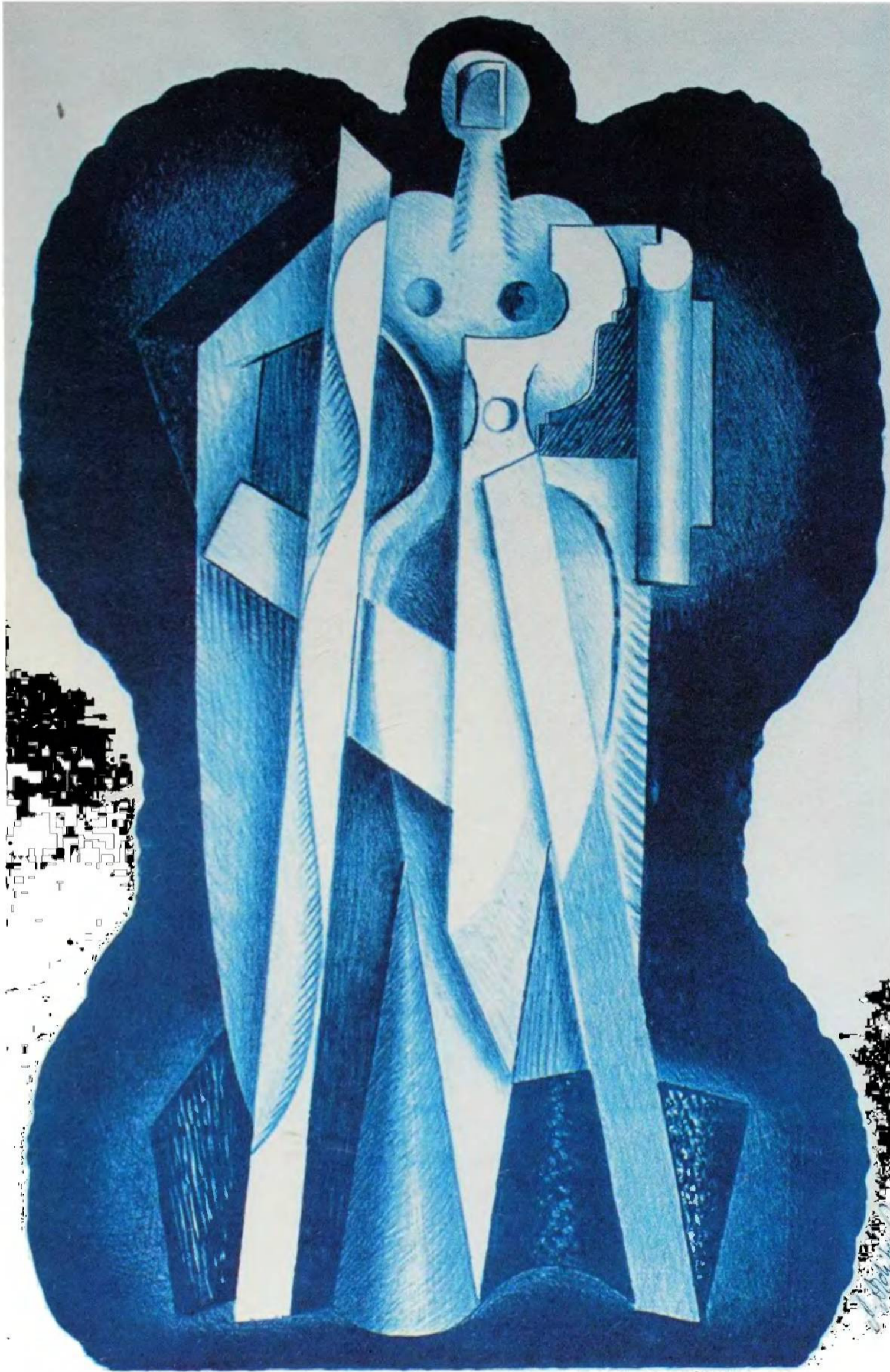
Los Angeles and tour, 1967-1969, no. 99 (this impression).
Chicago, 1968, no. 45, pl. 45, p. 59; pl. 6, p. 14; see text, p. 13.
Paris, 1969, no. 87, pl. 69, p. 71 (this impression).
Lyons and tour, 1969, no. 87 (this impression).
Brussels, 1969, no. 87 (this impression).
New York, 1970, no. 33.
Toronto, Canada, 1971.
Paris, Salon d'Automne, Grand Palais, *Grandes oeuvres russes des collections francaises*, p. 16 (this impression).
New York, Carus Gallery, *Catalogue Number 7*, 1979, color pl., p. 33; see text, p. 32.
Washington, D.C., and tour, 1981-1982, no. 100, pl. 100, p. 170.

LITERATURE:

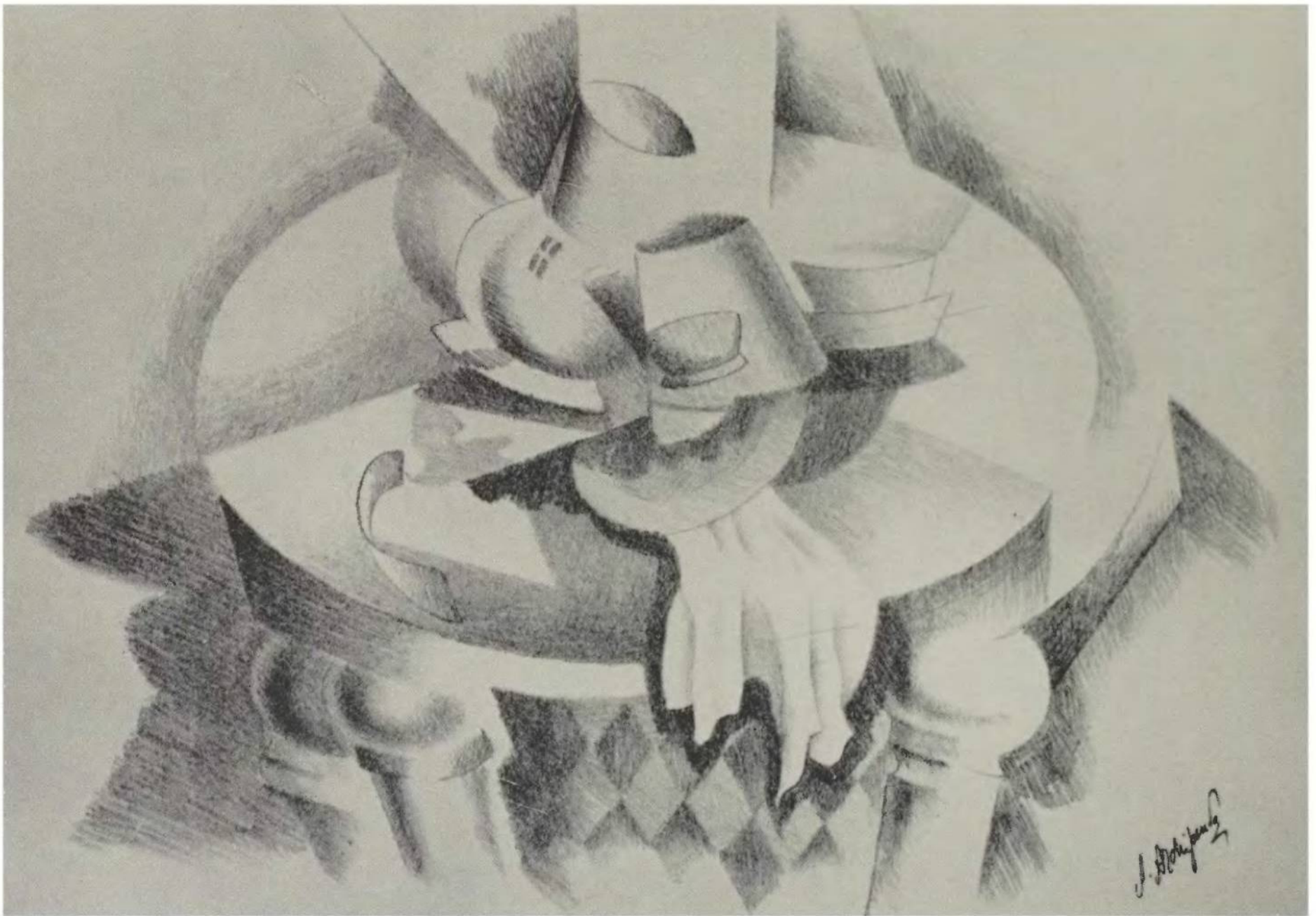
Randy Rosen, *Prints*, E. P. Dutton, New York, 1978, cover color pl.; color pl. 19.

52. FIGURE STUDY

Catalogue raisonné no. 17
17 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in. (44.8 x 17.3 cm.)



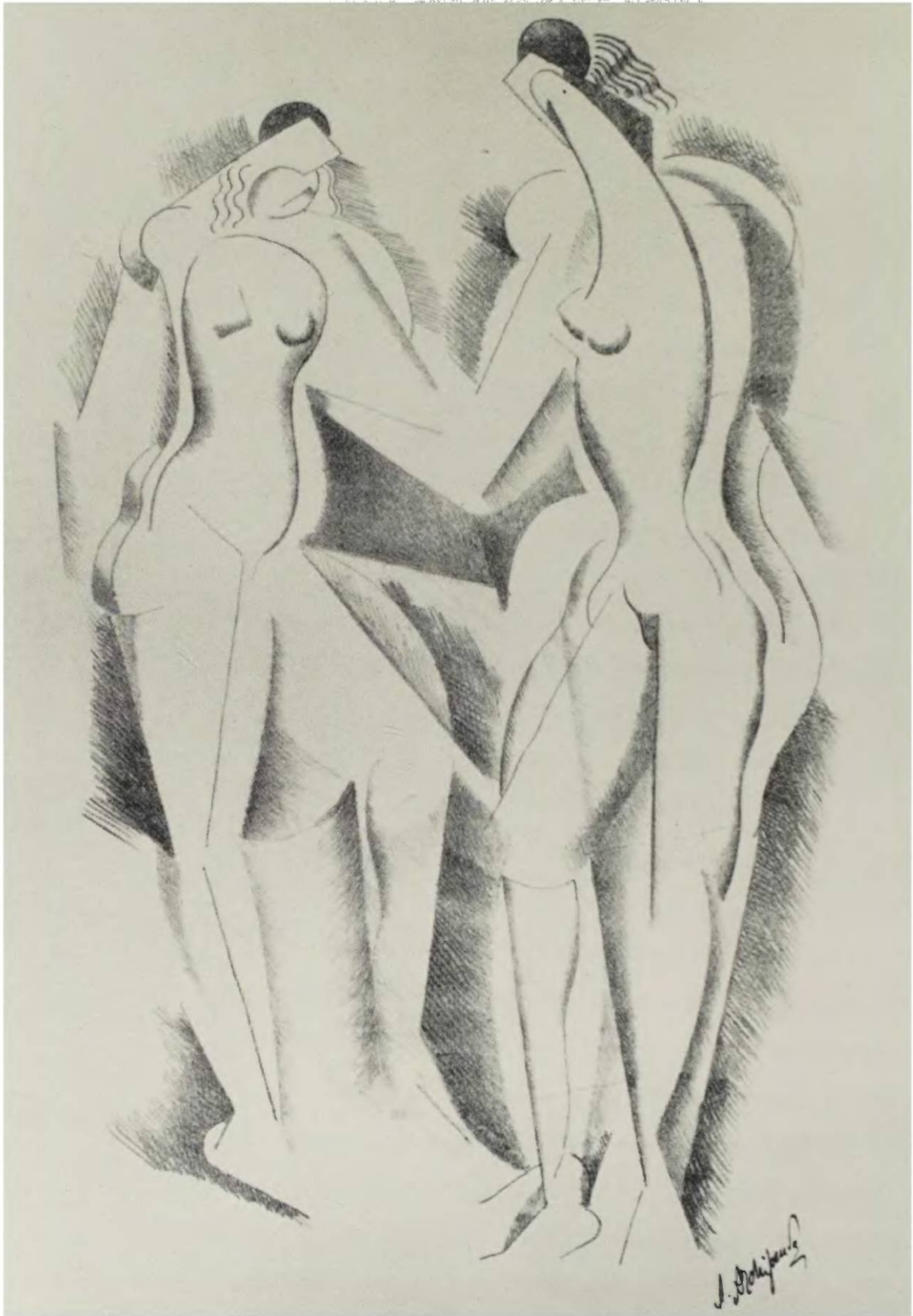
44. CONSTRUCTION, 1921, Lithograph



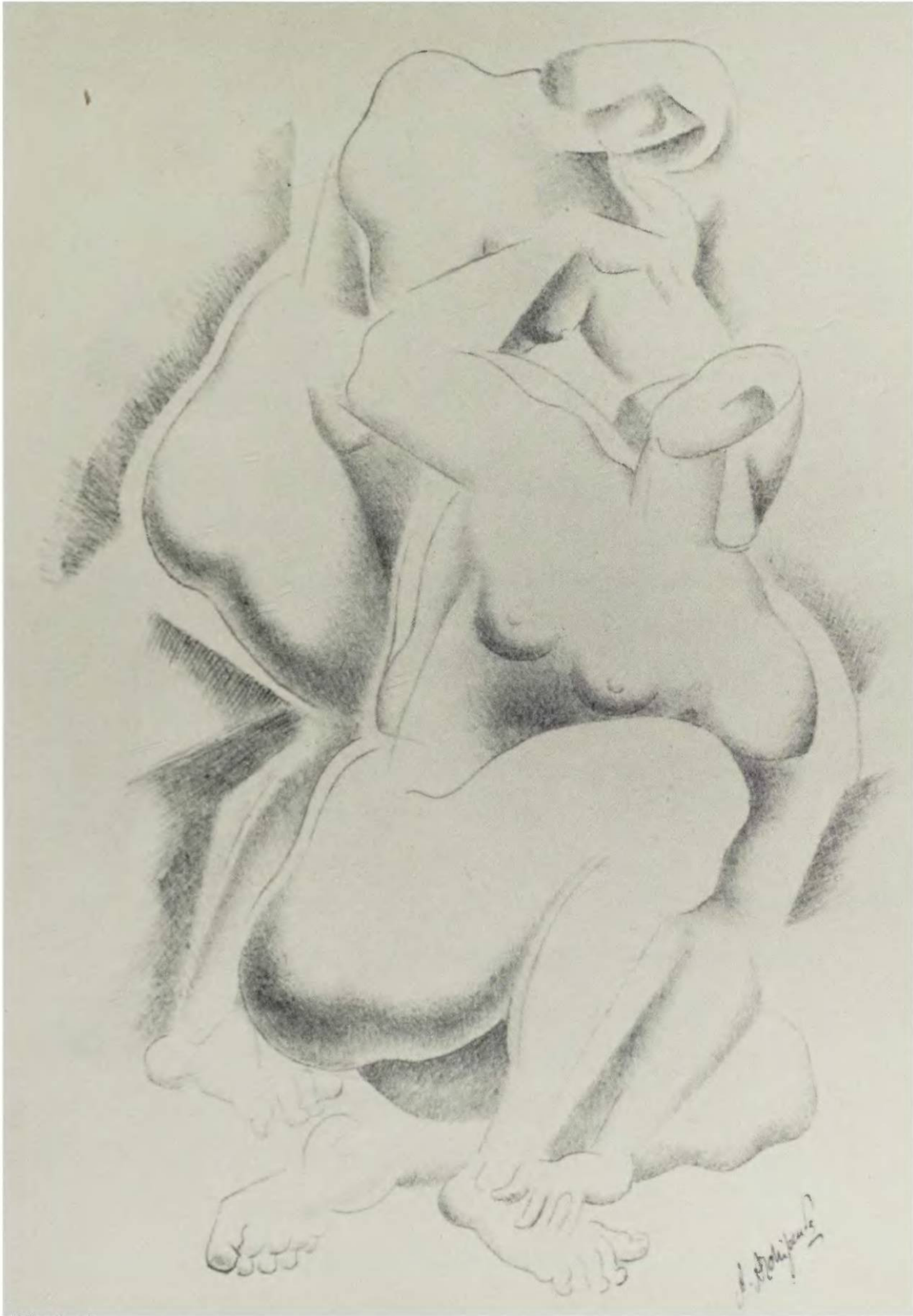
45. STILL LIFE WITH VASE, 1921, Lithograph



46. STILL LIFE, 1921, Lithograph



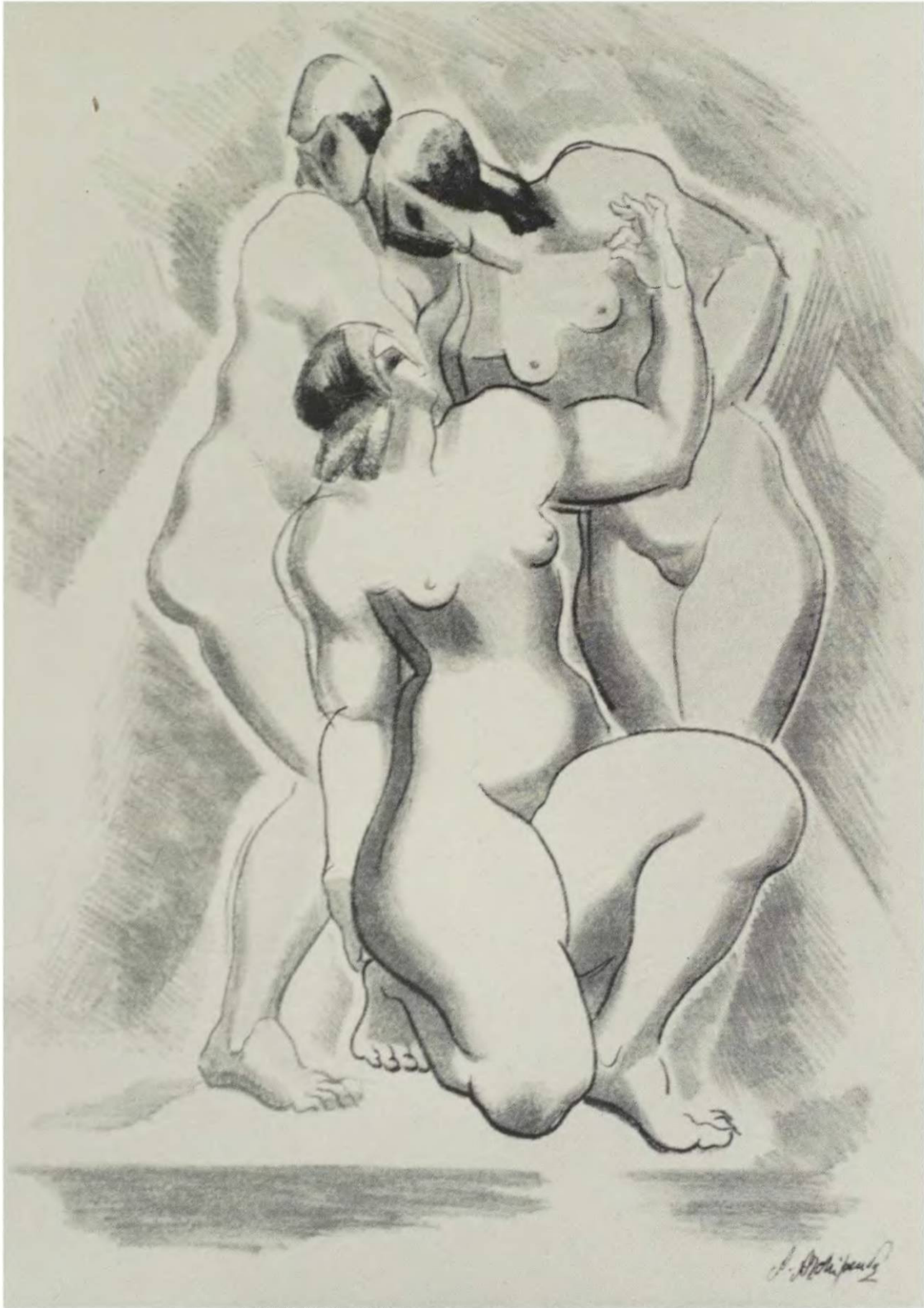
47. TWO STANDING FIGURES, 1921, Lithograph



48. TWO FIGURES, 1921, Lithograph



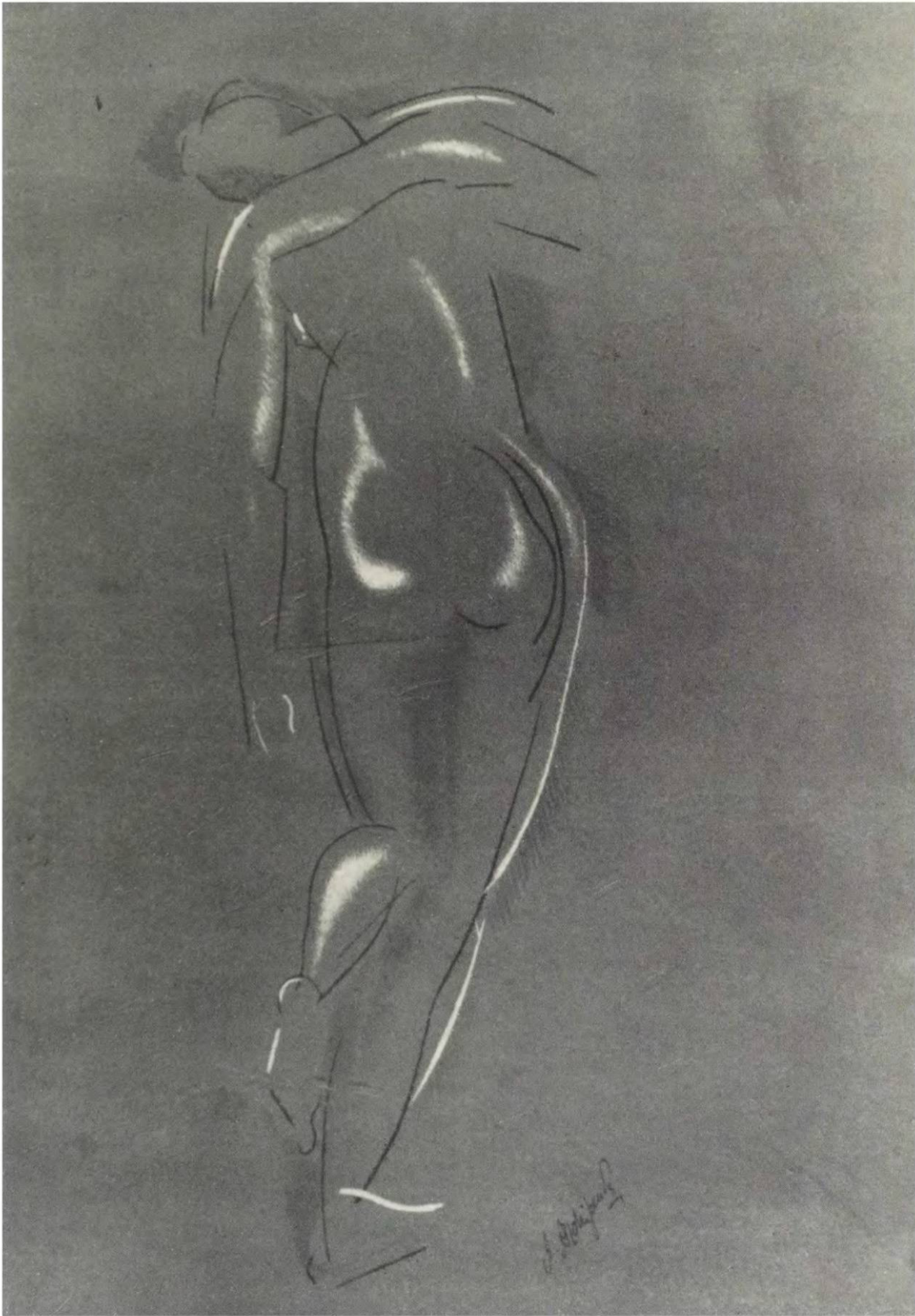
49. BATHER, 1921, Lithograph



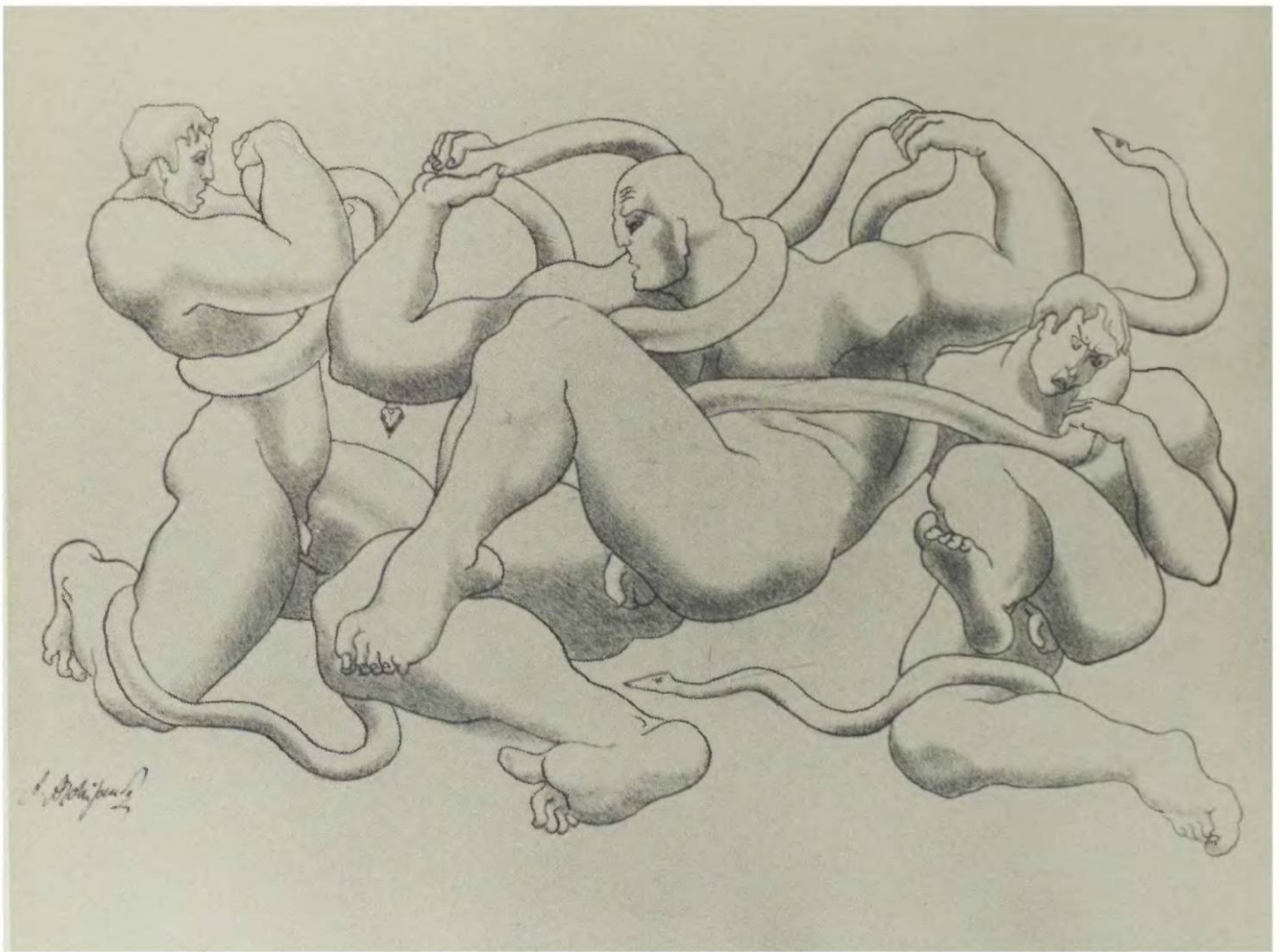
50. THREE FEMALE FIGURES, 1921, Lithograph



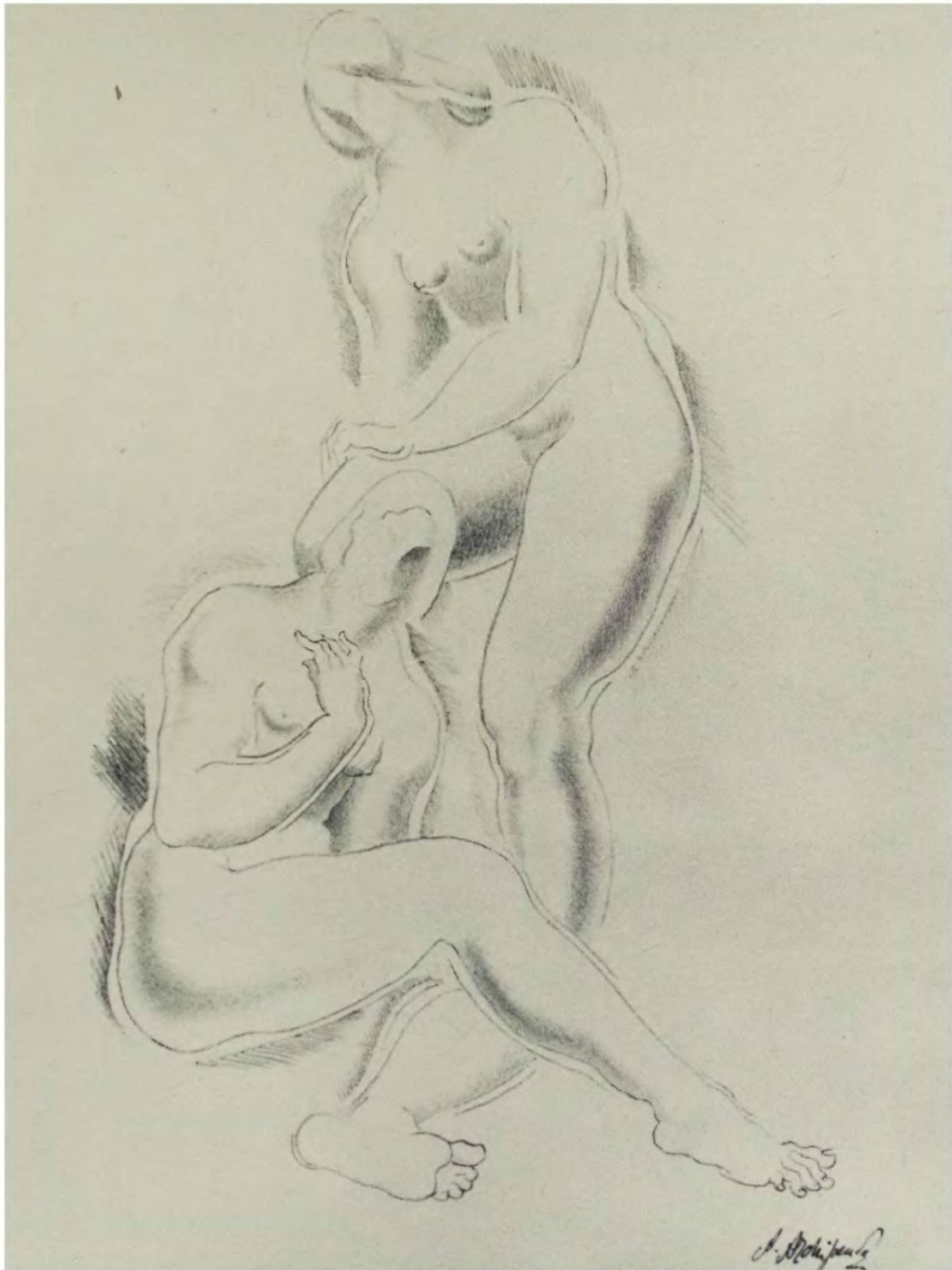
51. STANDING FIGURE, 1921, Lithograph



52. FIGURE STUDY, 1921, Lithograph



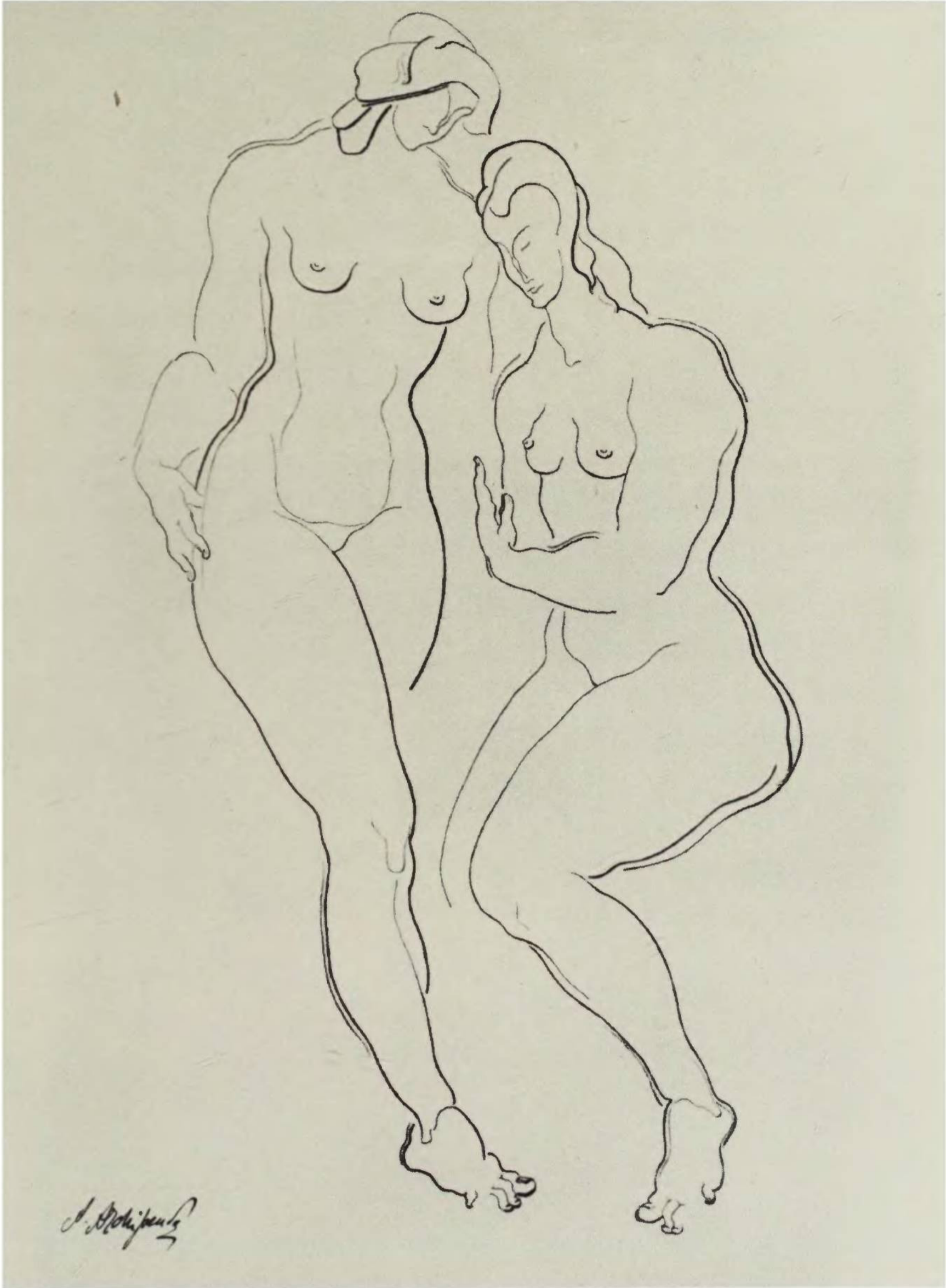
53. LAOKOON, 1921, Lithograph



54. TWO WOMEN, 1921, Lithograph



55. TWO BENDING FIGURES, 1921, Lithograph



56. TWO WOMEN, ONE SEATED, 1921, Lithograph

53. LAOKOON

Catalogue raisonné no. 18
10 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (25.9 x 42.2 cm.)

Related to the Roman marble of the same title, The Vatican.

54. TWO WOMEN

Catalogue raisonné no. 19
16 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in. (41.6 x 26.2 cm.)

Related to the marble *Gruppe*, 1920 (see no. 38).

55. TWO BENDING FIGURES

Catalogue raisonné no. 20.
14 x 10 $\frac{7}{8}$ in. (35.8 x 27.8 cm.)

56. TWO WOMEN, ONE SEATED

Catalogue raisonné no. 21
16 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (41.3 x 22.6 cm.)

57. STILL LIFE WITH CLOCK

1921
Colored pencil and traces of lithographic ink on Japan paper
15 $\frac{3}{4}$ x 20 $\frac{3}{4}$ in. (40.3 x 53.1 cm.)
Inscribed in pencil in lower left: A. Archipenko

Although twelve deluxe sets of the Wasmuth portfolio, *Alexander Archipenko: Dreizehn Steinzeichnungen*, were planned, only one set is known, leading to the belief that rather than realizing all twelve, only one evolved and was given to Gunther Wasmuth by Archipenko in 1921. The emergence with this set of a so-called fourteenth lithograph supports this theory. The work, comprised mainly of a profusion of carefully executed colored-pencil lines, reveals lithographic printing so slight it leads to the conclusion that Archipenko executed a fully worked colored drawing over a first-state working proof after rejecting the plan of a "finished" lithograph heightened with hand-coloring. Perhaps this decision arose due to a sense of redundancy with the other two completed still-life images for the normal edition (see nos. 44, 45) and in a flourish of gratitude for his first graphic commission, Archipenko created one of the largest colored drawings in his cubist syntax.

PROVENANCE:

Gunther Wasmuth.
Carus Gallery, New York.
Acquired from the Carus Gallery, New York, in 1980.

EXHIBITION HISTORY:

Carus Gallery, *Catalogue Number 7*, New York, 1979, color pl., p. 32; see text, p. 32.
Washington, D.C., and tour, 1981-1982, no. 103, color pl., p. 204.

LITERATURE:

Karshan, *Archipenko, Sculpture, and Graphic Art*, catalogue raisonné no. 22, pl., p. 101; see text, p. 101.

58. FIGURLICHE KOMPOSITION

1921
Lithograph, 12 x 8 $\frac{3}{4}$ in. (30.5 x 22.2 cm.)

This work is bound between pages 130 and 131 in *Genius*, Kurt Wolf Verlag, Leipzig, 1921. The lithograph was published by Dr. C. Wolf & Sohn, Munich, edition unknown. *Figurliche Komposition* is the first graphic work by Archipenko that is bound into a book.

PROVENANCE:

Acquired from the Weyhe Gallery, New York, in 1972.

EXHIBITION HISTORY:

Chicago, 1968, no. 48, pl., p. 60.

LITERATURE:

Wilhelm Weber, *A History of Lithography*, McGraw-Hill, New York, 1966, pl., p. 203.
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 23, pl., p. 102; see text, p. 103.

59. ZWEI WEIBLICHE

1921
Lithograph, 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. (36.8 x 29.2 cm.)
Inscribed in pencil in lower left: Archipenko

From the portfolio, *Bauhaus-Drucke Neue Europäische Graphik*, Portfolio 4:1, published by the Statliche Bauhaus, Weimer, and Muller Co., Verlag, Potsdam, 1921, in an edition of 110, of which 1 through 10 are on Japan and 11 through 110 on Butten (this example). The drystamp of the Bauhaus is in the lower left. This is the only collaborative effort by Archipenko and the Bauhaus.

PROVENANCE:

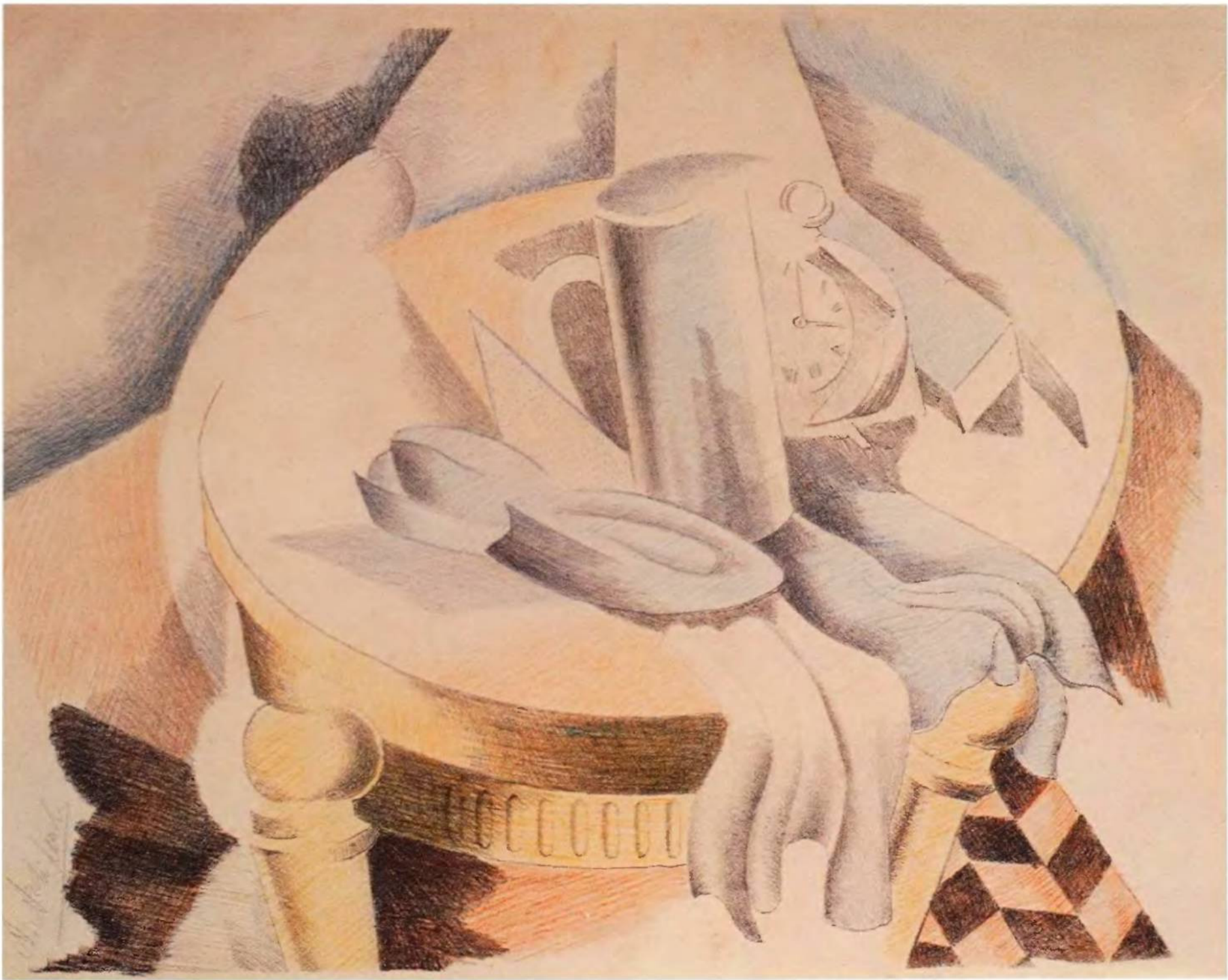
Acquired from Peter Deitsch Fine Arts in 1970.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 102 (this impression).
Chicago, 1968, no. 46, pl., p. 60; pl. 11, p. 19; see text, p. 17.
New York, Peter Deitsch Fine Arts, *Important Prints and Drawings, Acquisitions (Part One)*, 1969, stock catalogue no. 13, new series, no. 1, catalogue no. 1, pl. (this impression).

LITERATURE:

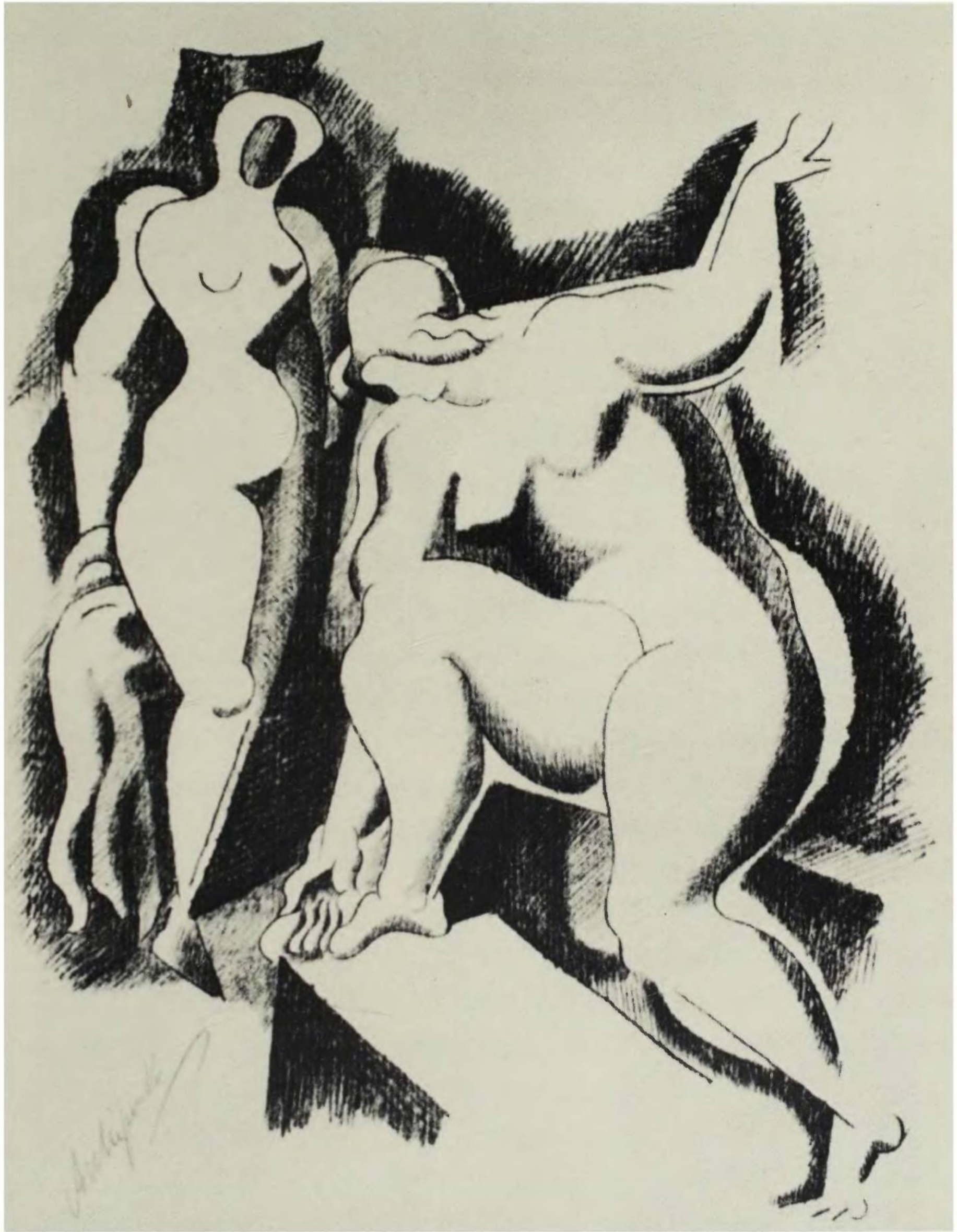
H. Vollmer, *Allgemeines Lexikon der Bildenden Kunstler des XX. Jahrhunderts*, Leipzig, 1953.
Heinz Peters, *Die Bauhaus Mappen "Neue Europäische Graphik,"* Verlag Czwiltzer, Cologne, 1957, pl., p. 58.
Hans M. Wingler, ed., *Die Kunstlerische Graphik des Bauhaus*, Florian Kupferberg, Mainz, Berlin, pl. 48.
Carra, "L'Idée della Realta da Braque ai Puristi", pl., p. 80.
"Archipenko Retrospective at Kovler Gallery." *Art Scene*, vol. 2, no. 2, November 1968, pl., p. 28.
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 25, pl., p. 104; see text, p. 105.



57. STILL LIFE WITH CLOCK, 1921, Colored pencil and traces of lithographic ink on Japan paper



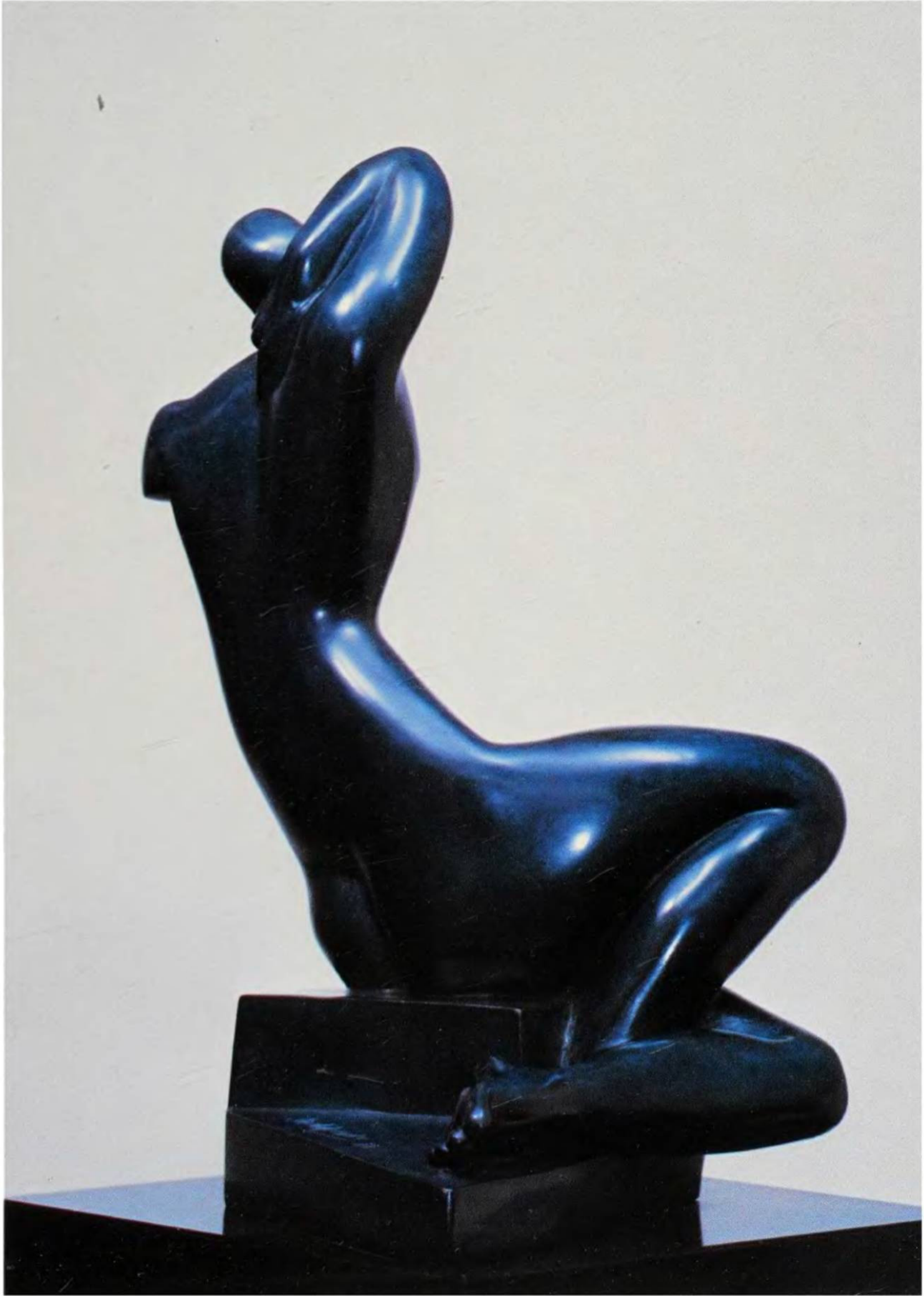
58. FIGURLICHE KOMPOSITION, 1921, Lithograph



59. ZWEI WEIBLICHE, 1921, Lithograph



60a. SITZENDE FIGUR, *Reclining*, 1922, Bronze



60b.

60. SITZENDE FIGUR

Reclining

1922

Bronze, H. 17½ in. (45 cm.)

Inscribed: Archipenko 22 8/8 F

Using a marble carved in 1922 as a model, Archipenko declared an edition of eight bronze casts circa 1968. Archipenko did not complete the edition before his death in 1964. His estate pursued that task circa 1968. This example is one of the estate casts.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

New York, 1924, no. 21 (marble), pl.

Paris, 1969, no. 42, pl. 71, p. 59 (bronze).

Lyons and tour, 1969, no. 42 (bronze).

Brussels, 1969, no. 42 (bronze).

Tokyo and tour, 1977, no. 7, pl. (bronze).

LITERATURE:

Hildebrandt, *Alexander Archipenko*, no. 27, pl. 27 (marble).

Wiese, "Alexander Archipenko," pl. XVII (marble).

Archipenko, *Fifty Creative Years*, color pl. 29 (bronze).

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 79; see text, p. 79.

61. KOEPF

1922

Bronze, H. 16 in. (41 cm.)

Inscribed: Archipenko 7/8

Archipenko declared an edition of eight bronze casts of *Koepf* circa 1958. This example is one of the casts made by the artist. An example in marble is in the collection of the Hirshhorn Museum and Sculpture Garden, Washington, D.C. In marble, the work is in the round. In the bronze version, the artist decided to execute a mask, making the sculpture essentially frontal. The subject is probably his German wife, Angelica, who died in 1957, perhaps prompting this translation into bronze as a eulogy.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

New York, 1924, no. 22 cover pl. (marble).

Paris, 1969, no. 40 (bronze).

Lyons and tour, 1969, no. 40 (bronze).

Brussels, 1969, no. 40 (bronze).

LITERATURE:

Wiese, "Alexander Archipenko," pl. XIX (marble).

Archipenko, *Fifty Creative Years*, pl. 227 (marble).

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 52 (marble).

62. ANGELICA

1922

Drypoint, 6½ x 4½ in. (16.4 x 10.5 cm.)

This impression is from the posthumous edition of seventy-five published by the artist's estate in 1967 after the discovery of the original plate, which evidenced no wear. The edition was printed on BFK Rives. Three lifetime impressions are known. The only portrait rendered by the artist in a print, it is related to the sculpture *Angelica*, 1922.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 103 (this impression).

Paris, 1969, no. 89 (this impression).

Lyons and tour, 1969, no. 103 (this impression).

Brussels, 1969, no. 103 (this impression).

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 26, pl., p. 108; see text, p. 107.

63-64. FRAU

1922

Lithograph, 15½ x 9½ in. (39.5 x 24 cm.)

Inscribed in pencil in the lower left: Archipenko (both impressions)

From the portfolio, *Die Schaffenden*, third year, portfolio 1/1, published by Gustav Kiepenheuer, Weimar, 1922, in an edition of 125 of which 25 impressions are on Japan and 100 on machine-made Butten.

PROVENANCE:

One impression (on Japan) acquired from Peter Deitsch Fine Arts, New York, 1970; the other (on Butten) acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 105 (this impression).

Paris, 1969, no. 90 (this impression).

Lyons and tour, 1969, no. 90 (this impression).

Brussels, 1969, no. 90 (this impression).

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 27, pl., p. 108; see text, p. 109.

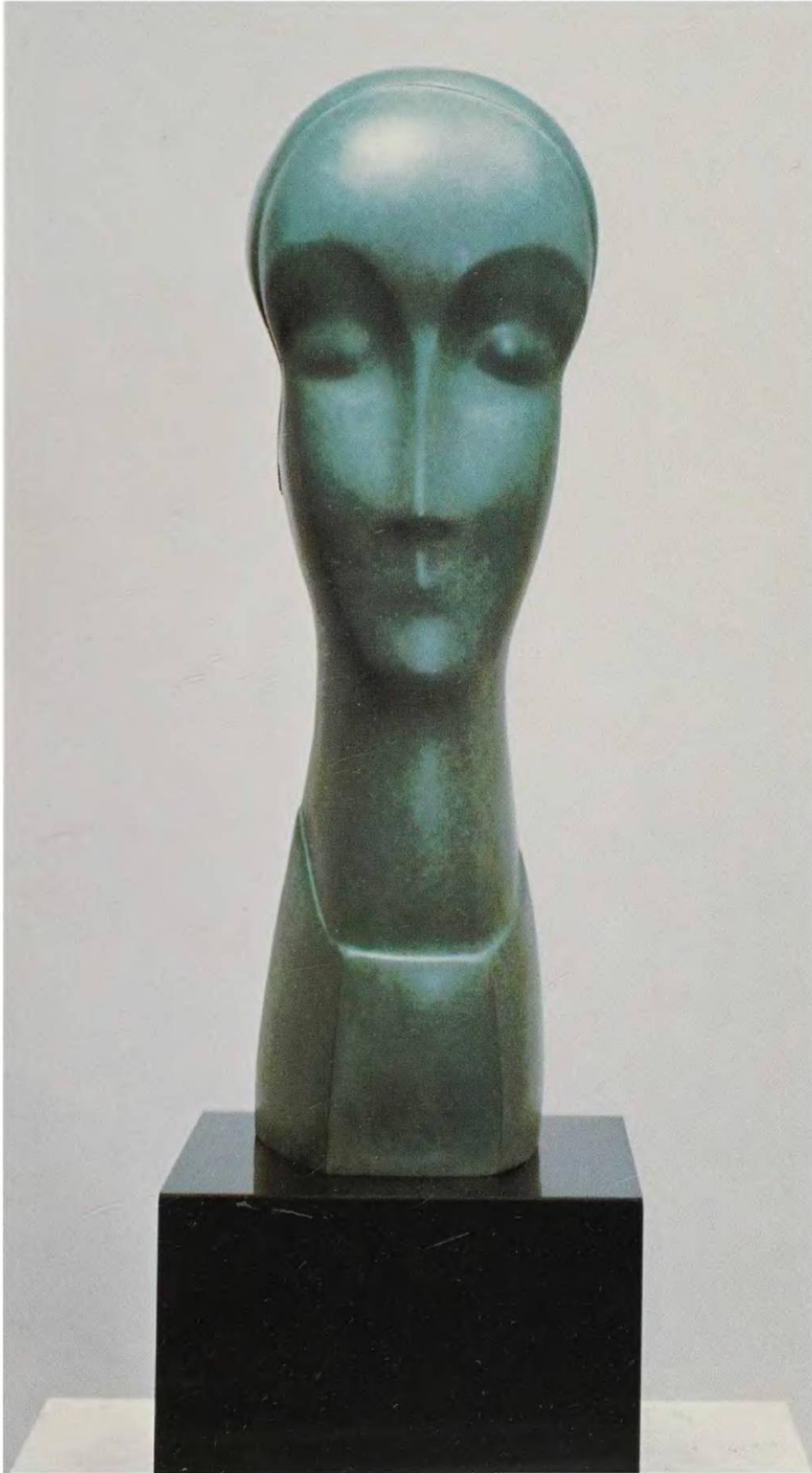
65. STILLEBEN

1922

Lithograph, 11½ x 15 in. (29.2 x 38.2 cm.)

Inscribed in pencil in the lower right: Archipenko

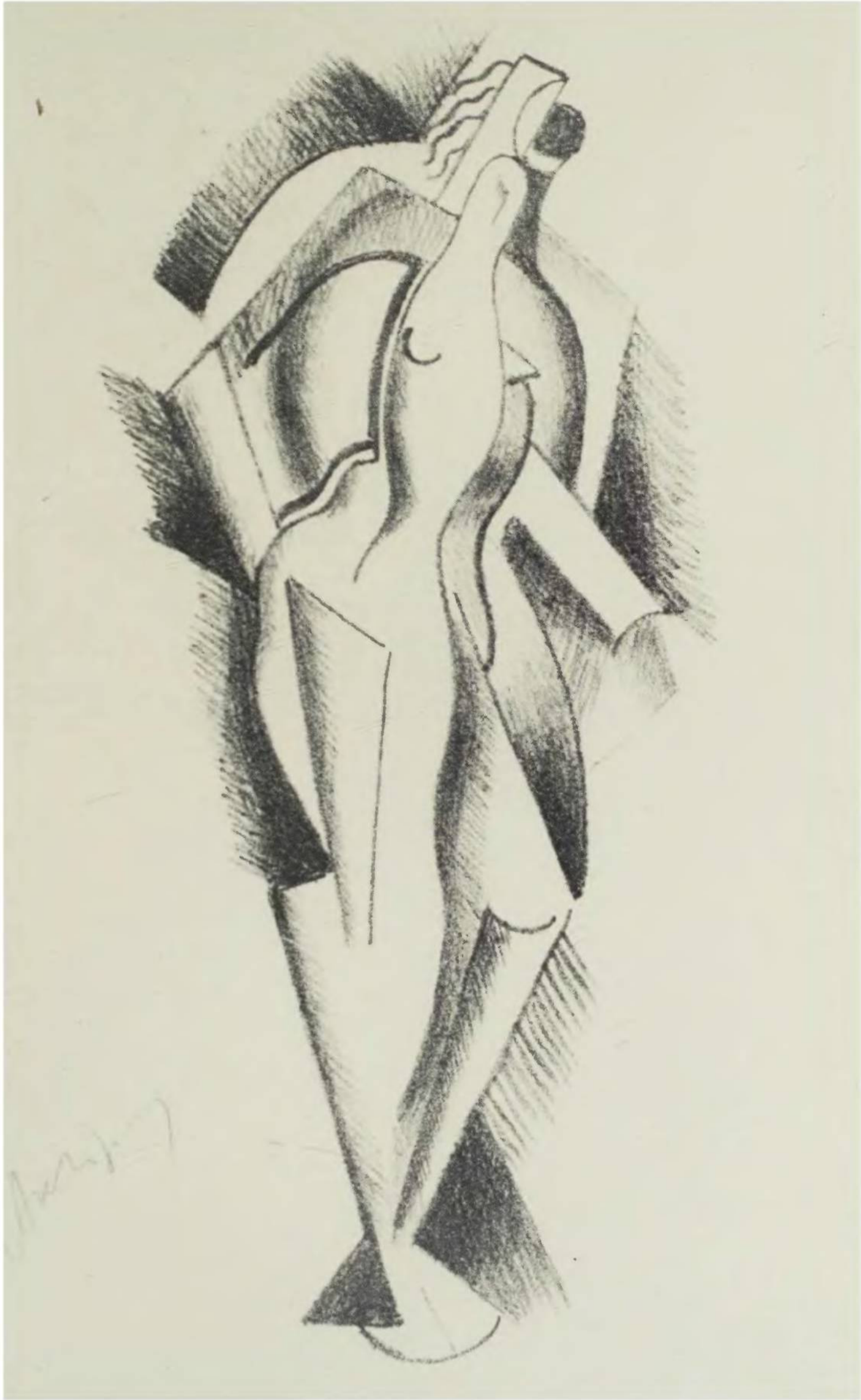
From the portfolio, *Die Schaffenden*, third year, portfolio 1/1, published by Gustav Kiepenheuer, Weimar, 1922, in an edition of 125 of which 25 impressions are on Japan and 100 on machine-made Butten (this impression).



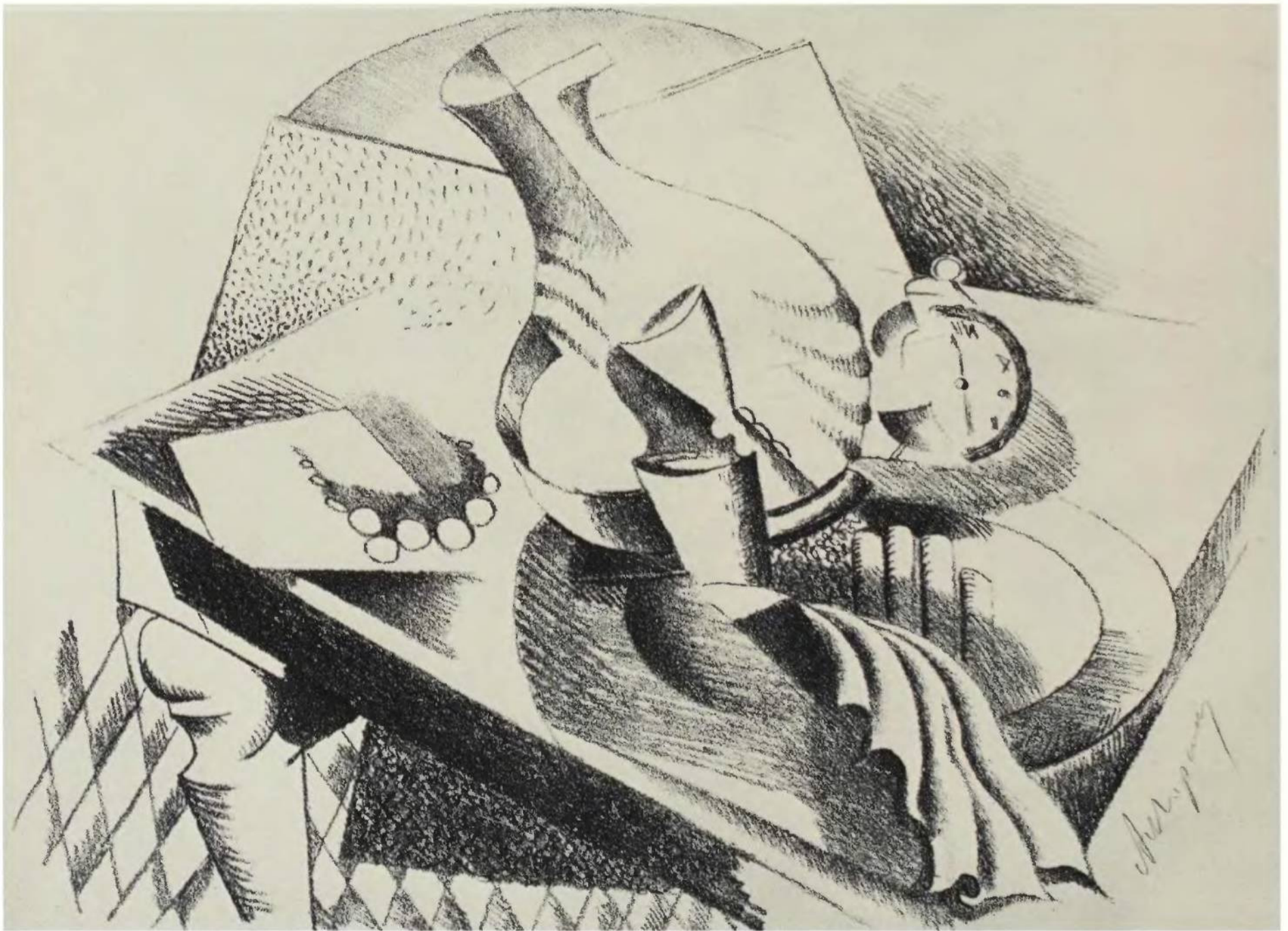
61. KOEPF, 1922, Bronze



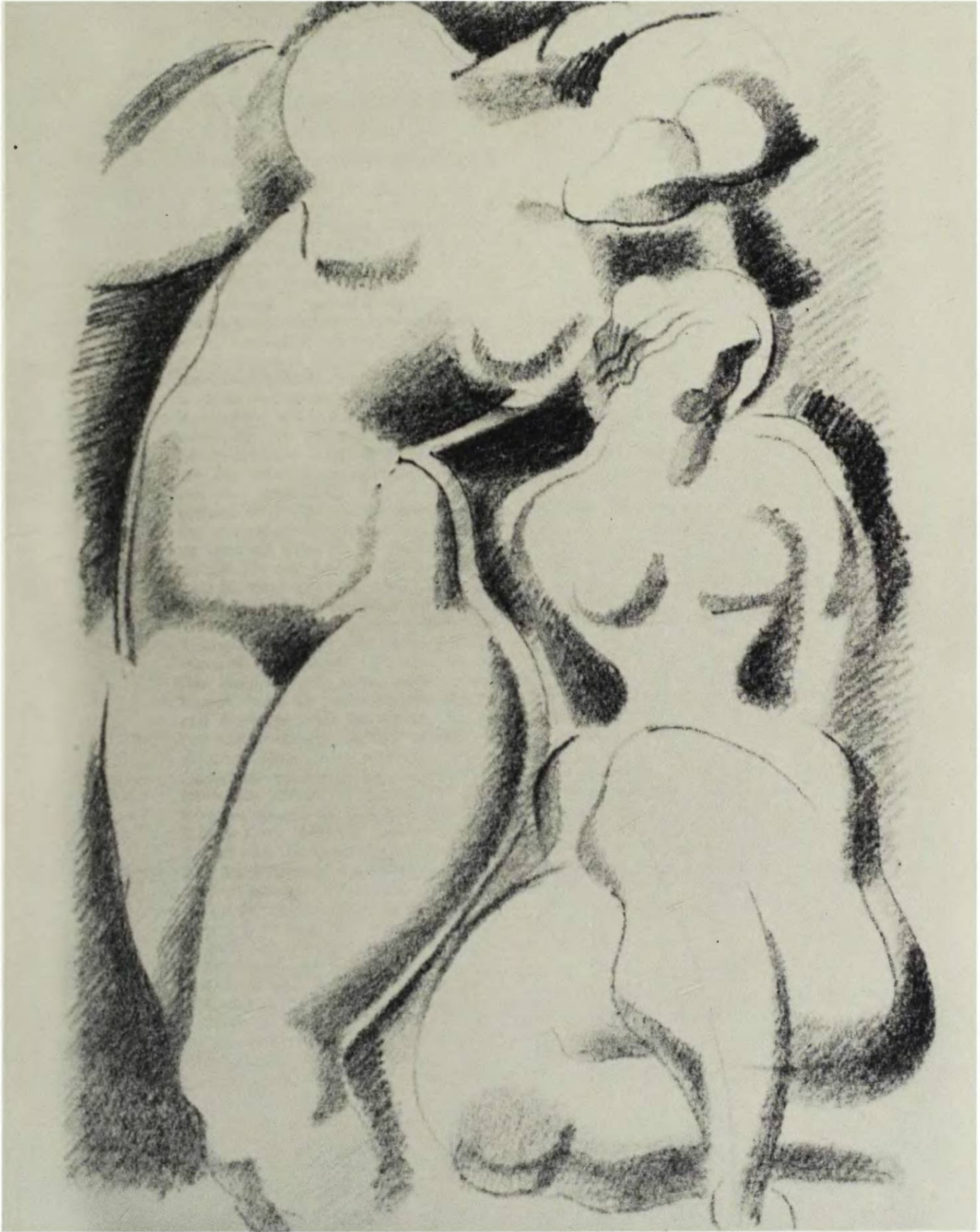
62. ANGELICA, 1922, Drypoint



63-64. FRAU, 1922, Lithograph



65. STILLEBEN, 1922, Lithograph



66. DOPPELAKT, 1923, Lithograph

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 104 (this impression), pl., p. 62; see text, pp. 31-34.

LITERATURE:

Hans Platte, *Plastik*, Piper & Co. Verlag, Munich, 1957, pl. 20.

Felix H. Man, *Artist's Lithographs*, G. P. Putman's Sons, New York, 1970, pl. 159.

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 28, pl., p. 110 (this impression); see text, p. 111.

66. DOPPELAKT

1923

Lithograph, 11 x 7½ in. (27.1 x 19 cm.)

Bound in *Jahrbuch der Kungen Kunst, 1923* (see Selective Bibliography). The lithograph was also printed by Meissner & Buch, Leipzig, in an edition of 100, signed and numbered in pencil. Doppelakt is the last graphic work by the artist before leaving for the United States in late 1923.

PROVENANCE:

Acquired from the Galerie Jean Chauvelin, Paris, in 1974.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 30, pl., p. 113 (this impression); see text, p. 113.



67a. SPRING TORSO, 1925, Silver-plated bronze



67b.

New York-Woodstock

1923-1935

67. SPRING TORSO

1925

Silver-plated bronze, H. 17¾ in. (45 cm.)

Inscribed: Archipenko

One of two known casts.

PROVENANCE:

Acquired from the artist by Henry Reinhardt & Son, New York, 1926.

Charlotte Jordan, Cleveland.

Acquired at the Sotheby auction "Modern Paintings, Drawings and Sculpture," New York, November 5, 1982, lot 267.

EXHIBITION HISTORY:

Henry Reinhardt & Son, 1926.

Denver, 1927, no. 34, pl.

New York, 1928, no. 22.

LITERATURE:

Paul T. Frankl, *Form and Re-Form*, Harpers, New York, 1930, pl. 102, p. 186.

Archipenko, *Fifty Creative Years*, pl. 226.

68. GLORIFICATION OF BEAUTY

Concave, Standing Concave

1925

Silver-plated bronze, 19¼ in. (49 cm.)

Inscribed: Archipenko 12/12F

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Denver, 1927, no. 31, pl.

New York, 1928, no. 20.

Paris, 1969, no. 45, pl. 103, p. 72.

Lyons and tour, 1969, no. 45.

Brussels, 1969, no. 45, pl., p. 22.

New York, 1970, no. 2, pl., p. 10.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 226.

Karshan, *Archipenko, Sculpture and Graphic Art*, see p. 40.

69. THE LAST MOMENT OF THE CITY OF POMPEII

1925

Bronze, H. 12 x 5½ in. (30 x 13.5 cm.)

Inscribed: A. Archipenko (engraved on a metal plate attached to the artist's marble pedestal).

This unique work, cast circa 1925, is related to Archipenko's writings that equated Rodin's broken form and tortured action with the writhing corpses found in the solidified lava at Pompeii. This is the only known cast.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1982.

EXHIBITION HISTORY:

Denver, 1927, no. 32.

New York, 1928, no. 21.

70. HAND

1928

Gold-plated bronze, H. 7½ in. (19 cm.)

Inscribed: Archipenko ROMAN BRONZE WBS N.Y.

This is the only known example, cast circa 1928, and is mounted on the artist's original marble base. The thumb and middle finger of this noticeably female hand hold a tiny sphere that probably symbolizes fertility.

PROVENANCE:

The estate of the artist.

Acquired from the Zabriskie Gallery, New York, in 1982.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 40, pl. 40, p. 51.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 93; see text, p. 93, and relationship with no. 50 in this collection.

71. COURAGE

circa 1930

Lead, H. 14⅞ in. (36 cm.)

Inscribed: Archipenko

In 1930 and 1931, Archipenko executed a series of lead sculptures that he cast himself at his summer studio in Woodstock, New York. He called these works "sketches." There is no other known cast of *Courage*.

PROVENANCE:

Directly from the artist to the former owner.

Acquired at the Christies auction "Impressionist and Modern Paintings, Drawings, and Sculpture," New York, February 25, 1981, lot 136.

72. SILVER TORSO

1931

Silver-plated bronze, H. 39 in. (99 cm.)

Inscribed: Archipenko 11/12 F

The edition of twelve casts begun by Archipenko in the thirties was not completed during his lifetime. The estate pursued that task circa 1968. This example is one of the estate casts. *Silver Torso* is the culminating work in Archipenko's long series on the theme of a woman



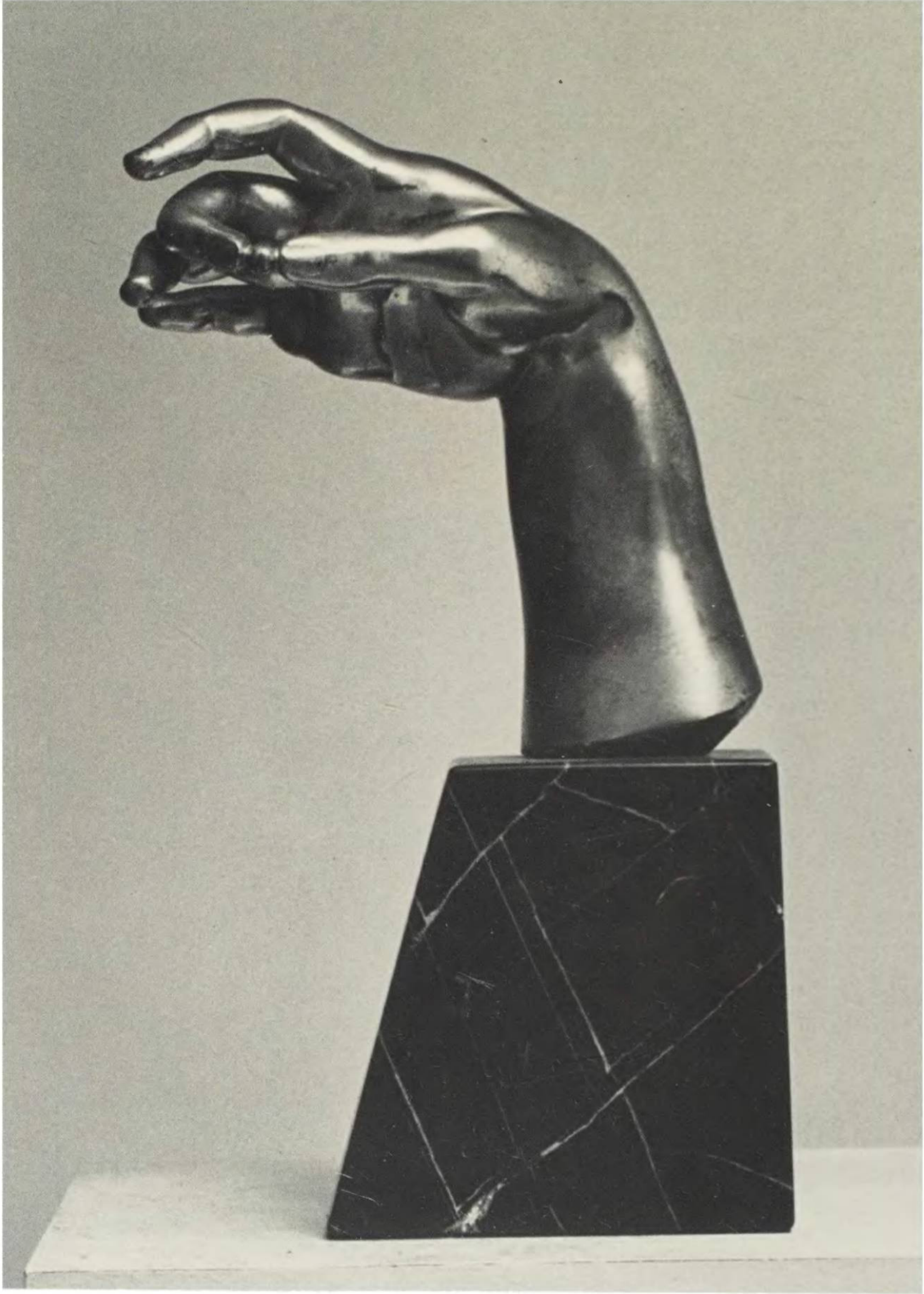
68a. GLORIFICATION OF BEAUTY (Concave). *Standing Concave*, 1925, Silver-plated bronze 68b.



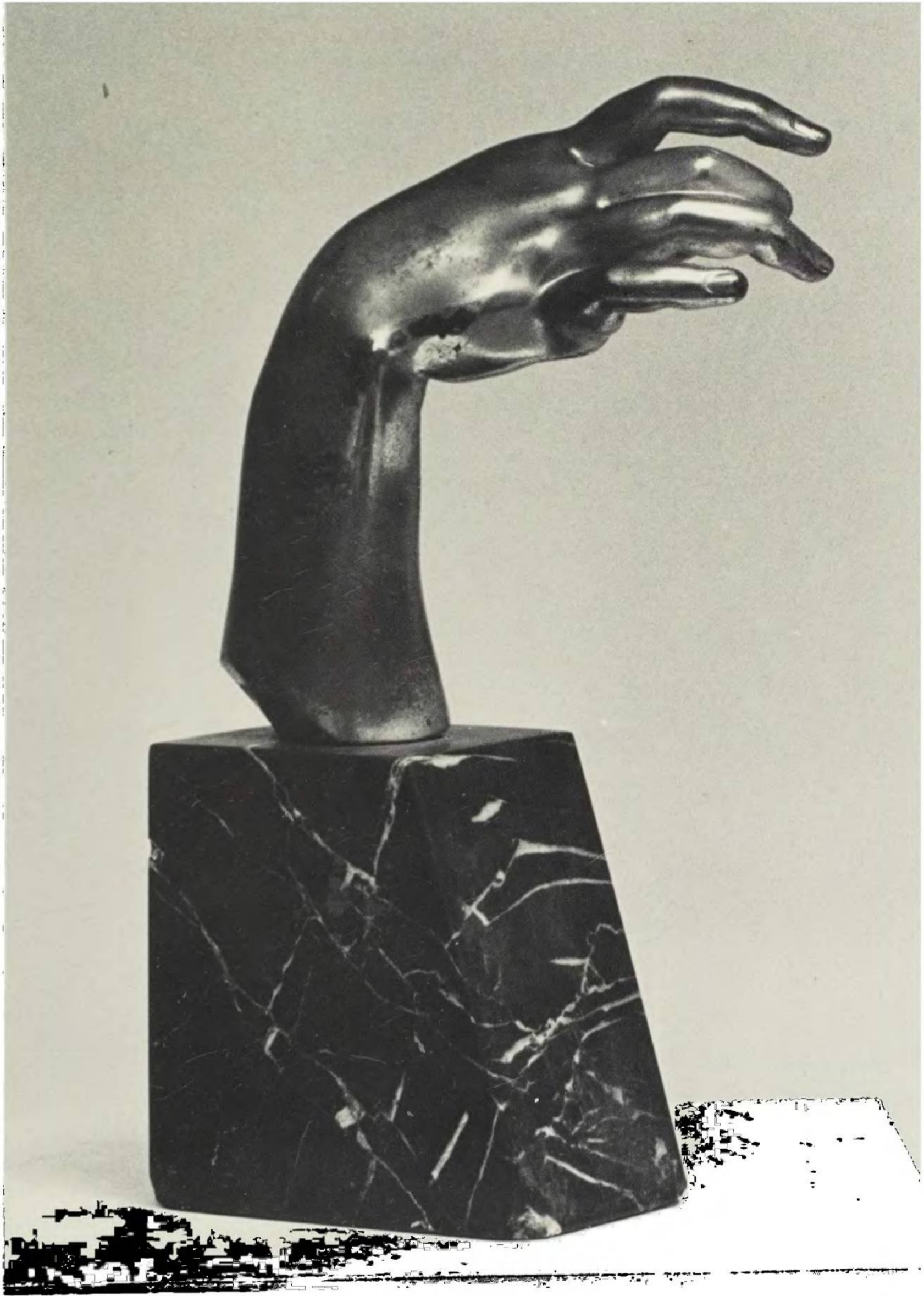
69a. THE LAST MOMENT OF THE CITY OF POMPEII, 1925, Bronze



69b.



70a. HAND, 1928, Gold-plated bronze



70b.

combing her hair, which he began in 1913, and the only one to exploit the brilliant reflectivity of silver plate.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Alexander Archipenko, University of Omaha, Nebraska, October 29-December 10, 1939, dated 1930.

Chicago, 1968, no. 20, pl. 20, p. 51; pl. 9, p. 16; see text, p. 13.

Paris, 1969, no. 46, pl. 108, p. 75.

Lyons and tour, 1969, no. 46.

Brussels, 1969, no. 46, pl., p. 27.

New York, 1970, no. 3, pl., p. 10.

Toronto, Canada, 1971, no. 29.

New York, 1973, no. 11, pl. 11.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 158 (dated 1931).

Fezzi, *Aleksandr Archipenko*, color pl. XII.

Albert Schug, *Art of the Twentieth Century*, Harry N. Abrams, New York, 1969, pl., p. 136; see text, p. 137.

Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 40.



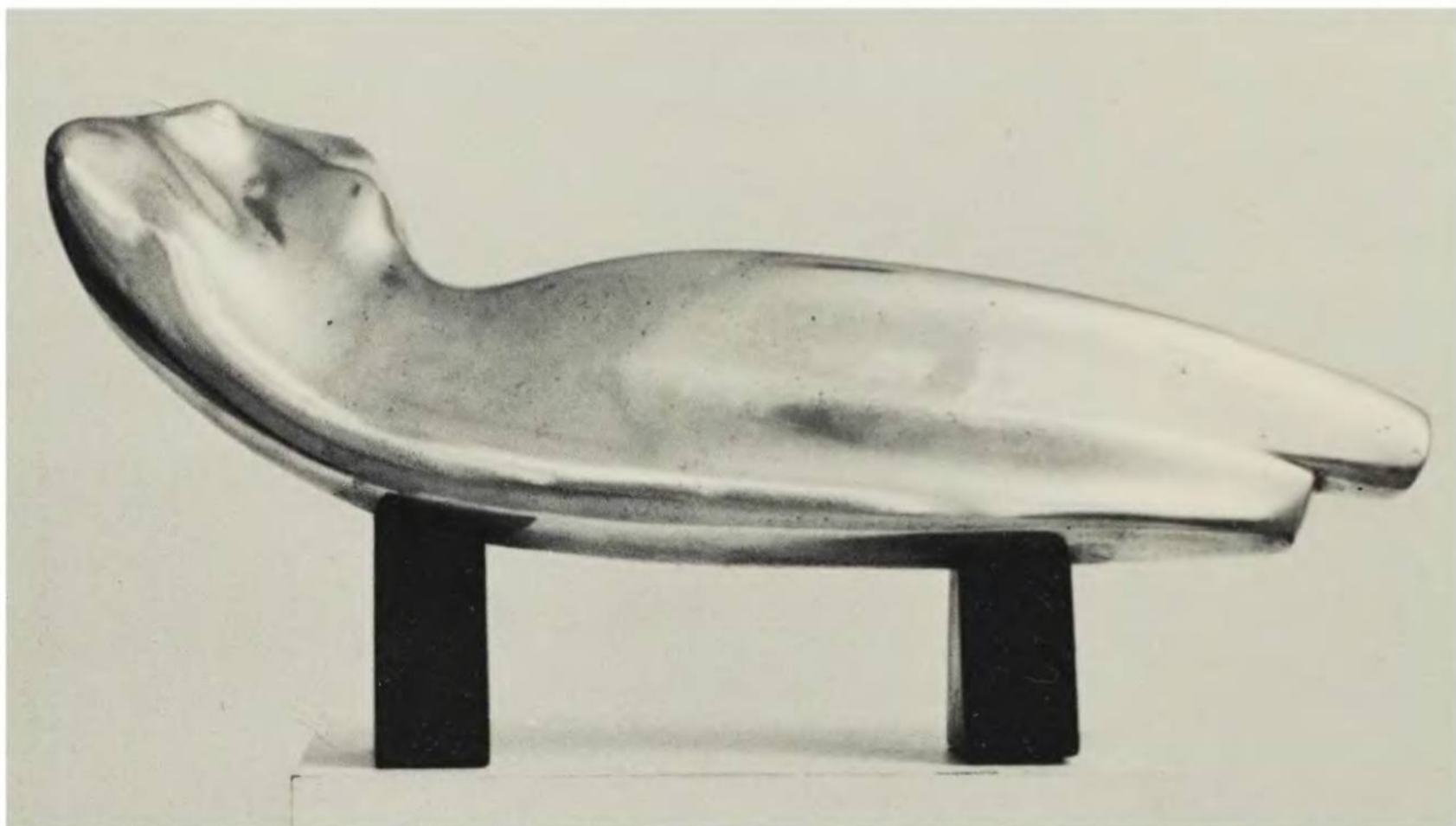
71. COURAGE, Circa 1930, Lead



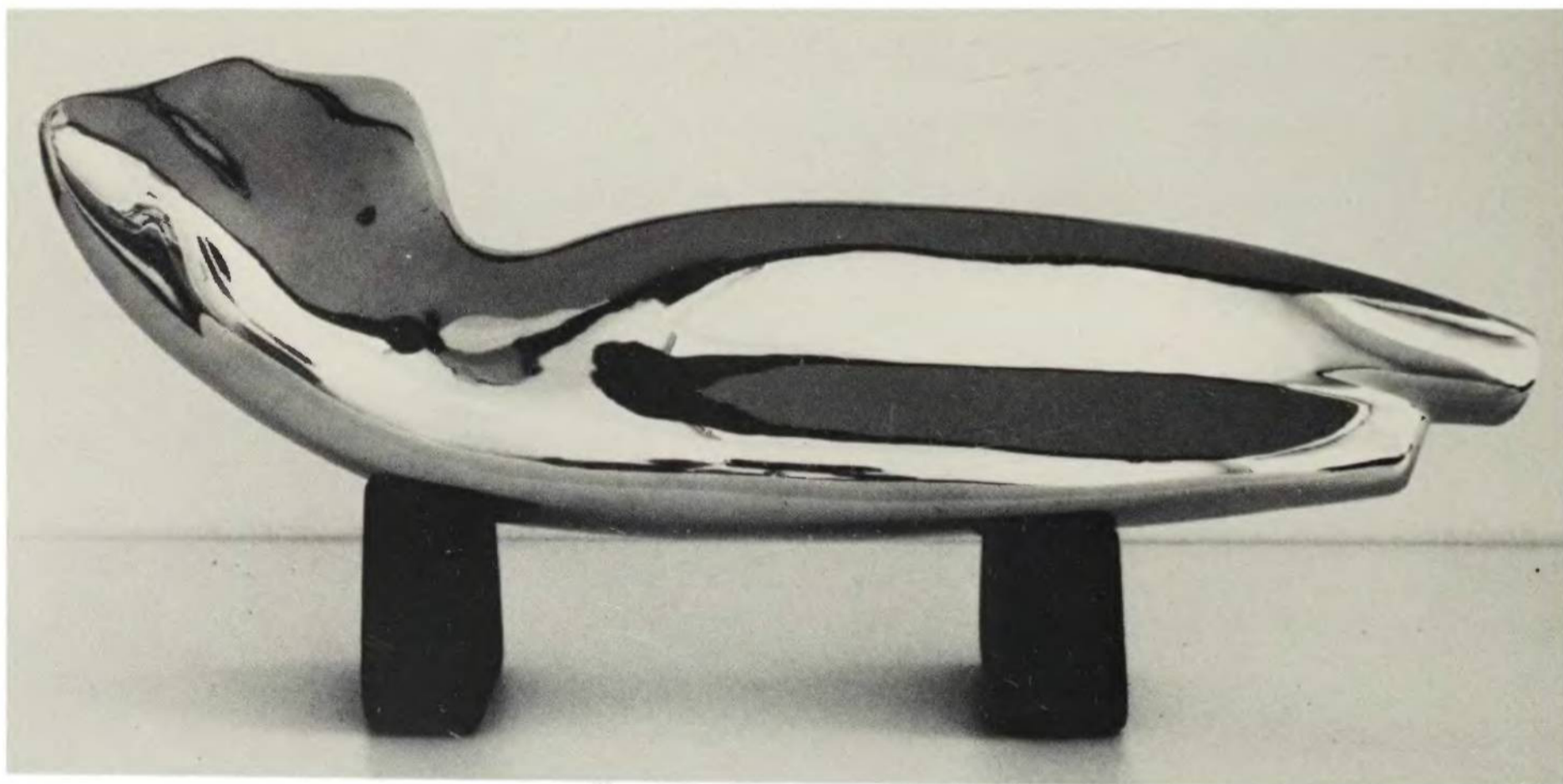
72a. SILVER TORSO, 1931, Silver-plated bronze



72b.



73. TORSO IN SPACE, 1935, Silver plate on a cast of light metal alloy



74. TORSO IN SPACE, 1935, Chromium-plated bronze

Los Angeles

1935-1936

73-74. TORSO IN SPACE

1935

1st version: silver-plate on a cast of light metal alloy, 9¾ x 20 in. (24.8 x 50.8 cm.)

Inscribed: Archipenko IV

2nd version: chromium-plated bronze, 7 x 22½ in. (17.5 x 57 cm.)

Inscribed: Archipenko 1935 B1

The smaller version, in silver-plate, appears to be one of the earliest examples of 1935, and is probably unique, in contrast to a 27½ inch long version in chromium-plated or patinated bronze in an edition of twelve that was cast over a period of years. In 1936, Archipenko enlarged the work to 60 inches long in a metalized terra cotta version. The second example, in chromium-plated bronze, is in a rare 22½ inch long version with the marking "B1" indicating the first bronze. It appears to precede the 27½ inch long bronze edition with its fractionalized numbering system. In my volume, *Archipenko, the Sculpture and Graphic Art*, I state: "The centuries-old theme of the reclining woman was always expressed by sculptors as integral to the base on which the figure reposed. Archipenko 'freed' this subject from its horizontal moorings, so to speak, in a streamlined, curvilinear, near-abstracted shape of the female form which appears to float (*Torso in Space*, 1935) or to be independent of its base."

PROVENANCE:

1st version acquired from the Perls Galleries, New York, in 1980.

2nd version acquired from the Zabriskie Gallery, New York, in 1981.

EXHIBITION HISTORY:

New York, 1948, no. 8.

Omaha, Nebraska, 1949.

Indiana, Pennsylvania, 1956, no. 12.

New York, 1959, no. 22.

Hagen, Germany, and tour, 1960, no. 31, pl. 31.

Winnipeg, Canada, 1962, no. 23.

St. Gallen, Switzerland, 1962-1963, no. 21.

Rome, 1963, no. 30, pl. 16.

Munich, 1964, no. 30, pl. 30.

Los Angeles and tour, 1967-1969, no. 42, pl., p. 13.

Chicago, 1968, no. 21, pl., p. 51; pl. 25, p. 32; see text, p. 31.

Paris, 1969, no. 52, pl. 114, p. 78.

Lyons and tour, 1969, no. 52.

Brussels, 1969, no. 52, pl. 52, p. 26.

New York, 1970, no. 6, cover pl.; pl., p. 2.

Toronto, Canada, 1971, no. 31.

New York, Whitney Museum of American Art, *200 Years of American Sculpture*, March 16-September 26, 1976, no. 4, pl. 217, p. 147.

Tokyo and tour, no. 10, pl. 10.

LITERATURE:

Archipenko, *Fifty Creative Years*, plates 184, 185, 186.

Karshan, "The Graphics of Archipenko," pl., p. 74.

Karshan, *Archipenko, Sculpture and Graphic Art*, pl., p. 125; see text, pp. 40, 125.

75-76. CONVERSATION

1936

1st version: terra cotta, 10¼ x 10¾ in. (26 x 28 cm.)

Inscribed: Archipenko

2nd version: bronze, 10¼ x 10¾ in. (26 x 28 cm.)

Inscribed: Archipenko 12/12 F

This terra cotta version is unique. Executed in California, the slip, heavily mixed with stone aggregate, results in an almost marble-hard density requiring the type of polishing normally associated with marble surfaces. The result is a satin finish with textural coloration. *Conversation* continues Archipenko's preoccupation with the human dialogue (i.e. *Pomegranates*, *Danse*, *Boxe*, *Gruppe*). The bronze example is one of an edition of twelve casts issued by the estate, circa 1969. This followed a pattern, long established by the artist, of creating many of his models in terra cotta for immediate exhibition potential and for eventual bronze casting. Since no such casting was achieved during the artist's lifetime, the estate pursued that task.

PROVENANCE:

The terra cotta and the bronze were acquired from the estate of the artist in 1972.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 216 (terra cotta).



75 CONVERSATION. 1936. Terra cotta



76. CONVERSATION, 1936, Bronze

New York-Woodstock-New York

1937-1964

77. OLD DUTCH FISHERMAN

1942

Bronze, H. 16½ in. (42 cm.)

Inscribed: Archipenko 1/12 F

Archipenko's estate established an edition of twelve casts, as no casts had been made from the original terra cotta model during his life. This example is the first of these bronze casts.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Paris, 1969, no. 55 (this cast), pl. 118, p. 81.

Lyons and tour, 1969, no. 55 (this cast).

Brussels, 1969, no. 55 (this cast).

New York, 1970, no. 13, pl., p. 27.

Toronto, Canada, 1971, no. 35, cover pl.

Tokyo and tour, 1977, no. 12. pl.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 101 (terra cotta).

78. COQUETTE

1950

Lithograph, 14 x 10 in. (35.5 x 25.5 cm.)

Inscribed in pencil in lower right: Archipenko

Published by the Associated American Artists Galleries, New York, and printed by George Miller in an edition originally planned for 250, but reduced to 150, on machine-made paper. *Coquette* and *Bathers* (see no. 79) were Archipenko's first print commissions in the United States, after twenty-seven years of residence.

PROVENANCE:

Acquired from the Pace Gallery, New York, in 1979.

EXHIBITION HISTORY:

Paris, 1969, no. 91, pl. 125, p. 84.

Lyons and tour, 1969, no. 91.

Brussels, 1969, no. 91.

New York, 1973, no. 47 (this impression).

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 31, pl., p. 114 (this impression); see text, p. 115.

79. BATHERS

1950

Lithograph, 12¾ x 8⅝ in. (32.3 x 21.8 cm.)

Inscribed in pencil in the lower left: Archipenko

Published by the Associated American Artists Galleries, New York, and printed by George Miller in an edition

originally planned for 250, but reduced to 150, on machine-made paper. *Bathers* and *Coquette* (see no. 78) were Archipenko's first print commissions in the United States, after twenty-seven years of residence.

PROVENANCE:

Acquired from the Associated American Artists Galleries, New York, in 1982.

EXHIBITION HISTORY:

Paris, 1969, no. 92.

Lyons and tour, 1969, no. 92.

Brussels, 1969, no. 92.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 32, pl., p. 116; p. 117.

80. LAZARUS

1952

Bronze, H. 22¾ in. (58 cm.)

Inscribed: Archipenko 1/12 F

Archipenko carved the marble in 1952, but unlike his other marble works (nos. 5, 60, 61) *Lazarus* was not translated into a bronze edition during his lifetime. The estate, circa 1967, cast a bronze edition of twelve. This example is the first of those casts.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Darmstadt and tour, 1955, no. 41 (marble), pl.

Paris, 1969, no. 57 (this cast); pl. 139 (marble), p. 89.

Lyons and tour, 1969, no. 57 (this cast).

Brussels, 1969, no. 57 (this cast).

New York, 1970, no. 14 (bronze), pl., p. 20.

81. FIVE FIGURES

1952

Serigraph, 22½ x 13 in. (57.5 x 33 cm.)

Signed in the lower left: Archipenko 11/24

Five Figures is one of the five serigraphs executed and published by Archipenko in 1952 (his first serigraphs). Serigraphy permitted him to complete the entire process, through printing, in his own studio. Printed in an edition of twenty-four impressions, surviving examples are very rare.

PROVENANCE:

Acquired from the Pace Gallery, New York, in 1973.

EXHIBITION HISTORY:

Darmstadt and tour, 1955, no. 88.
New York, 1973, no. 52 (this impression).

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 33, pl., p. 118 (this impression); see text, p. 119.

82. PERFORMANCE

1952

Drawing in ink, 14 x 21 in. (35.6 x 54.6 cm.)

The preliminary drawing for the serigraph of the same name.

PROVENANCE:

Acquired at Sotheby's auction "Modern Paintings, Drawings and Sculpture," April 2, 1981, lot 19, where it had been placed by an anonymous collector who had received it directly from the artist circa 1947.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 34, see text, p. 119.

83. PERFORMANCE

1952

Serigraph, 15¼ x 24 in. (38.7 x 61 cm.)

Signed in the lower right in ink: 9/50 Archipenko

One of the five serigraphs executed and published by Archipenko in 1952 (his first serigraphs). Serigraphy permitted him to complete the entire process, through printing, in his own studio. Printed in an edition of fifty, surviving impressions are rare.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1980.

84. MEDITATION

1952

Serigraph and lithograph, 24½ x 13 in. (62.5 x 33 cm.)

Signed in ink in the lower right corner: Archipenko 9/50

One of the five serigraphs executed and published by Archipenko in 1952 (his first serigraphs). Serigraphy permitted him to complete the entire process, through printing, in his own studio. *Meditation* was the first of the serigraphs to be printed with metallic ink and in combination with lithography. Printed in an edition of fifty, surviving examples are rare.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1980.

EXHIBITION HISTORY:

Darmstadt and tour, 1955, no. 90.
New York, 1973, no. 50, pl.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 36, pl., p. 122; see text, p. 123.

85. TORSO IN SPACE

1952

Serigraph, with lithography and embossing, 15 x 23¾ in. (38 x 61 cm.)

Signed in the lower left in ink: 8/50 Archipenko

The fifth and last use of serigraphy by Archipenko, this work combines screen printing, stencilling, metallic ink, and two other graphic processes: lithography and embossing. The result of this extraordinary mix of techniques is the most ambitious graphic work in his print oeuvre. The image is based on one of his most renowned sculptures, *Torso in Space* (see nos. 73-74). The silver metallic ink adds to the two dimensional translation of the chromium-plated sculpture. Printed in an edition of fifty, several impressions are known.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1980.

EXHIBITION HISTORY:

Darmstadt and tour, 1955, no. 91.
Los Angeles and tour, 1967-1969, no. 107, pl., p. 33; see text, pp. 31-34.
Chicago, 1968, no. 49, pl. 29, p. 34; pl., p. 61; see text, p. 31.
Paris, 1969, no. 93.
Lyons and tour, 1969, no. 93.
Brussels, 1969, no. 93.
New York, 1973, no. 48.

LITERATURE:

Karshan, "The Graphics of Archipenko," pl., p. 74; see text, p. 74.
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 37, pl., p. 124; see text, p. 125.

86. BIRTH OF VENUS

1954

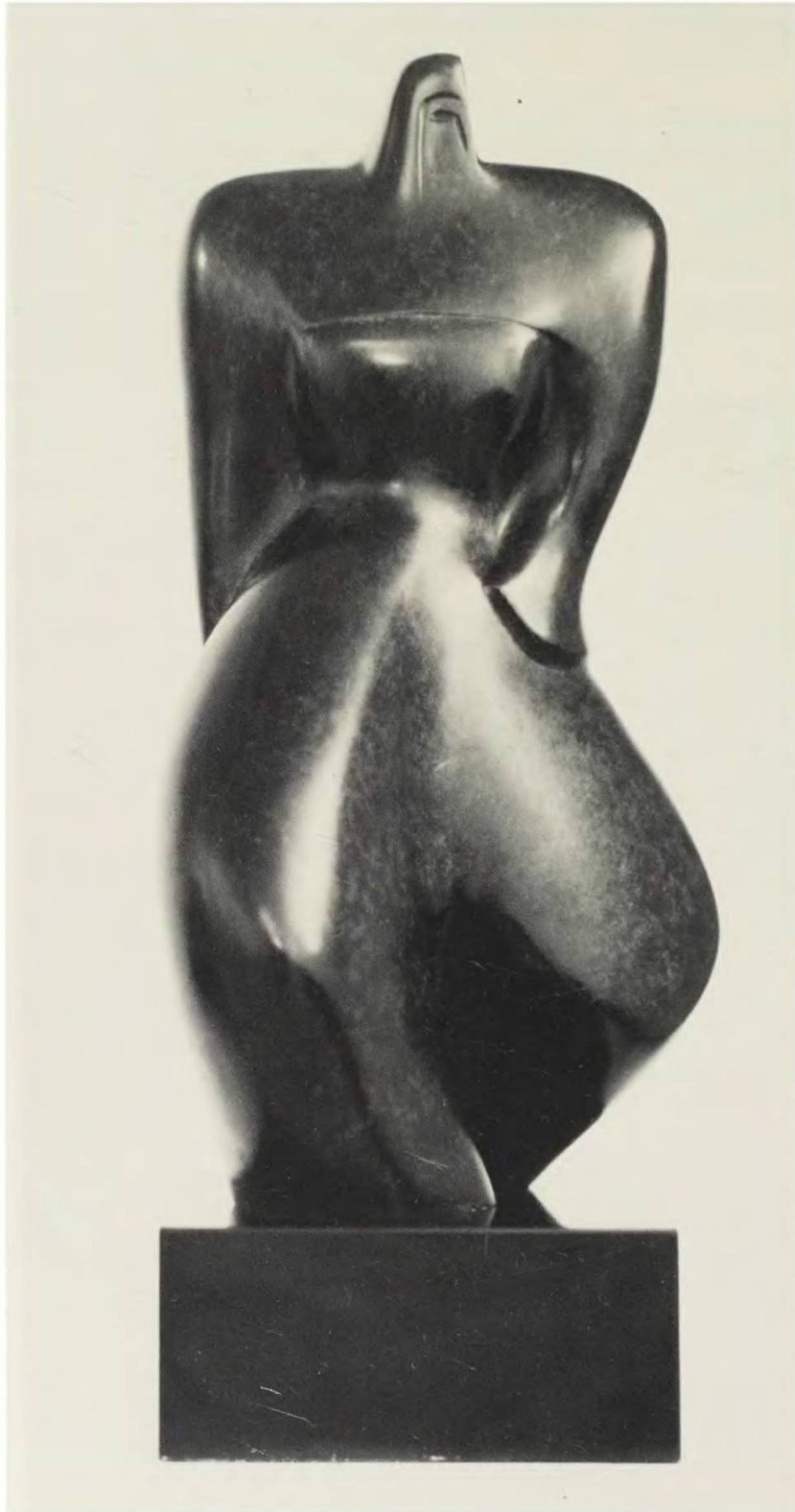
Polychromed bronze, granite, and turquoise, H. 13½ in. (34 cm.)

Inscribed: Archipenko 54

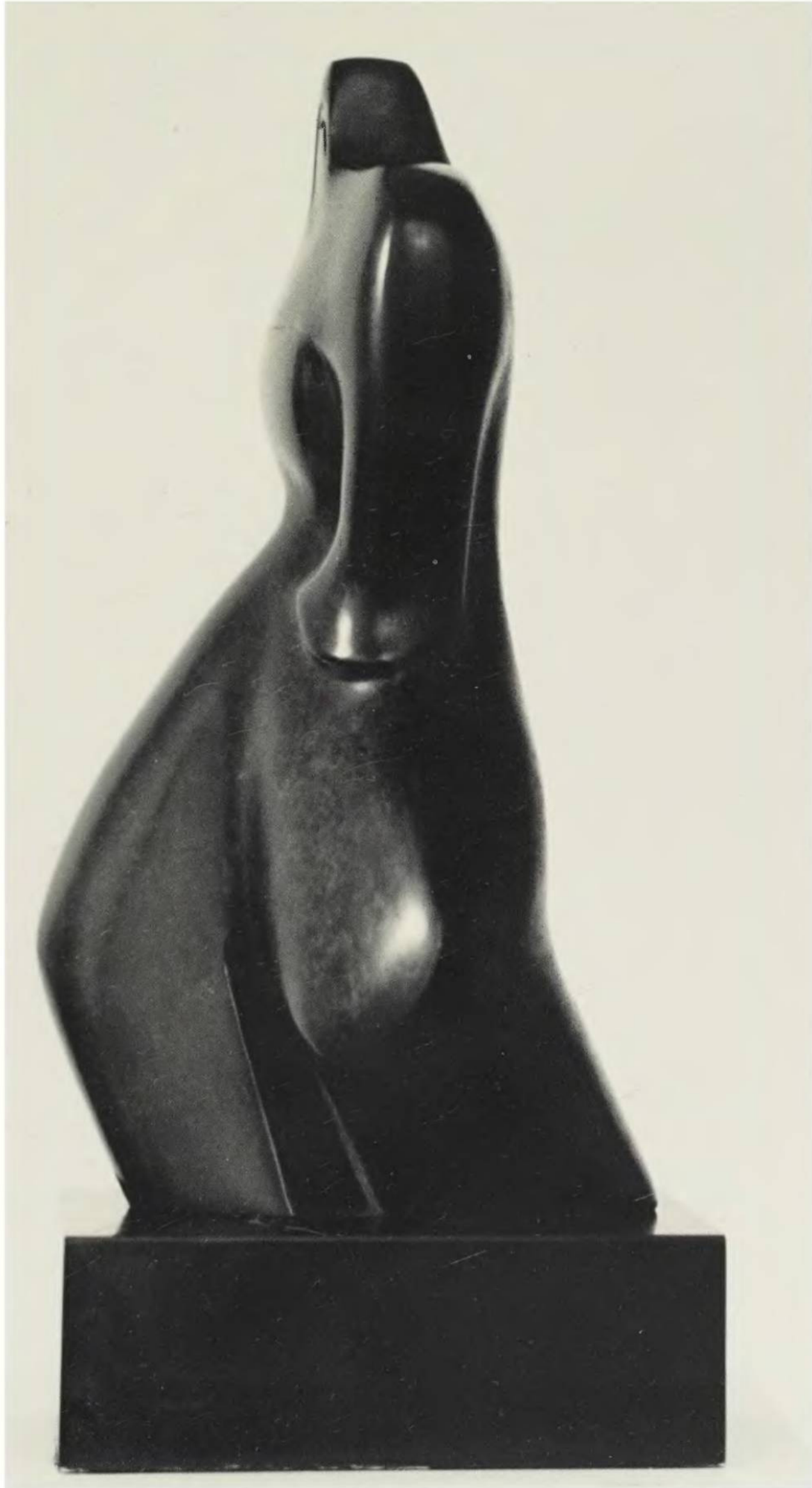
Within this virtual assemblage, a primordial form of carved, grained marble nests in a deep concave of polychromed bronze. The upper elements of a voluptuous humanoid in repose confront the viewer with an eye of embedded turquoise. Strangely recalling undulating undersea flora, textured and polychromed bronze shapes, upon which this creature rests, are positioned on a spotted granite pedestal. Only three examples of this work are known, although it was originally conceived as an edition of six. This example, like the others, was cast and assembled by the artist in 1954, yet each is different due to the nature of the marble, turquoise, and patination.

PROVENANCE:

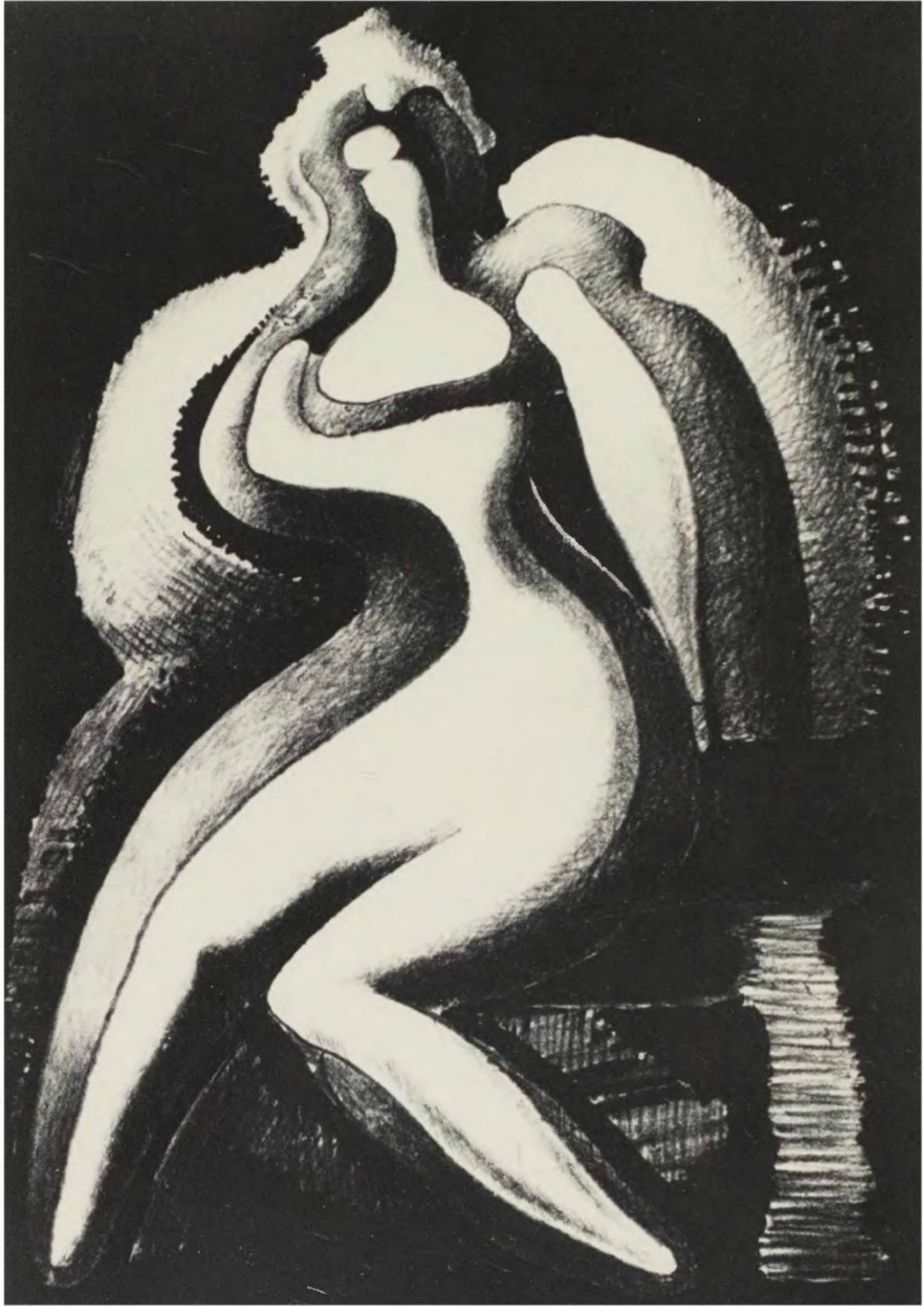
Acquired from the Perls Galleries, New York, in 1980.



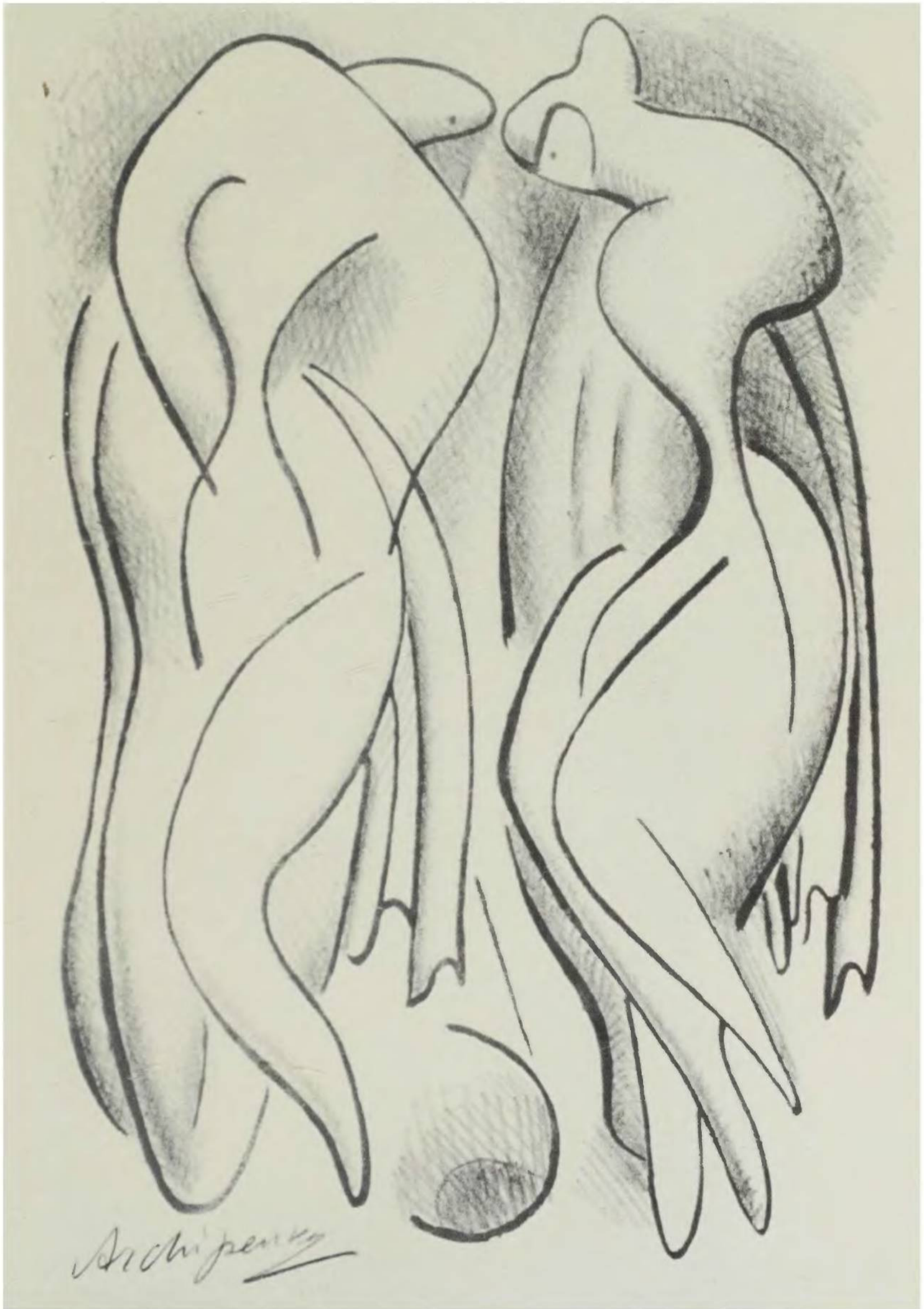
77a. OLD DUTCH FISHERMAN, 1942, Bronze



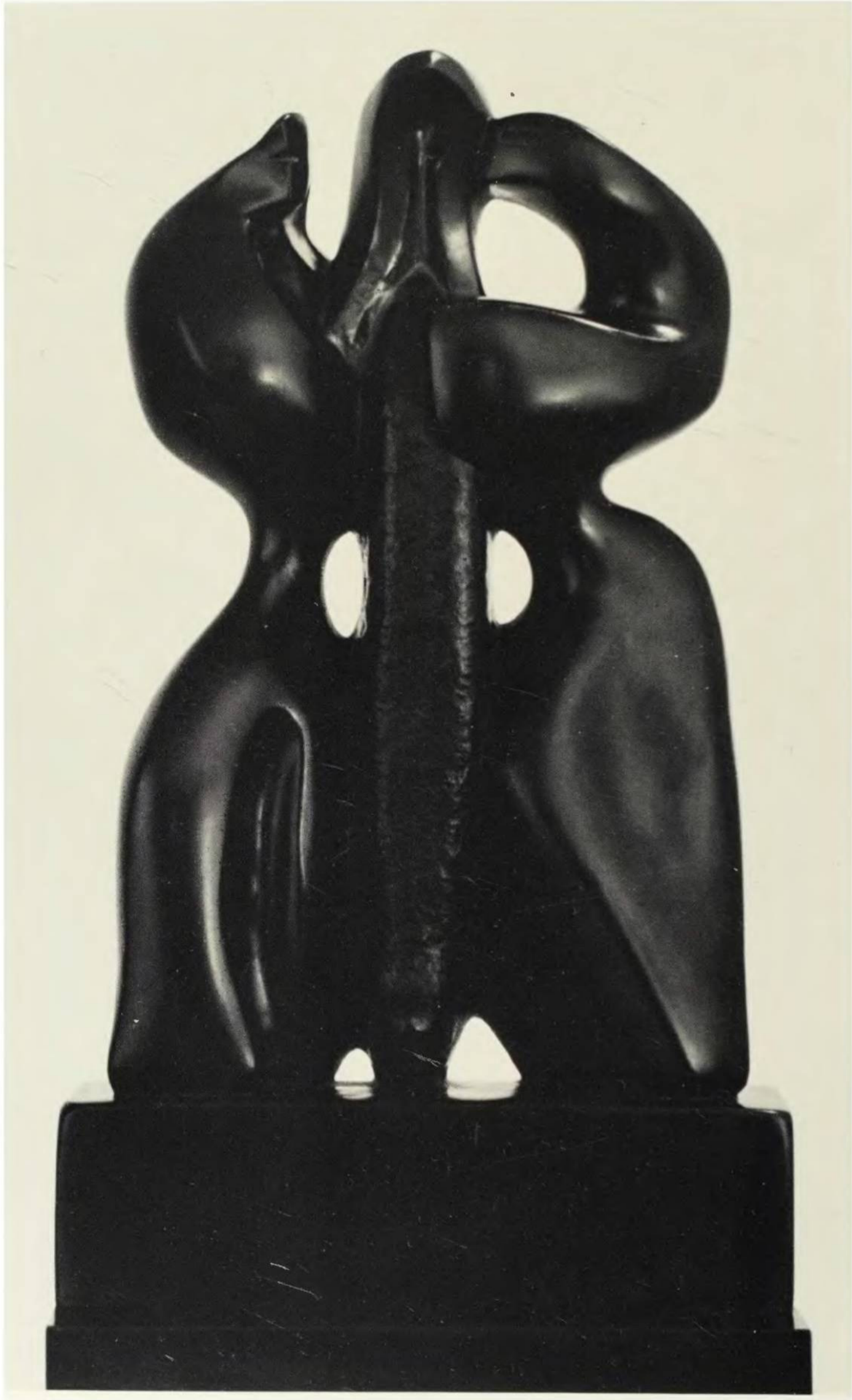
77b.



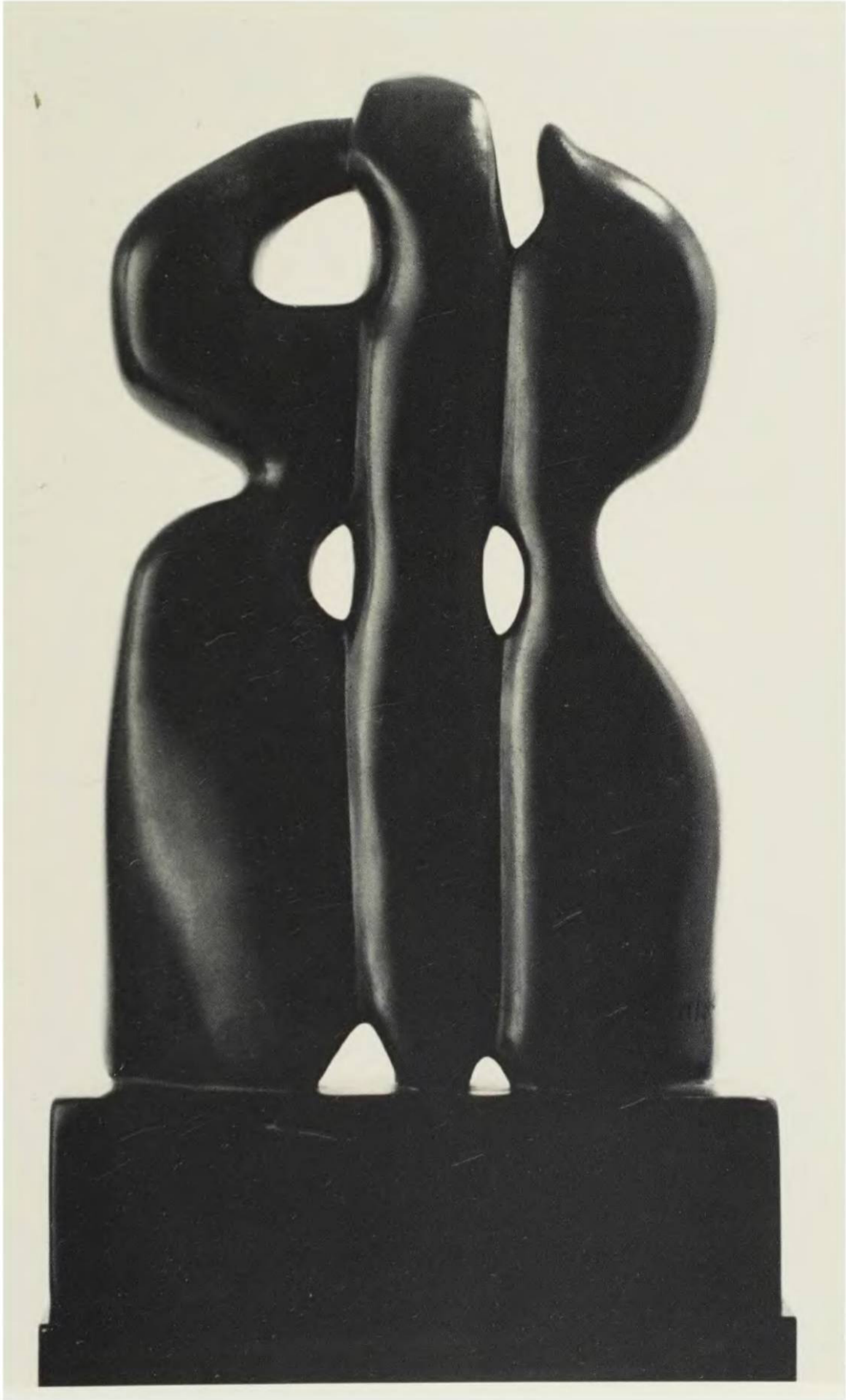
78. COQUETTE. 1950. Lithograph



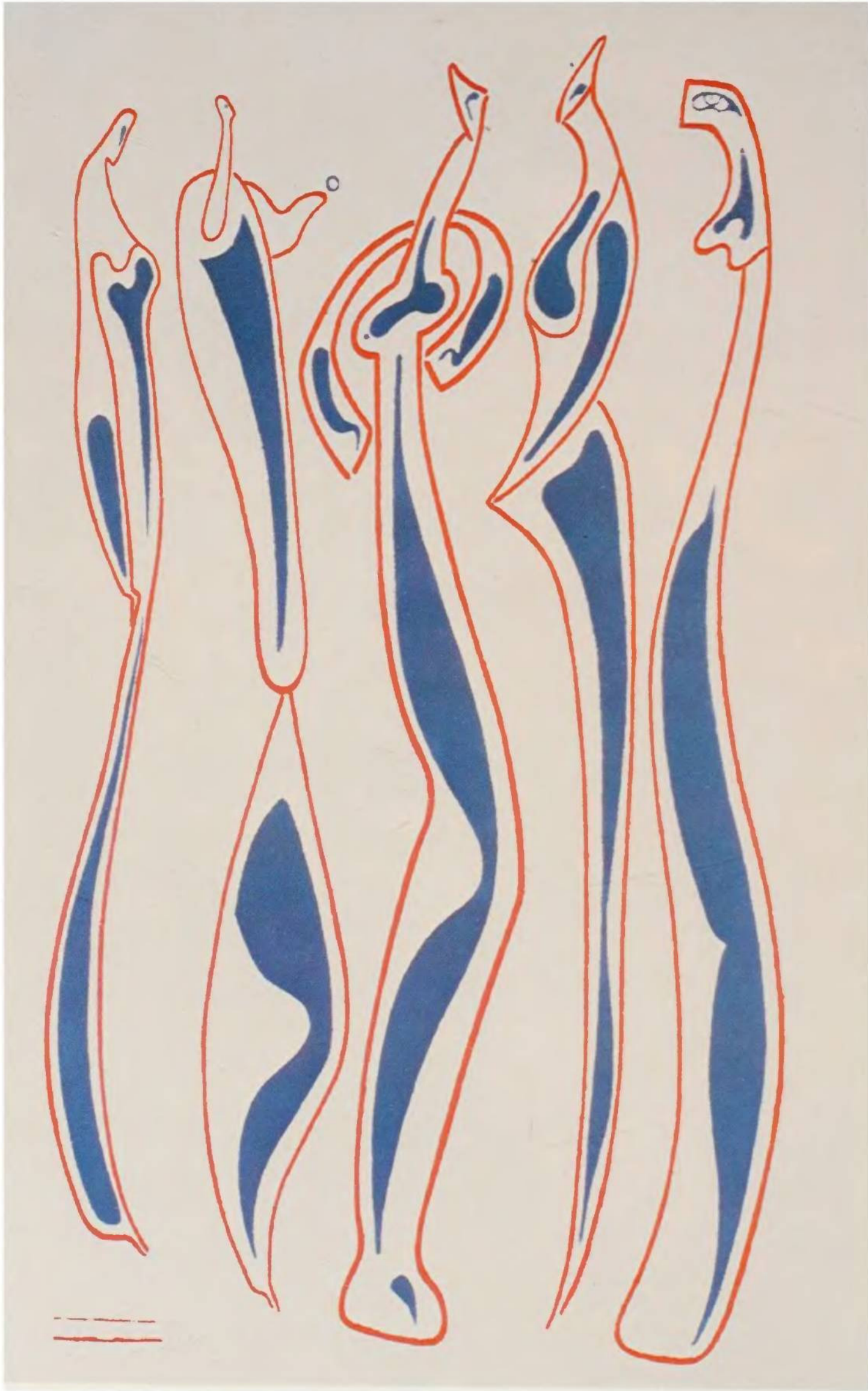
79. BATHERS, 1950, Lithograph



80a. LAZARUS, 1952, Bronze



80b.



81. FIVE FIGURES, 1952, Serigraph

EXHIBITION HISTORY:

New York, 1957, no. 2, pl.
 Hagen, Germany, 1960, no. 50.
 Paris, 1969, no. 60, pl. 146, p. 95.
 Lyons and tour, 1969, no. 60.
 Brussels, 1969, no. 60, pl., p. 31.

LITERATURE:

Archipenko, *Fifty Creative Years*, color pl. 12.

87. RAY*Vase II*

1919-1956

Bronze, H. 62¼ in. (158 cm.)

Inscribed: Archipenko 5/6 F

Archipenko created a second somewhat larger version of *Vase*, 1918 (see no. 35), the following year. Only two bronze casts are known of this work, one in the collection of the Tel Aviv Museum, the other in the collection of the Solomon Guggenheim Museum, New York. In 1956, Archipenko enlarged this second version from 22½ inches to 62¼ inches, declaring an edition of six in bronze and an edition of six in brushed aluminum. To adjust to the significant difference in scale, Archipenko made certain changes, such as turning the head slightly to the right, eliminating a vertical groove in the upper torso, and increasing the elongation of the total form. Thus, the justification for double dating the work. This example was cast by the estate, since Archipenko did not complete the edition of six in bronze. *Ray*, in this life-size scale, fully realizes the soaring, columnar nature of the original conception.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Hagen, Germany, and tour, 1960, no. 22.
 Winnipeg, Canada, 1962, no. 18, pl., p. 13.
 St. Gallen, Switzerland, 1962-1963, no. 18.
 Rome, 1963, no. 25, pl. 14.
 Munich, 1964, no. 25, pl. 25.
 Los Angeles and tour, 1967-1969, no. 35, pl. 35, p. 48.
 Chicago, 1968, no. 18, pl. 31, p. 36; pl., p. 50.
 Paris, 1969, no. 35, pl. 59, p. 55.
 Lyons and tour, 1969, no. 35.
 Brussels, 1969, no. 35, pl., p. 16.
 New York, 1970, no. 26.
 New York, 1970, no. 19, pl., p. 16.
 Toronto, Canada, 1971, no. 21.
 New York, 1973, no. 47, no. 6.
 Tokyo, 1974, no. 40, pl. 40.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 209.

88. FLYING

1957

Hand textured, polished bronze, H. 12 in. (30 cm.)

Inscribed: Archipenko I

The first of an edition of six, this cast was made by the artist and incorporates a unique surface treatment. Other examples are patinated.

PROVENANCE:

Acquired from the Perls Galleries, New York, in 1983.

EXHIBITION HISTORY:

New York, 1957, no. 14.
 Los Angeles and tour, 1967-1969, no. 58, pl., p. 54.
 Paris, 1969, no. 66.
 Lyons and tour, 1969, no. 66, pl. 12.
 Brussels, 1969, no. 66.
 New York, 1970, no. 24, pl., p. 28.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 88.

89. WALKING

1957

Polychromed bronze, H. 16¼ in. (41.3 cm.)

Inscribed: Archipenko 8/8

This is one of an edition of eight casts made by Archipenko, circa 1960. In the first museum installation of *Walking* (see Exhibition History below), Archipenko designated *Walking*, 1912, as "Walking A" and the 1957 work as "Walking B," thereby indicating a relationship of continuity between the two sculptures.

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Hagen, Germany, 1960, no. 54.
 Los Angeles and tour, 1967-1969, no. 54, pl., p. 54.
 New York, 1970, no. 23.
 New York, 1973, no. 22.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 122.

90. LYING HORIZONTAL FIGURE

1957

Polychromed bronze, 5½ x 14 in. (14 x 36 cm.)

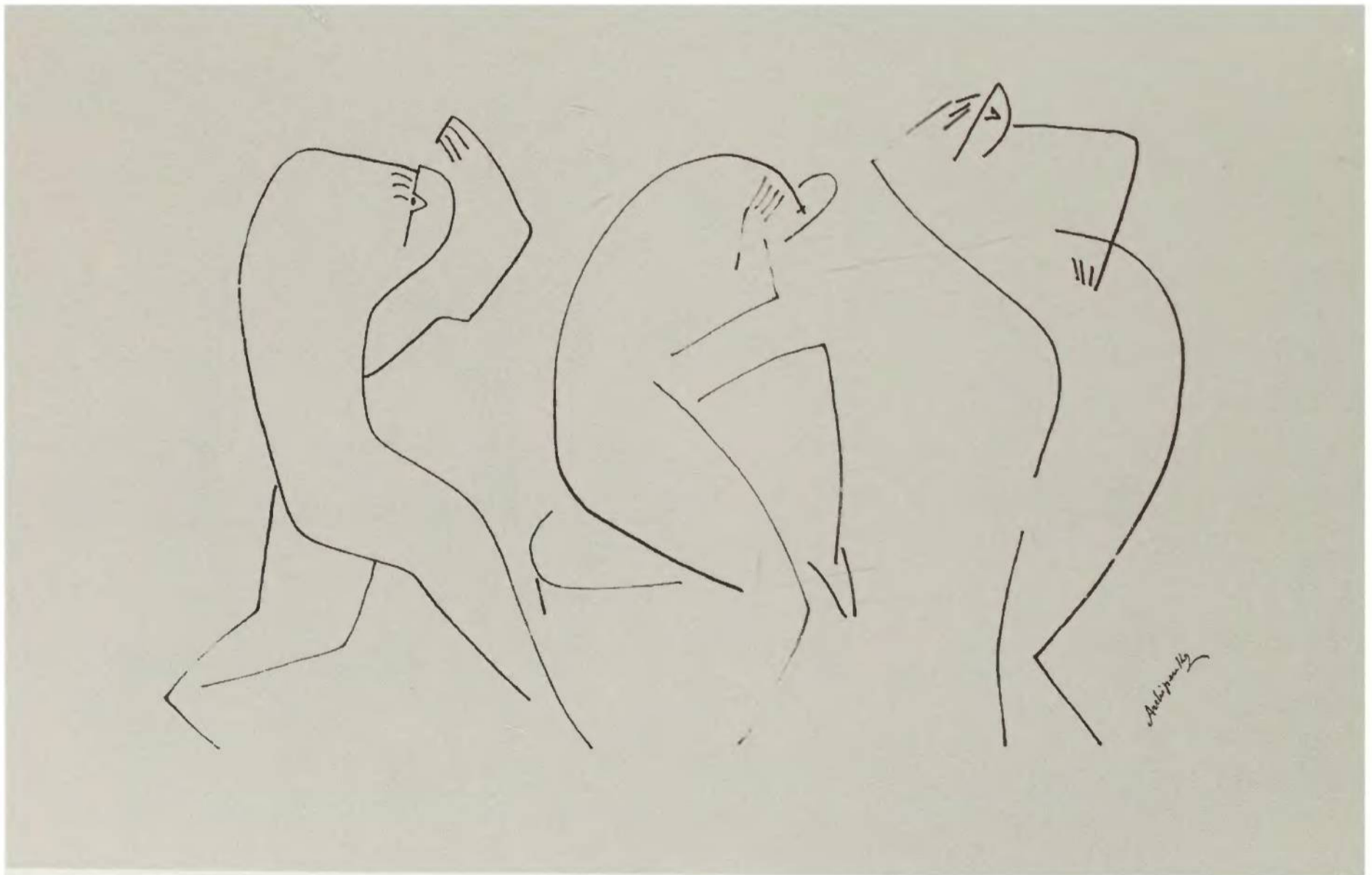
Inscribed: Archipenko 3

Continuing his investigation of the "floating torso" (see nos. 73-74), Archipenko reduced the upper torso to a serpentine simplicity, creating an edition of six. This example was completed by the artist, circa 1957.

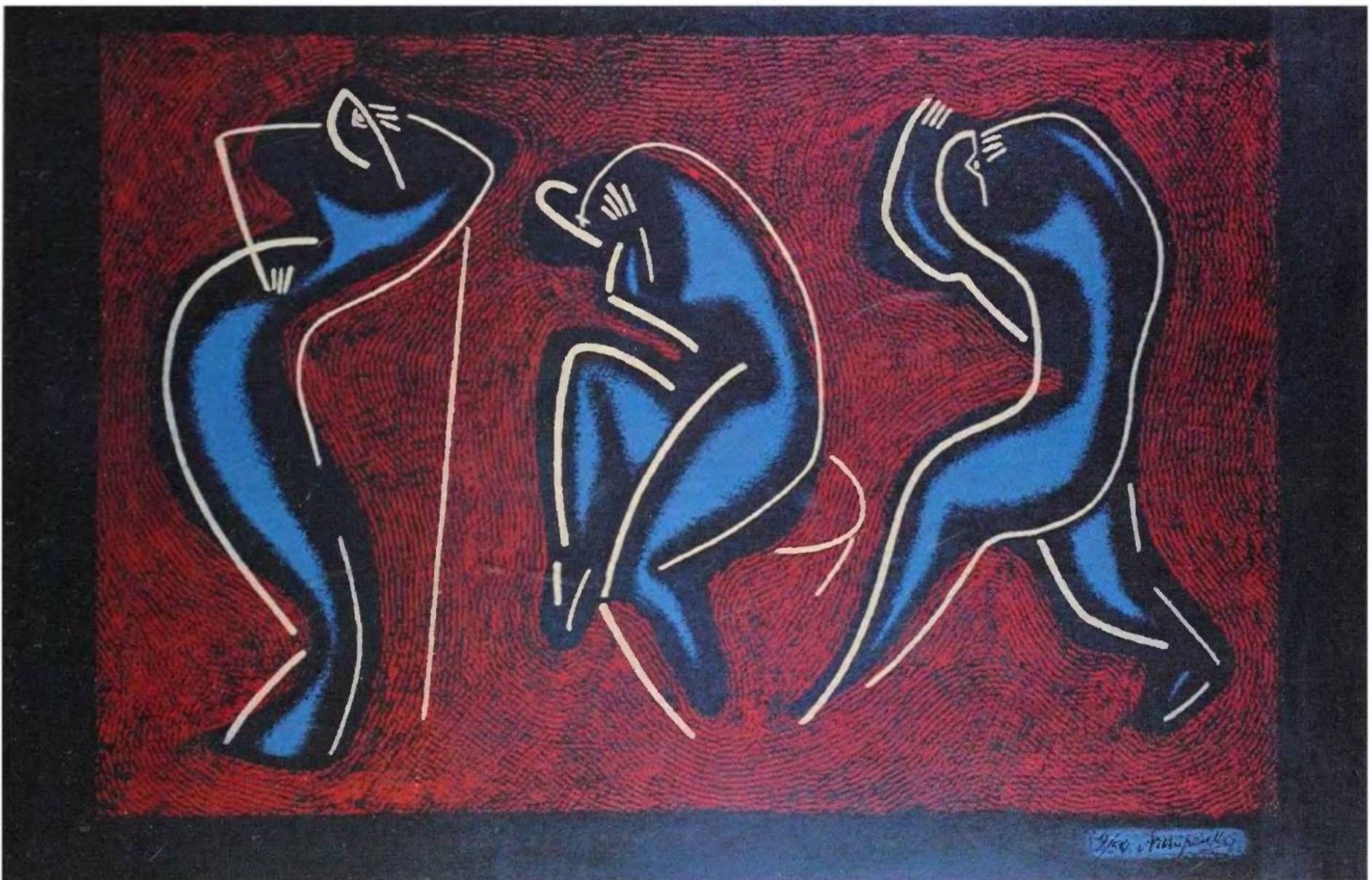
PROVENANCE:

The estate of the artist.

Acquired from the Bernard Danenberg Galleries, New York, in 1972.



82. PERFORMANCE, 1952, Drawing in ink



83. PERFORMANCE, 1952, Serigraph

EXHIBITION HISTORY:

New York, 1957, no. 16.
 Hagen, Germany, and tour, 1960, no. 61.
 Los Angeles and tour, 1967-1969, no. 55 (this cast), pl., p. 55.
 New York, 1970, no. 25 (this cast), pl., p. 3.
 Toronto, Canada, 1971, no. 39 (this cast).

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 130 (this cast).
 Karshan, *Archipenko, Sculpture and Graphic Art*, see text, p. 40.

91. GOLD AND BLACK

1957

Polychromed bronze, H. 6⅞ in. (16.5 cm.)
 Inscribed: Archipenko 6/6

The smallest sculpture in the artist's oeuvre, *Gold and Black's* powerful serpentine form and richly contrasting polychrome defies the work's diminutive scale and relates it to *Femme assise*, 1909 (see no. 3). Archipenko thought highly enough of this little work to include it in his 1960 retrospective tour of German museums and to illustrate it in his own volume of 1960.

PROVENANCE:

Acquired directly from the artist in 1959 by an anonymous collector who placed it in Sotheby's "Impressionist and Modern Paintings and Sculpture" auction, May 16, 1984, lot 408A (colorplate), at which time it was purchased for this collection.

EXHIBITION HISTORY:

New York, 1957, no. 11.
 Hagen, Germany, and tour, 1960, no. 57.
 Winnipeg, Canada, 1962, no. 30.
 New York, 1970, no. 20, pl., p. 25.

LITERATURE:

Archipenko, *Fifty Creative Years*, pl. 124.
 Karshan, *Content and Continuity*, pl. 27, p. 53.

92. HERODIUS AND SALOME

1962

Lithograph, 25¼ x 19½ in. (64.3 x 49.6 cm.)

Printed at Pratt Graphics Center, New York, the lithograph is in an edition of twenty, unsigned, on Arches. One proof is signed in pencil. This, Archipenko's largest lithograph to date, prepares us for the extraordinary effort he would make in St. Gallen, Switzerland, the following year in this same medium with similar large scale and dramatic effects. In my print catalogue raisonné, I state: ". . . the writhing movement of Salome, the left figure, is more pronounced, the interpenetrating hands radiating a seemingly phosphorescent glow. Herodius, Salome's mother, is likewise far more transfixed against clear white, her mosaic-like texture recalling Byzantine splendor."

PROVENANCE:

Acquired from the estate of the artist in 1972.

LITERATURE:

Donald Karshan, "The Emergent Graphics," *Graphic Editions*, Solomon and Co. Fine Art, New York, pl. 173, p. 24.
 Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 40, pl., p. 130; see text, p. 131.

93. LE SCULPTEUR

1962

Lithograph, 25 x 18½ in. (63.5 x 47 cm.)
 Signed in the lower right in pencil: Archipenko

An edition of fifty impressions, without letters, of *Le Sculpteur* was numbered and signed in pencil. An edition of 400, with the addition of letters, was printed at Erker-Press, St. Gallen, Switzerland, for the Archipenko exhibition at the Galerie "Im Erker." The image of *Le Sculpteur* derives from a gold-stamped design that Archipenko selected for the binding of his volume *Archipenko: Fifty Creative Years*. The triple image includes a hand holding a sphere, which relates to *Hand* (see no. 70).

PROVENANCE:

Acquired from the Erker-Press, St. Gallen, Switzerland, in 1973.

EXHIBITION HISTORY:

St. Gallen, Switzerland, 1963.
 Chicago, 1968, no. 50, pl., p. 61.
 Paris, 1969, no. 94, pl. 170, p. 104.
 Lyons and tour, 1969, no. 94.
 Brussels, 1969, no. 94.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 43, pl., p. 134; see text, p. 135.

94. WOMAN IN THE CHAIR

1963

Polychromed bronze, H. 11½ in. (29 cm.)
 Inscribed: Archipenko 2/12 Modern Art Foundry

In 1963, Archipenko established an edition of twelve casts, completing several before his death in February, 1964. This example is one of the lifetime casts. Heavily textured and brilliantly polychromed, the work, despite its small scale, is monumental in its powerful composure, halting posture, and return to cubist devices such as counter-diagonal angular planes. Frederick S. Wight has said: "*Woman in the Chair* . . . sits regal, yet strangely benevolent, the magic of the earlier piece (*Queen of Sheba*, 1961) remaining in the one gimlet eye."

PROVENANCE:

Acquired from the estate of the artist in 1972.



84. MEDITATION, 1952. Serigraph and lithograph



85. TORSO IN SPACE, 1952, Serigraph with lithography and embossing



86. BIRTH OF VENUS, 1954, Polychromed bronze, marble, granite, and turquoise



87. RAY, *Vase II*, 1919-1956, Bronze

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 66, pl., p. 57.
 Paris, 1969, no. 77, pl. 173, p. 105.
 Lyons and tour, 1969, no. 77.
 Brussels, 1969, no. 77.
 New York, no. 35, pl., p. 7.
 Toronto, Canada, 1971, no. 43.

95. KING SOLOMON

1963

Bronze, 53 x 23 in. (134.6 x 58.4 cm.)

Inscribed: Archipenko 63 3/10 F

Archipenko's sense of the importance of what would be his last sculpture is reflected in his decision to establish not only an edition of twelve bronze casts of the original 26¼ inch version, but to make sure that there was sufficient documentation for its enlargement either in his lifetime or posthumously (he was already suffering from heart disease). In an intermediate size it would be in proportion to its companion piece, *Queen of Sheba* (65 inches). Archipenko also planned a monumental version of 60 feet (still not realized). The estate addressed itself to the more modest first step of making an intermediate enlargement, twice the size of the original, as companion to *Queen of Sheba* and as a point of departure for the inevitable adjustments required for the huge enlargement to come. The estate established an edition of ten bronze casts, circa 1968, for the intermediate 53 inch enlargement. This example is one of the estate casts. Frederick S. Wight described the smaller version in 1967: "Archipenko's *King Solomon* is horned like Moses, spiky, august. One must remind oneself when viewing this small sculpture that its architectonics—Archipenko has fused his Cubist and organic shapes into symbolic architecture—were designed for monumental scale, sixty feet high. The idea of this colossus, seen with its diagonal shafts reflecting the atmosphere as no ancient colossus could, is, perhaps, for the artist's last sculpture, his most fitting legacy."

PROVENANCE:

Acquired from the estate of the artist in 1972.

EXHIBITION HISTORY:

Los Angeles and tour, 1967-1969, no. 67 (26¼ inch version), pl., p. 67.
 Paris, 1969, no. 78 (this cast), pl. 76, p. 107.
 Lyons and tour, 1969, no. 78 (this cast), pl. 14.
 Brussels, 1969, no. 78 (this cast), pl., p. 35.
 Toronto, Canada, 1971, no. 44 (26¼ inch version), pl.

LITERATURE:

Karshan, "Archipenko," pl., p. 37; see text, p. 38.
 Karshan, "Archipenko in Retrospect," pl. (26¼ inch version), pp. 1, 13; see text, pp. 4-7.

96. RENCONTRE

1963

Lithograph, 19¾ x 11 in. (63.7 x 47 cm.)

Signed in pencil: Archipenko 12/50

Just prior to beginning the portfolio suite "Les Formes Vivantes," Archipenko created this single work in an edition of fifty signed and numbered impressions on BFK Rives with the drystamp "Erker-Press St. Gallen." The image is related to the bronze and marble sculpture *Conversation*, 1959.

PROVENANCE:

Acquired from the Erker-Press, St. Gallen, Switzerland, in 1973.

EXHIBITION HISTORY:

St. Gallen, Switzerland, 1962-1963.

LITERATURE:

Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné no. 42, pl., p. 133; see text, p. 133.

97-106. LES FORMES VIVANTES

1963

The lithographic portfolio of ten works, Archipenko's second and last commission for a suite of prints, are the last prints before his death in 1964. Printed on white Rives at the Erker-Press, St. Gallen, Switzerland, in 1963, this set is signed and numbered in the lower right corner in pencil: Archipenko 65/75. In "The Graphics of Archipenko," I state: "The artist's last graphics consisted of an epic series of ten lithographs. . . . Many consider the St. Gallen lithographs to be the culmination of the artist's career. The prints embody many of the advanced modes and much of the thematic material of his later sculpture. Each can be interpreted as the planographic expression of a projected sculptural problem: the concentration of volume, expansion of space, controlled atmospheric rendering, sfumato, chiaroscuro, and calligraphy. . . . In 'Les Formes Encerclées,' . . . the bent light effect has been masterfully reproduced with the lithographic crayon. . . . There is a breath-taking audacity in Archipenko's use of the medium. But as our vision clears, the meaning of the title 'Les Formes Vivantes' is revealed. These are truly living forms which provoke the viewer and draw him into creative participation. The large lithographs were more than studies for individual sculptures; they were massive stimuli."

EXHIBITION HISTORY: (The portfolio, exhibited in its entirety)

St. Gallen, Switzerland, 1962-1963.

The Finch College Museum of Art, New York, *Les Formes Vivantes*, November-December, 1965.



88. FLYING, 1957, Hand textured, gilded bronze



89a. WALKING, 1957, Polychromed bronze



89b.



90a. LYING HORIZONTAL FIGURE, 1957, Polychromed bronze



90b.





91b.



92. HERODIUS AND SALOME, 1962. Lithograph



93. LE SCULPTEUR, 1962, Lithograph



94. WOMAN IN THE CHAIR, 1963, Polychromed bronze

Los Angeles and tour, 1967-1969, nos. 109-118; pl., p. 31; pl., p. 62; pl., p. 63; pl., p. 64.
Chicago, 1968, nos. 51-60, plates, pp. 22, 26, 61-64.
Paris, 1969, nos. 95-104, plates, frontispiece, and no. 117, p. 104.
Lyons and tour, 1969, nos. 95-104, pl. 16.
Brussels, 1969, nos. 95-104.
New York, 1973, nos. 53-62.

LITERATURE:

Karshan, "The Graphics of Archipenko," plates, pp. 75, 76; see text, pp. 74, 76.
Karshan, *Archipenko, Sculpture and Graphic Art*, catalogue raisonné nos. 44-53, pls., pp. 136, 138, 140, 142, 144, 145, 146, 148, 150, 152; see text, pp. 57-59, 137, 139, 141, 143, 145, 147, 149, 151, 153.

97. LES AMOUREUX

1963
Lithograph, 22¾ x 14¾ in. (58 x 37.6 cm.)

98. LA DANSE NOIRE

1963
Lithograph, 21½ x 10¼ in. (54.7 x 26 cm.)

99. LE GROUPE

1963
Lithograph, 26 x 17½ in. (66.3 x 44.5 cm.)

100. LES MANNEQUINS

1963
Lithograph, 25½ x 15¾ in. (65 x 40 cm.)

101. LA FAMILLE D'UNE FORME

1963
Lithograph, 26¼ x 18 in. (70 x 44.5 cm.)

102. LE COURONNEMENT DES FORMES

1963
Lithograph, 25 x 17½ in. (63.7 x 44.8 cm.)

103. LES FORMES ENCERCLEES

1963
Lithograph, 17 x 27½ in. (43.2 x 70 cm.)

104. LUMINOSITE DES FORMES

1963
Lithograph, 26½ x 17½ in. (67.5 x 44.5 cm.)

105. LES FORMES MAJESTUEUSES

1963
Lithograph, 25¾ x 18⅝ in. (65.6 x 47.4 cm.)

106. LE RENDEZ-VOUS DES QUATRE FORMES

1963
Lithograph, 25½ x 20⅞ in. (65 x 51.2 cm.)



95a. KING SOLOMON, 1963, Bronze



95b.



96. RENCONTRE 1963, Lithograph



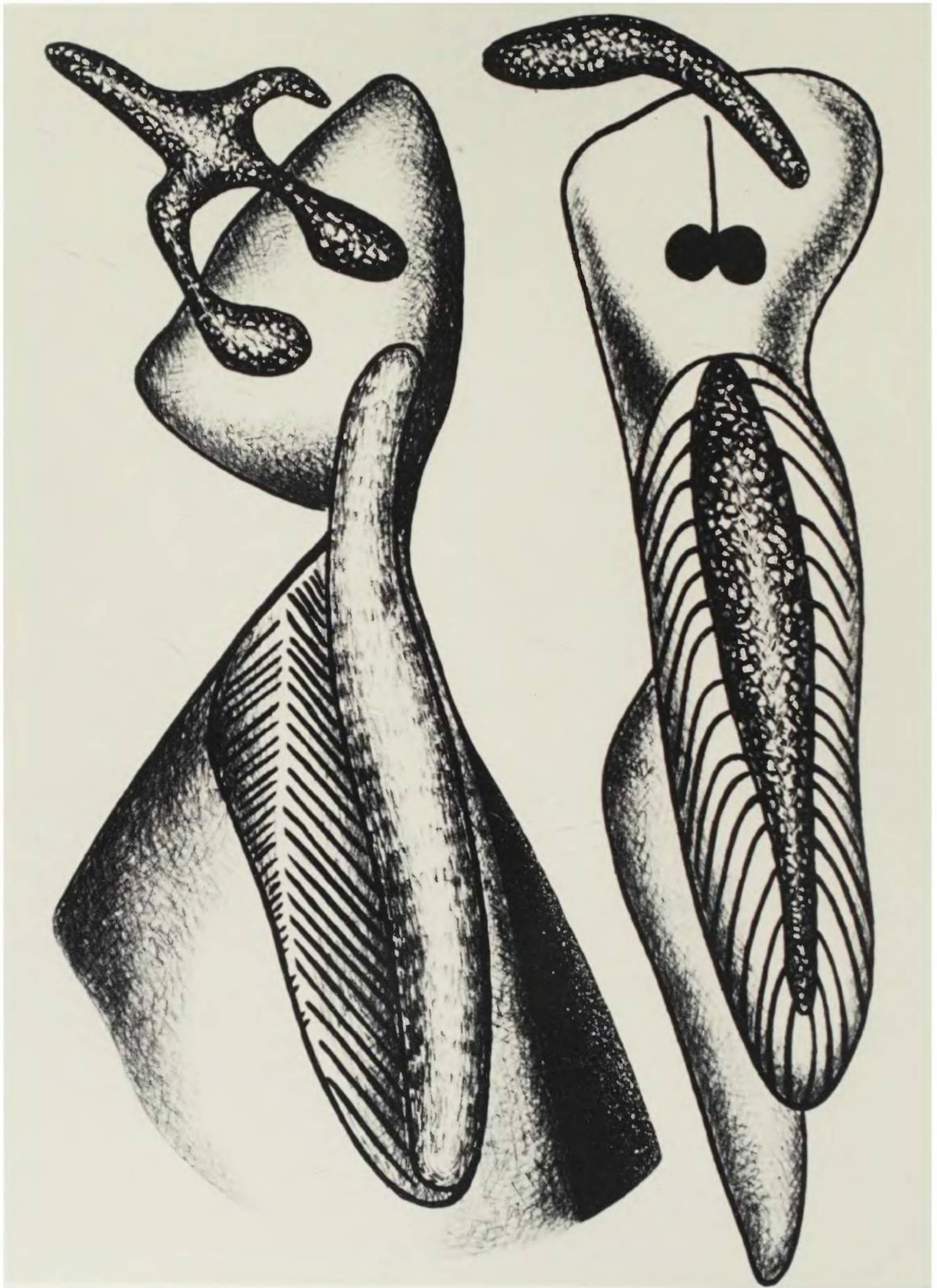
97. LES AMOUREX, 1963, Lithograph



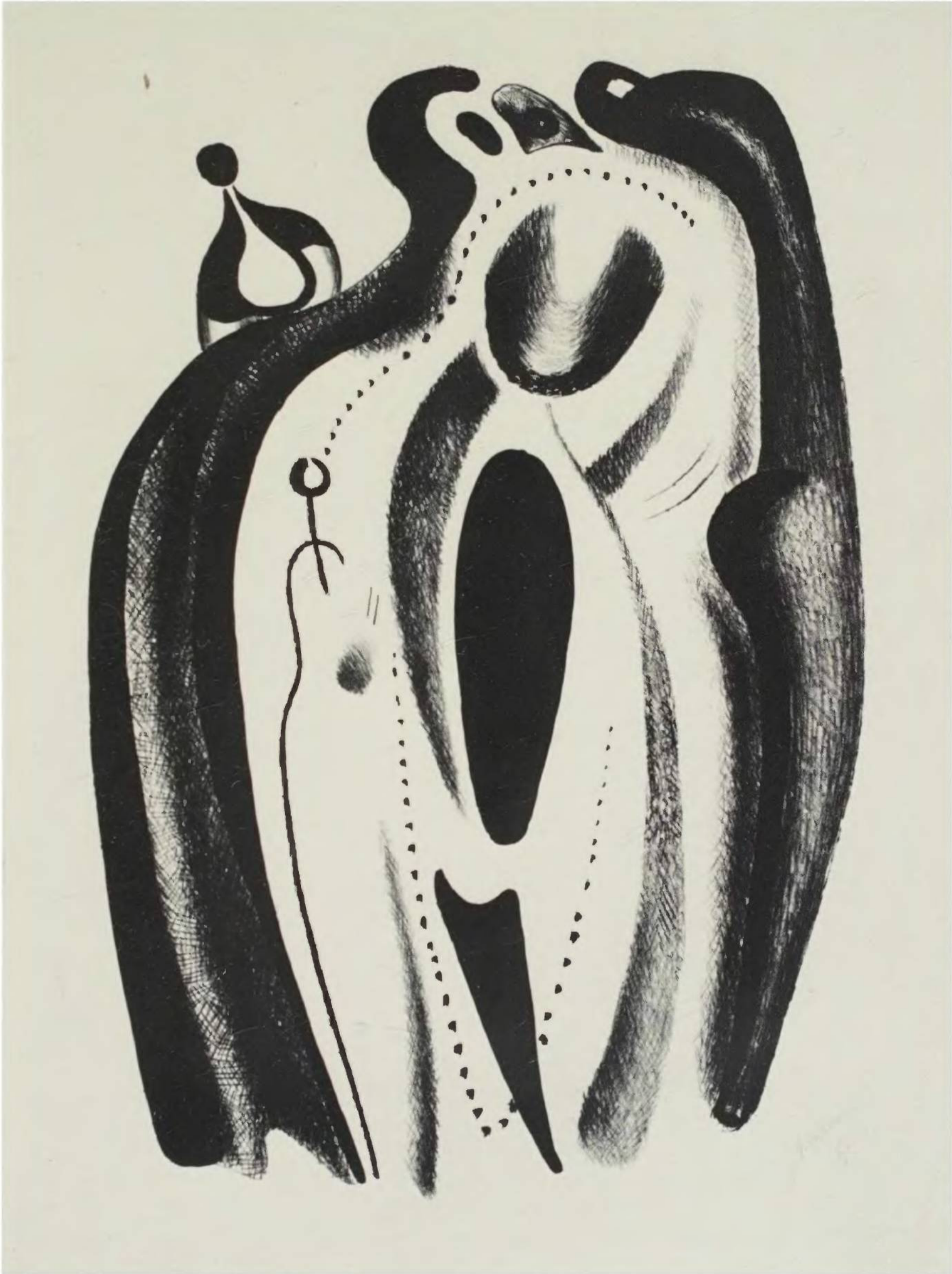
98. LA DANSE NOIRE, 1963, Lithograph



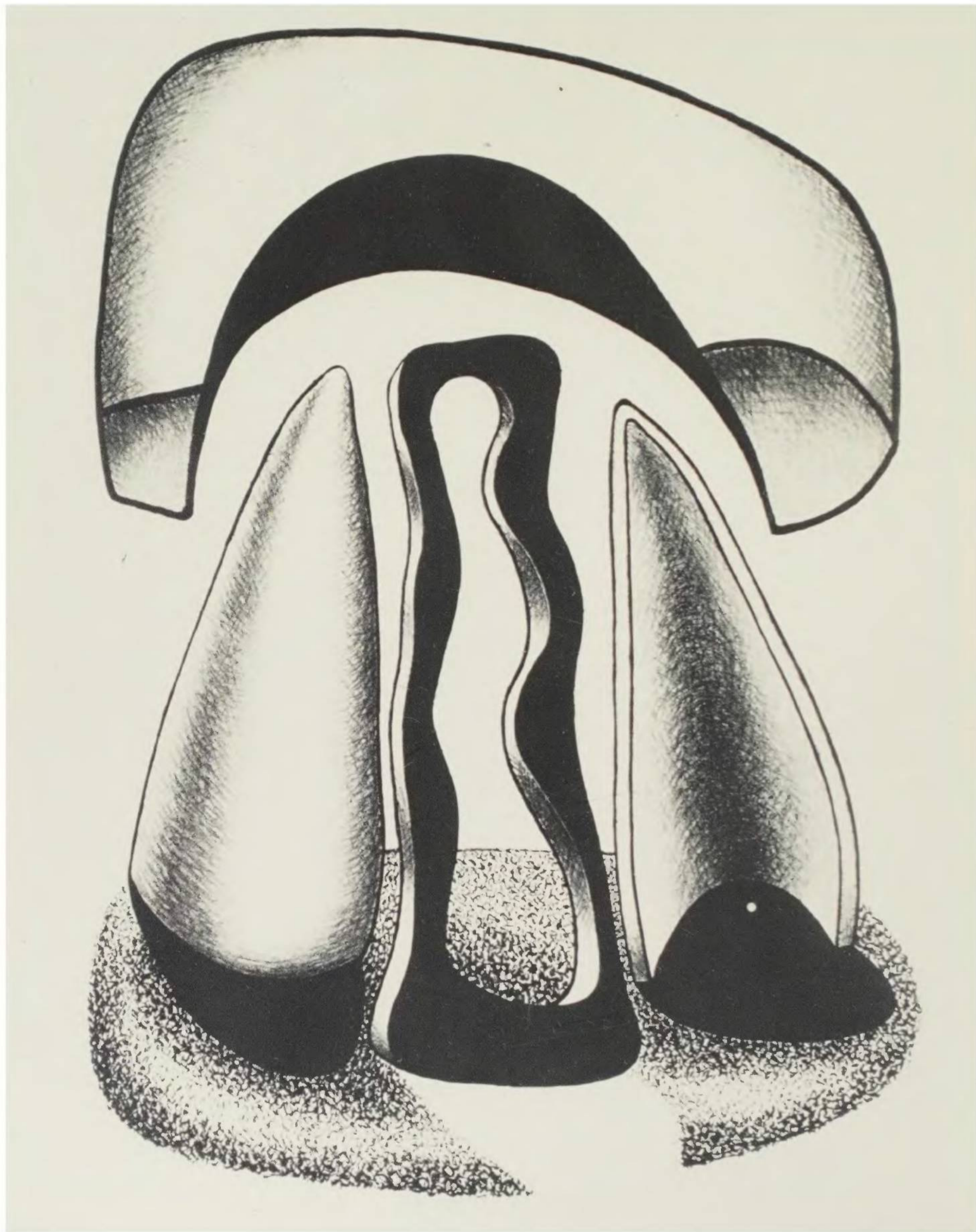
99. LE GROUPE, 1963, Lithograph



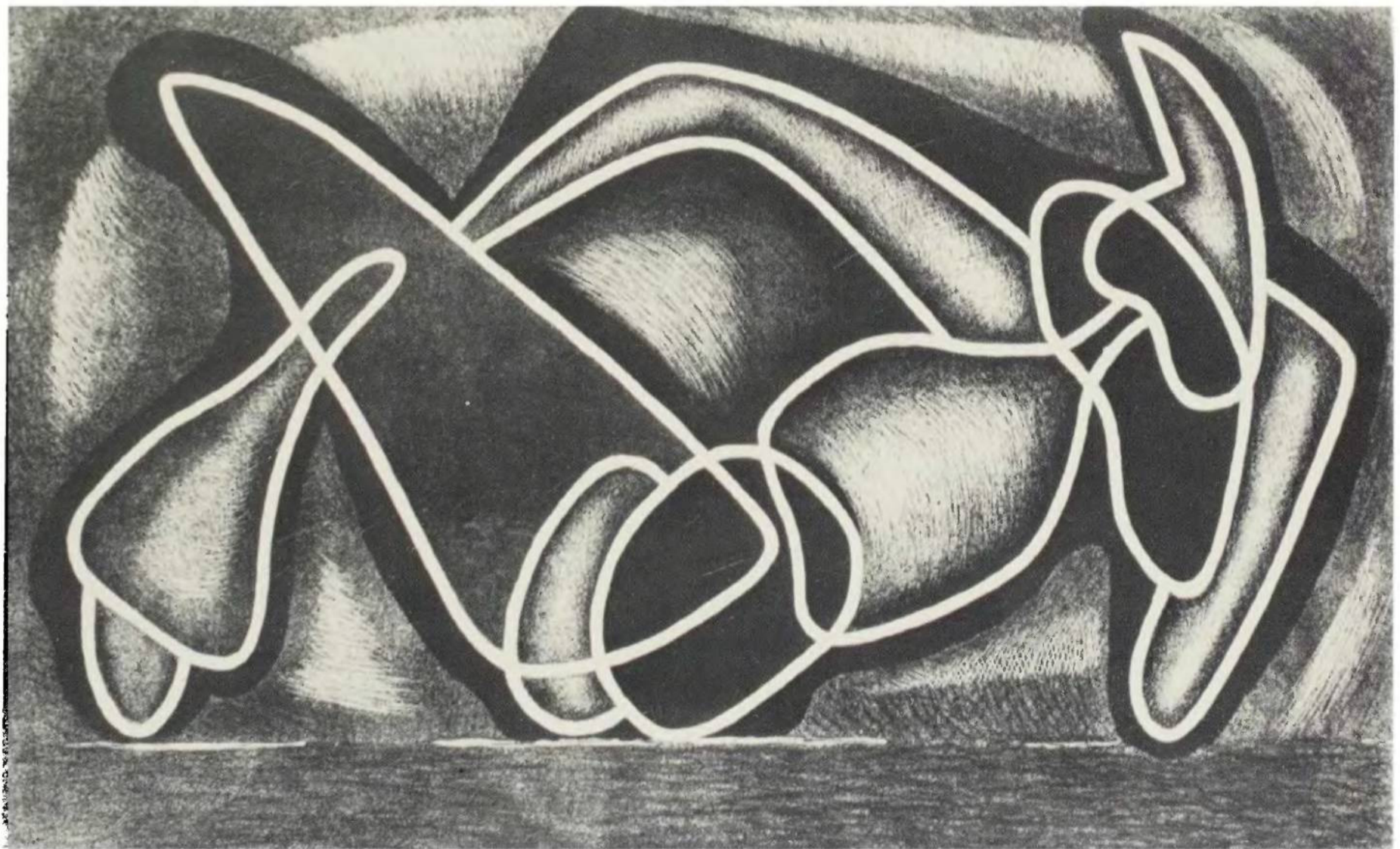
100. LES MANNEQUINS, 1963, Lithograph



101. LA FAMILLE D'UNE FORME, 1963, Lithograph



102. LE COURONNEMENT DES FORMES, 1963, Lithograph



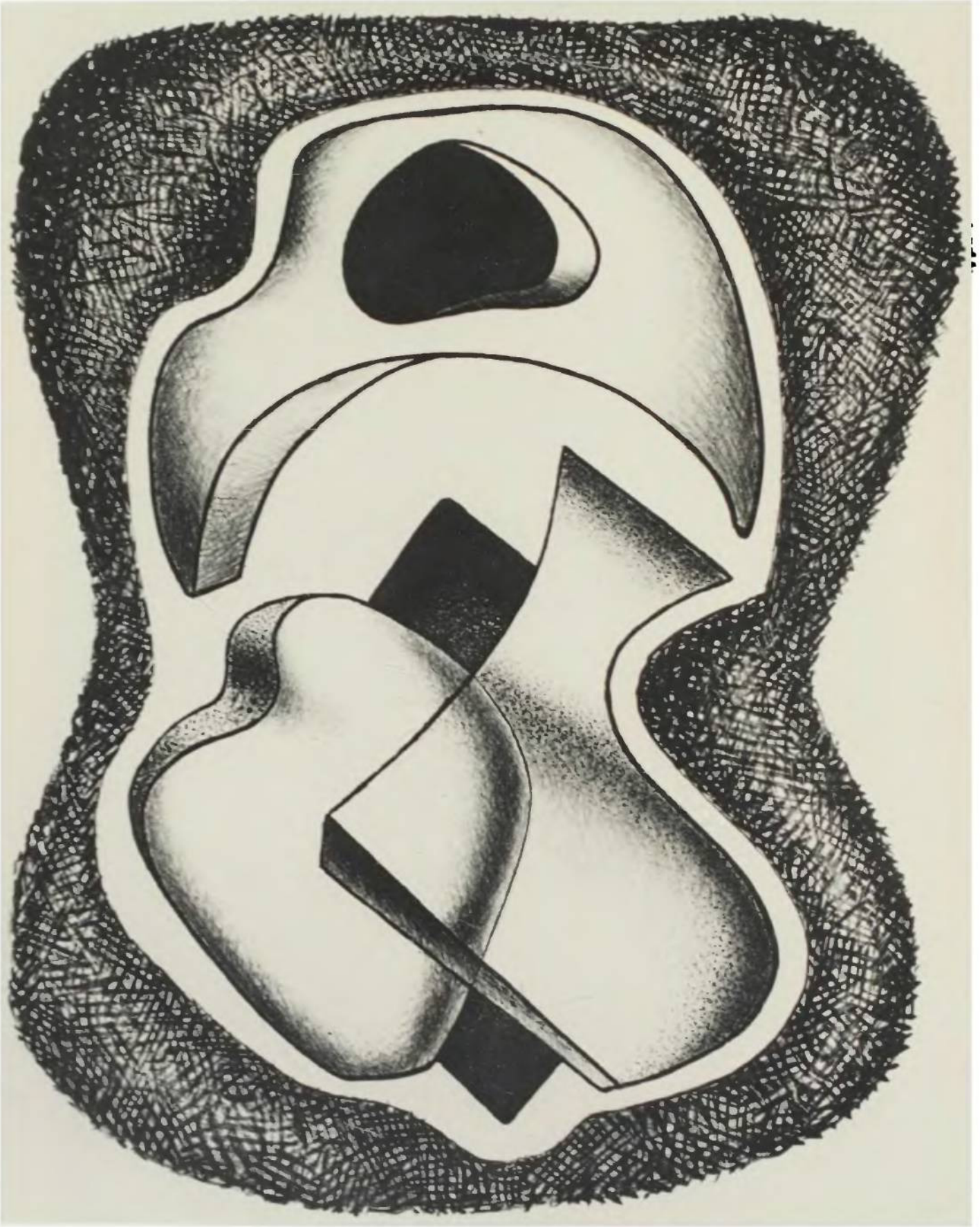
103. LES FORMES ENCERCLEES, 1963, Lithograph



104. LUMINOSITE DES FORMES, 1963, Lithograph



105. LES FORMES MAJESTUEUSES, 1963, Lithograph



106. LE RENDEZ-VOUS DES QUATRE FORMES. 1963. Lithograph

Biographical Chronology

1887 May 30. Born in Kiev, Ukraine, Russia, to Porfiry Antonovich and Poroskovia Wassilievna Machova Archipenko. Paternal grandfather, icon painter. Father, mechanical engineer and inventor, professor of engineering, University of Kiev. Privately tutored to age nine, when entered Kiev Gymnasium.

1900 Injured legbone in bicycle accident. Confined to bed age 13-14. Studied and copies Michelangelo drawings from book given to him by grandfather.

1902 Having grasped the relationship between mathematics and art, decided on career in art. Inspired by "the fact that Leonardo's creative genius not only covered art, but science as well as engineering and that he considered mathematics as the foundation of all arts." Entered art school in Kiev to study painting and then sculpture. Influenced by Byzantine tradition in art, the writings of Andreyev, and later, the revolution of 1905.

1905 Expelled from art school because he criticized his teachers for being "too old-fashioned and academic."

1906 First one-man show in a town in the Ukraine. Went to Moscow, worked and participated in different group shows.

1908 Left for Paris at age 20.

Entered Ecole des Beaux-Arts, but left after two weeks, finding the academic system too confining and tedious.

Continued study of art independently in museums. "My real school was the Louvre and I attended it daily." Inspired especially by Egyptian, Assyrian, archaic Greek, and early Gothic works. Established Montparnasse studio where Modigliani and others studied sculpture with him.

1909 Produced series of revolutionary sculptures, such as *Seated Black Torso*, *Suzanne*, and *Head on Knee*.

1910 Began exhibiting in Salon des Artistes Indépendants (showed in 1910, 1911, 1912, 1913, 1914).

1911 Exhibited in Salon d'Automne, Paris (also in 1912, 1913, 1919). French newspapers caricatured sculpture *Woman with Cat*, which was displayed in this exhibition.

1912 Opened own art school in Paris.

"Section d'Or" formed in Paris. Archipenko among its members, who exhibited together until 1914 and again for a short time after the war. Included Picasso, Braque, Gris, Léger, Delaunay, de la Fresnaye, Villon, Picabia, and Marcel Duchamp.

First one-man exhibition in Germany at Folkwang Museum, Hagen. Catalogue analysis by Guillaume Apollinaire.

Produced sculpture, *Medrano I (Juggler)*, the first construction in modern sculpture in various painted materials (wood, glass, metal, wire). Rejected by jury of Salon d'Automne in Paris: exhibited in Budapest, 1913, in Exposition d'Art Moderne, organized by Alexandre Mercereau. Started creating reliefs,

generally made of plaster, carved and painted, which he named "Sculpto-Peintures." These are the first sculpto-paintings in modern art.

Created *Walking*, first modern sculpture formed with abstracted concaves to create implied volume and abstracted voids (openings through mass). Produced *Dance*, one of first examples in modern sculpture of creating a spatial environment: reproduced and ridiculed on the cover of the English magazine, *The Sketch*, of October 29, 1913.

1913 Executed his first prints, two lithographs, which were reproduced in the Futurist publication *Lacerba* (Italy) in 1914.

Represented by four sculptures and five drawings in Armory Show in New York, including *Family Life* which was ridiculed by caricature in *The World* (New York). First one-man exhibition at Der Sturm Gallery, Berlin.

Created sculpture, *Green Concave*, the first of a long series of figures on this theme, employing voids and deep concaves. Produced highly polychromed sculpture, *Carrousel Pierrot*.

Created multi-material construction *Medrano II*, incorporating transparencies made of painted glass. Created *Head*, first construction in modern sculpture with crossing or intersecting planes. Created *Boxers*, one of the most abstract modern sculptures done to that date.

Produced *Gondolier*, caricatured in *Le Bonnet Rouge*, No. 16, March 7, 1914 (Paris).

Produced *Portrait of Madame Archipenko*, a construction of wood, metal, and glass.

1914 *Carrousel Pierrot*, *Medrano I*, *Medrano II*, *Gondolier* and *Boxers* exhibited at the 30ème Salon des Indépendants opening March 15. Apollinaire defended these works in a preview commentary in *L'Intransigeant*, February 28, 1914. Cubist exhibition held by Mánes Society, Prague, organized by Alexandre Mercereau, included five sculpture of Archipenko, five of Brancusi, and six of Duchamp-Villon.

Produced second sculpture, *Woman Combing Her Hair*, this one in a standing position.

1914-1918 Spent war years working on sculpture in a villa at Cimiez, a suburb of Nice, loaned to him by a wealthy friend.

1915 Created *Bather*, a free-standing sculpto-painting made of papier-mâché and painted plaster.

1918 Produced sculpture, *Vase*, first of three highly simplified vase figures. Left collection of plasters of early work with Monsieur and Madame Jean Verdier in Cannes, for safe-keeping on the eve of his visit to Germany.

1919 Began extensive tour exhibiting his works in various European cities, including Geneva, Zurich, Paris, London, Brussels, Athens, Berlin, Munich, etc., lasting through 1921.

1920 Executed his first two drypoints.

Large one-man show in Biennale Exhibition, Venice (XII)

Esposizione Internazionale d'Arte). Ridiculed in *Telegrafo Livorno* of June 11, 1920. Cardinal La Fontaine, patriarch of Venice, advised the faithful not to attend.

"Section d'Or," of which Archipenko was member, resumed exhibiting after war (in Paris at Galerie Weill, and in Brussels, 1920; in Rome, organized by Enrico Prampolini, and in Geneva, 1921).

1921 Received his first print commission, for the portfolio, *Alexandre Archipenko: Dreizehn Steinzeichnungen*, consisting of fourteen lithographs, several in color, published by Verlag Ernst Wasmuth, Berlin.

Married Angelica Bruno-Schmitz, German sculptress and great-granddaughter of artist, Bonaventura Genelli.

Moved to Berlin, opened own art school.

First one-man exhibition in United States at Société Anonyme. Museum of Modern Art, New York City. Monograph, *Archipenko* by Ivan Goll (Société Anonyme, 1921) published in connection with this exhibition.

Symposium on the *Psychology of Modern Art and Archipenko* held at Société Anonyme, New York. Retrospective exhibition in Potsdam. Catalogue introduction by Ivan Goll.

Archipenko Album by Ivan Goll, Theodor Daubler, and Blaise Cendrars published in Potsdam by Gustav Kiepenheuer Verlag.

One-man exhibition at Der Sturm Gallery, Berlin.

1922 Two lithographs of this year published in the portfolio, *Die Schaffenden*; another lithograph in the portfolio, *Dritte Jahrgabe des Kreises graphischer Künstler und Sammler*.

1923 Moved to the United States. Arrived in New York by liner, "S.S. Mongolia."

Opened art school in New York City.

Professor Hans Hildebrandt's monograph, *Alexander Archipenko*, published in Berlin by Ukrainische Slowo in English, French, German, and Ukrainian (in Spanish by Editora Internacional, Buenos Aires). Roland Schacht's "Alexander Archipenko," *Sturm Bilderbuch II*, published in Berlin by Verlag Der Sturm. Prof. Erich Wiese's article, "Alexander Archipenko," *Junge Kunst*, Vol. 40, published in Leipzig by Verlag von Klinkhardt and Biermann.

1924 Opened summer art school in Woodstock, New York. Invented one of the first motorized and complex kinetic works in modern art, a variable image system or "movable painting" known as "Peinture Changeante" (also called "Archipentura"), (U.S. Patent, 1.626.496 granted in 1927), dedicated to Thomas Edison and Albert Einstein. "The observer is shown a screen on which is painted an abstract form. Archipenko presses an electric button, the abstract form begins to change, proceeding through most of the phases of the female body Archipenko painted and chiseled." Featured at one-man exhibition at the Anderson Galleries, New York, in 1928.

1927 One-man exhibition, Société des Artistes Nikwa, Tokyo, Japan.

1928 Became an American citizen.

1929 Number of exhibitions of works of students at Arko, a laboratory school for ceramics which Archipenko established in New York City. Purchased thirteen acres on abandoned rock quarry site near Woodstock, New York, art colony. Began

construction of what was to be a complex of art school buildings, his own studio, and new location for his summer art school.

1932 Started to lecture on theories of creativeness in colleges and universities on Pacific Coast, in the Midwest and the East.

1933 Taught at Mills College, Oakland, California (summer session), and at Chouinard School, Los Angeles.

1935 Took up residence in California, opened own art school in Los Angeles, and exhibited in several western cities.

1935-1936 Taught summer sessions, University of Washington, Seattle.

1937 Moved to Chicago, opened school of creative fine arts. Associate instructor at New Bauhaus School of Industrial Arts, Chicago.

1939 Created *Moses*, seven-foot high sculpture, for benefit of artists exiled by Fascist regimes of Europe, but its planned tour was cancelled due to delays of wartime transportation. During the Nazi purge of "decadent modern art," twenty-two of his paintings and most of his sculptures then owned by German museums were confiscated, and his work was singled out for attack in the Nazi book, *Säuberung des Kunsttempels*, by Wolfgang Willrich (Munich: Verlag J. F. Lehmanns, 1937). Returned to New York. Re-opened art school as well as summer school in Woodstock, New York.

1944 Taught at the Dalton School, New York.

1946 Taught at the Institute of Design, Chicago.

1947 Produced *Seated Figure*, the first carved plastic sculpture illuminated from within, featured at his 78th one-man show at the New York Galleries of the Associated American Artists, in 1948. These plastic sculptures were the first internally lit works in modern art.

1950 Received first and only American print commission, twenty-seven years after his arrival in the United States, from Associated American Artists Galleries, New York, and produced his first prints in America, two lithographs.

Taught at the University of Kansas City, Kansas City, Missouri. Commissioned to create two statues for the entrance of the University. The two identical *Iron Figures*, 14-foot high constructions, with crossing planes, were completed in 1951.

1950-1951 Made lecture tour of southern cities of United States.

1951 Taught at Carmel Institute of Art, Carmel, California; at the University of Oregon, Eugene, Oregon; and at the University of Washington, Seattle.

1952 Began experimenting with serigraphy and mixed-media prints; produced three serigraphs, one mixed-media print combining lithography, serigraphy and embossing. Taught at University of Delaware, Newark, Delaware. Delegate to UNESCO, New York City.

One-man exhibition, Museum of Modern Art, Sao Paulo, Brazil.

1953 Inaugurated Associate Member of International Institute of Arts and Letters.

One-man exhibition, El Instituto Guatemalteco-Americano, Guatemala City, Guatemala.

1955-1956 Tour of one-man exhibition to six German cities.

1955 Began work on book, *Archipenko: Fifty Creative Years 1908-1958*, by Alexander Archipenko and Fifty Art Historians, which includes a 52-page manifesto on creativity by Archipenko, an extensive bibliography and quotations.

1956 Taught at the University of British Columbia, Vancouver, Canada.

Produced *Revolving Figure (The Art of Reflection)*, a 78-inch high, motorized, revolving construction with crossing planes, made of wood, mother-of-pearl, formica, and metal.

1957 Created *Cleopatra*, an 84-inch by 38-inch sculpto-painting of wood and bakelite, polychromed. December 5, Angelica died at age 65.

1959 Awarded Medaglia d'Oro at XIII Biennale d'Arte Trieneta, III Concorso Internazionale del Bronzetto, Sala della Ragione, Padova, Italy, in October.

1960 Book, *Archipenko: Fifty Creative Years 1908-1958*, by Alexander Archipenko and Fifty Art Historians published by Tekhne Publications, established by Archipenko for the purpose of publishing this book. Gold stamping, "Sculptor" designed by the artist for the binding.

August 1: married Frances Gray, a sculptor and former student, in Paris; his first return there since 1921.

Recovery of plasters of early works stored in 1918 by Monsieur and Madame Jean Verdier in a gardener's cottage on their property in Cannes.

1961 Produced 66-inch high sculpture, *Queen of Sheba*, his last large bronze.

1962 Executed his fourth and last intaglio, for the portfolio, *The International Anthology of Contemporary Engraving*, published in Milan.

Elected to the Department of Art of the National Institute of Arts and Letters.

1963 Produced *Les Formes Vivantes*, a series of ten lithographs, his last graphics, at Erker-Press in St. Gallen, Switzerland.

Large retrospective exhibition of Archipenko sculpture, drawings, and prints at Ente Premi Roma in Rome and Centro Culturale S. Fedele in Milan in 1963, and at Galerie Stangl in Munich in 1964.

1964 February 25, Alexander Archipenko died in New York, shortly after casting his last sculpture, *King Solomon*.

1967-1969 Retrospective, *Alexander Archipenko: a Memorial Exhibition*, organized by the UCLA Art Galleries and shown at ten museums across the country: Cincinnati Art Museum; Colorado Springs Fine Arts Center; Dallas Museum of Fine Arts; Fine Arts Gallery of San Diego; Munson-Williams-Proctor Institute; National Collection of Fine Art, Smithsonian Institution; Phoenix Art Museum; the UCLA Art Galleries; Walker Art Center; Washington University, St. Louis.

1969 Retrospective organized by the Smithsonian Institution, *Archipenko: International Visionary*, at the Musée Rodin, Paris, the first held in France, tours six major European museums.

1970 *Alexander Archipenko: The Parisian Years* at The Museum of Modern Art, New York; the first Archipenko museum exhibition held in New York.

1974 On the occasion of the tenth anniversary of Archipenko's death, the volume *Archipenko: The Sculpture and Graphic Art* by Donald Karshan is published in Germany and America. Exhibition, *Alexandre Archipenko*, at Fuji Television Gallery, Tokyo.

1977 Exhibition, *Archipenko*, at Contemporary Sculpture Centers, Tokyo, Osaka.

1981 Exhibition, *Archipenko, The Early Works: 1910-1921*, showing restored permanent collection for first time, Tel Aviv Museum. The Handbook, by Donald Karshan, is published by the museum.

1985 Retrospective, *Archipenko. Sculpture, Drawings and Prints: 1908-1963*, at The Norton Center for the Arts, Centre College, Danville, Kentucky. *Archipenko. Sculpture, Drawings, and Prints: 1908-1963, As Collected, Viewed, and Documented by Donald Karshan*, is published in conjunction with the retrospective.

Exhibitions

- *Catalogues for these exhibitions appear in the Selective Bibliography.
- *Hagen, Germany, Museum Folkwang, *Le Fauconnier-Alexander Archipenko* (the artist's first one-man exhibition), December 7, 1912-January 8, 1913.
- *Berlin, Der Sturm, *Alexander Archipenko*, September 1913.
- Amsterdam, "De Onafhankelyken," *3de Internationale Jury-Venije Tentoonstelling*, May-June 1914.
- *Geneva, Salle d'Exposition de la Librairie Kundig, *Alexander Archipenko*, November 24-December 10, 1919; Zurich, Kunsthaus, January 8-February 8, 1920.
- *Venice, XXIIa Esposizione Internazionale d'Arte della Citta di Venezia, *Mostra-Individuale di Alexander Archipenko*, April 15-October 31, 1920.
- Berlin, Der Sturm, *Zehnjahre Sturm Gesamtschau*, 1921.
- *Berlin, Der Sturm, *Alexander Archipenko*, 1921.
- *Potsdam, *Alexander Archipenko-Retrospektive Ausstellung*, 1921.
- Berlin, Fritz Gurlitt, *Alexander Archipenko*, April 1922.
- *Frankfurt-am-Main, *Alexander Archipenko-Lyonel Feininger*, May 1922.
- Prague, Publikace Devetsilu c., *Archipenko*, 1923.
- *New York, Société Anonyme, Kingore Gallery, *The Archipenko Exhibition*, January 20-February 4, 1924.
- Denver Museum, *Alexander Archipenko*, 1927.
- *New York, The Anderson Galleries, *Archipenko*, 1928.
- *New York, Associated American Artists, *Archipenko*, May 4-22, 1948.
- *Omaha, Nebraska, University of Omaha, *Alexander Archipenko*, March 4-25, 1949.
- *New York, Associated American Artists Galleries, *Archipenko, 110th Exhibition, Fifty Years Production*, October 16-November 14, 1954.
- *Darmstadt, Hessischen Landesmuseums, *Alexander Archipenko*, June 5-August 21, 1955; Mannheim, Kunsthalle, September-October, 1955; Recklinghausen, Kunsthalle, November-December 1955.
- *Indiana, Pennsylvania, State Teachers College, *Alexander Archipenko, Sculpture, 1909-1956*, April 24-May 29, 1956.
- *New York, Perls Galleries, *Archipenko, Recent Polychromes*, October 14-November 9, 1957.
- *New York, Perls Galleries, *Alexander Archipenko Bronzes*, September 29-October 24, 1959.
- Hagen, Germany, Karl Ernst-Osthaus Museum, *Alexander Archipenko Plastiken 1909-1959*, March 20-May 1, 1960; Münster, Freie Kunstlergemeinschaft Schanze e. V., Munster, Hauptbahnhof, June 12-July 10, 1960.
- *New York, Perls Galleries, *Alexander Archipenko Bronzes*, January 9-February 3, 1962.
- *Winnipeg Art Museum, Canada, *Alexander Archipenko Exhibition*, January 14-31, 1962.
- *St. Gallen, Switzerland, Galerie "Im Erker," *Alexander Archipenko: Les Formes Vivantes*, November 17, 1962-January 10, 1963.
- *Rome, Ente Premi Roma, *Alexander Archipenko*, 1963.
- *Munich, Galerie Stangl, *Alexander Archipenko*, February 14-April 4, 1964.
- *Chicago, Kovler Gallery, *Archipenko: Content and Continuity, 1908-1963*, 1968.
- *Los Angeles, UCLA Art Galleries, *Alexander Archipenko, Memorial Exhibition*; Cincinnati Art Museum; Colorado Springs Fine Arts Center; Dallas Museum of Fine Arts; Fine Arts Gallery of San Diego; Utica, New York, Munson-Williams-Proctor Institute; Washington, D.C., National Collection of Fine Arts; Phoenix (Arizona) Art Museum; Minneapolis, Walker Art Center; St. Louis, Washington University; The Museum of Contemporary Art of Chicago, 1967-69.
- Paris, Musée Rodin and three other European museums, *Archipenko: Visionnaire International* (catalogue, published in English, French, and German editions, edited by Donald Karshan for Smithsonian Institution Press), March 12-April 14, 1969.
- Brussels, Palais de Beaux-Arts de Bruxelles, *Archipenko*, October 22-November 16, 1969.
- Lyon, Musée de Beaux-Arts, *Alexandre Archipenko*; Rennes, Musée de Beaux-Arts; Nantes, Musée de Beaux-Arts, 1969.
- New York, The Museum of Modern Art, *Archipenko: The Parisian Years*, July 20-October 18, 1970.
- New York, Bernard Danenberg Galleries, Inc., *Archipenko: The American Years, 1923-1963*, July 23-August 15, 1970.
- The Art Gallery of Ontario, Toronto, Canada, *Archipenko: The Paris Years*, January 16-February 21, 1971.
- London, Haywood Gallery, *Pioneers of Modern Sculpture* (organized and catalogue authored by Albert Elsen), July 20-September 23, 1973.
- New York, Pace Galleries, *Archipenko at Pace*, September 22-October 20, 1973.
- Tokyo, Fuji Television Gallery Co., Ltd., *Alexander Archipenko*, April 5-April 24, 1974.

Tokyo, Contemporary Sculpture Center, *Archipenko*, March 22-April 9, 1977; Osaka, Contemporary Sculpture Center, April 15-30, 1977.

Tokyo, Journal Mainichi, *La Ruche: l'Ecole de Paris a Montparnasse 1910-1930*, 1978.

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Washington, D.C., The National Gallery of Art, *The Cubist Print*, October 18, 1981-January 3, 1982; Santa Barbara, University of California, February 17-March 28, 1982; The Toledo (Ohio) Museum of Art, April 24-June 13, 1982.

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bronze, *Adam and Eve* of 1908, to his last, *King Solomon* of 1963, and from a cubist drawing of 1911 to his final lithographs of 1963. Thorough documentation, including provenance, exhibition history, and literature, is given for each object. Also provided are a summary of Archipenko's innovations, a biographical chronology, and a selective bibliography. This incomparable photographic record of Archipenko's art, including 162 plates of which 42 are in full color, is a must for anyone interested in the history of modern sculpture.

DONALD KARSHAN, Director Emeritus of the New York Cultural Center and former faculty member of the New School, is a leading authority on Archipenko's artistic career. His books include *Archipenko: International Visionary* (1969); *Archipenko: The Sculpture and Graphic Art, Including a Print Catalogue Raisonné* (1974); and *Prints* (1981).

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