

ARCHIPENKO

CATALOGUE
OF
EXHIBITION

AND DESCRIPTION OF

ARCHIPENTURA

THE ANDERSON GALLERIES
NEW YORK
1928

бібліотека українського мистецтва



uartlib.org



A. Archipenko

ALEXANDER ARCHIPENKO EXHIBITIONS

The large individual and retrospective exhibitions of Archipenko have been shown as follows:

Hagen Museum, Westphalia	1910	Frankfort	1923
Berlin	1913	Mannheim Museum	1923
Geneva	1919	Prague Museum	1923
Zurich Museum	1919	New York	1924
London	1919	New York	1925
Venice	1920	Chicago	1925
Geneva	1921	New Orleans	1926
New York	1921	Kansas City	1926
Berlin	1921	Philadelphia	1926
Wiesbaden Museum	1921	Denver Museum	1927
Hanover	1921	Los Angeles Museum	1927
Leipzig Museum	1922	Seattle	1927
Dresden	1922	Tokyo, Japan	1927
Berlin, National Gallery	1922		

The exhibition, after New York, will be sent to Europe where it will be shown in the principal capitals.

“ARCHIPENTURA”

A NEW DEVELOPMENT IN PAINTING

This invention is dedicated to T. Edison and A. Einstein

By Alexander Archipenko

THE press of different countries has printed various articles about my invention from time to time. The communications, however, were more in the nature of reports and merely gave resumé outlines of the invention from an artistic viewpoint. In order to supplement this lack of detailed description, I have written this article, which is not intended as a manifesto or a theory, but rather as a simple description of the fundamental ideas underlying “animated painting.” Parallel with this description I have pointed out the new form in which modern painting is created.

WHAT IS ARCHIPENTURA?

1. Archipentura is neither a theory nor a dogma. It is an emotional creation, reflecting, by means of a new pictorial method, that phase of real life which cannot be rendered by means of static painting, as the latter is completely lacking in adequate means.

2. Archipentura is differentiated from ordinary painting in that it is dynamic, and not static. Thanks to this quality, it opens up entirely new vistas of artistic creation.

3. Archipentura does not exclude the means of painting forms, as is done in the various present concepts of ordinary painting. But its advantage lies in the execution, on the picture, of actual movements at different rates of speed and different rhythms and shifting of scene, as well as multiple transformations of lines, forms, colors, objects.

4. Archipentura is the concrete union of painting with time and space.

5. Archipentura is the most perfect form of modern art, for it has solved the problem of dynamism, which up to the present time, has remained unrealized by means of static painting.

6. Archipentura is the art of painting on the canvas the true action and not merely an immovable image—a snapshot like that of the kodak—of a moment given by movements.

7. Archipentura has nothing in common with mechanical or photographic reproduction of the cinematograph, or with the various kinds of electrical screen projections. This is a new means of painting done direct by the artist, in perfect subordination to his will or his creative emotions.

HISTORY OF THIS INVENTION

Since 1912, in Paris, I have endeavored to record the actual movements in a work of art, and with this object in view, I have executed the animated painting entitled “Medrano.” These attempts, however, did not result in attaining the desired end.

I again occupied myself with the same idea in 1922 in Berlin, under the influence of the Einstein theory of relativity. But it was not until 1924, in New York—in the atmosphere of one of the most up-to-date

cities in the world—that I succeeded, after numerous technical experiments, in accomplishing the pursuit of my object. I discovered a new pictorial method for the execution of pictures, and a special apparatus for their demonstration.

I am opposed to all theories in art, because to me art is the emotional manifestation of genius and not merely a brain process. It is evident that it is hard to determine in questions of art, where emotion ends and where calculation begins. However, we may perceive where emotional vibration is found and where brain calculation is found.

As far as Archipentura is concerned, I hold myself aloof from the idea that it is cerebral, although for the purpose of painting action, it may be necessary to calculate with almost mathematical exactitude the time and the speed of the object. In spite of this fact, Archipentura remains an emotional creation.

LIFE AND PAINTING

It does not call for a philosopher to admit the idea that life is merely a form of energy, and that the only concrete form of energy is movement. Consequently, movement is life.

Opinions on art are probably as numerous as the individuals who give them. But there is a point on which these opinions all agree: namely, that art reflects life.

Taking these recognized concepts as a basis, I prove that Archipentura appears as a superior form of art, containing within it life itself, since it paints energy. There are three fundamental concepts of the reflection of life in art. One supposes that life in the art of painting consists in fixing that which the eye sees. The other declares that fixing the emotions on the canvas expresses life. The third theory holds that life in art consists in the fixation of the painter's logical conclusions.

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

INTERPRETATION

Up to the present, natural movement (action) in painting remained an unsolved problem, since adequate means for executing the same were not available in static painting, which limits itself solely to the “interpretation” of movements.

In order to determine more exactly the value of Archipentura, I shall endeavor to point out the difference between the “interpretation” of movement by means of static painting and the execution of actual movements by means of Archipentura. The interpretation is recognized as the dominant element in art. The manner of interpreting is the main factor, since it is a question of expressing and determining the individuality and the spirit.

I completely share this manner of regarding it, and also agree with the philosophic conception which proves that creation rests precisely in the process of interpretation. However, I declare that movement in Archipentura is not only the object, as in static painting, but the means of interpreting things of a more complicated order. The naturalism of the movement in Archipentura does not appear as a negative element from the

viewpoint of art, if the actual movement may be utilized as a new means of interpretation.

Static painting must, in order to interpret movements, resort to symbols and conventions. It did not advance further than the fixation of a single "moment" in the series of moments that constitute a movement; and all the other "moments" situated hitherto and beyond the particular fixed movement are left to the imagination and to the fantasy of the spectator.

Archipentura gives the entire spectacle of the actual movements and utilizes it as a means of interpretation of such manifestations of life as are intimately connected with the passage of time and changes of space, in such manner that the movement in Archipentura appears as an element, as much of interpretation as of creation in general, and not only as an object, as is the case in static painting. And it is in this exactly that the superiority of Archipentura consists.

MOVEMENT

There are three characteristic kinds of movements. The first expresses the sense, or idea. The second contains rhythm. The third kind includes abstract movements in which neither sense, idea nor rhythm comes into question. All these movements, when they are expressed, represented in a clear manner, provoke emotions or associations of ideas or sensations much more powerful than any representation that is immovable can give.

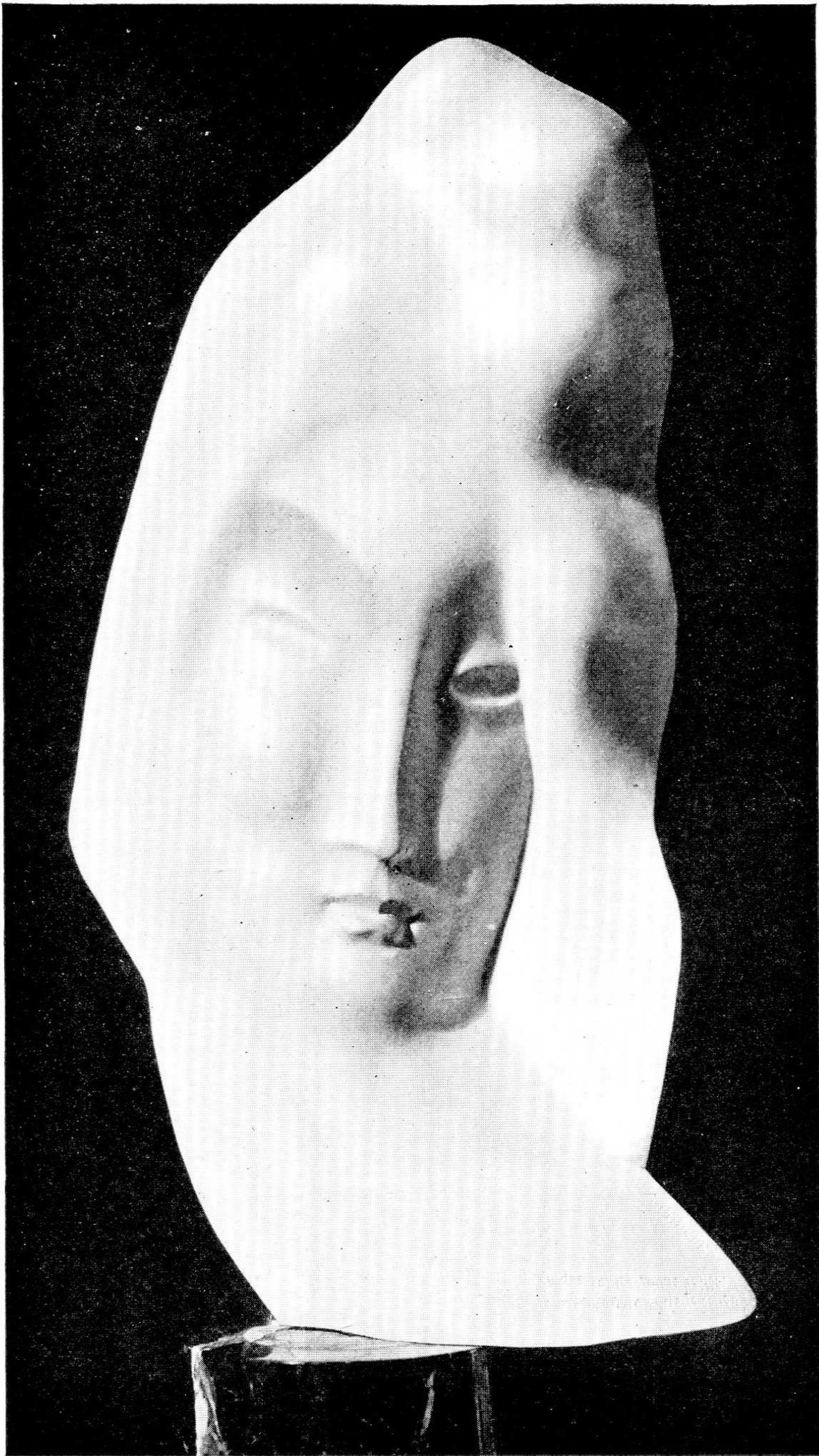
Movement produces more impression than immobility, and finds itself in more direct contact with our psychology than ambiance. At times, in observing movement, we feel mechanically inclined to repeat it. Movement is a language, and a more subtle language. It sometimes happens that entire races have their own particular movements, unknown to other races. By the movement we recognize the finest shades of character, education, sense, desires, intelligence and even individuality itself, as much in man as in the animal. We perceive innumerable shades of movements in different materials—light and heavy, of variable elasticity, according to the character of their displacement; in liquids, varying according to their consistency, their quantity and their displacements; in machines, in plants and in all nature. In back of all these movements there is hidden an infinitely rich material which may be utilized in Archipentura, just as the artist employs an innumerable quantity of shades of color. Archipentura is capable of painting all movements.

TIME

Since Archipentura paints movement, and since movement does not exist outside of time, the duration and the speed of action intervene inevitably as elements of creation in Archipentura. The long duration and slow movement would certainly not be characteristic of volcanic temperament, just as fatigue and melancholy are not consistent with rapid tempo and great speed of movement. The amount of time and the dimension of velocity permit us to take account into the character and into the sense of a given movement. In Archipentura the measure of time and velocity are established according to the object, and their proportions represented on the canvas give us an idea of the object. Archipentura possesses the means of representing on the canvas concrete variations of the duration and velocity and is, owing to this fact, connected with time and space. Up to the



Woman. Decorative Panel in three different metals.
Société Anonyme, New York



The Past. Silver, 1926.

present, music only has utilized time as an element of creation. Archipentura is a new form of art which utilizes time and space for creation. Archipentura thus "paints time."

SPACE

There exist many gestures of which we define the sense by the measure of space occupied by a movement. The sense of movement is represented, even in space occupied by lines or abstract forms in movement. If, for example, one draws a series of straight parallel lines, commencing with very short lines, progressively increasing their length, tracing each line in the same amount of time, the difference between the spaces occupied by these lines creates, during the execution of the drawing, the impression of revolving energy. If on the other hand the length of the lines should be progressively diminished, an impression of diminishing energy is created. These impressions are born, thanks to the comparisons and to the relations which are established between the spaces occupied by each line, gradually, in a given time, and equal for each line. But this example with abstract lines is far from exhausting the different expression which may be realized by Archipentura. This sphere of things has never been accessible to ordinary painting, by reason of the purely static character of the latter, while Archipentura can utilize space as an element of creation. It is evident that Archipentura does not exclude either the principles and conceptions of immovable space utilized in static painting, as, for example, the rhythm of composition, that is to say, the equivalence of distance between spots of colors, lines and forms, as well as the space of perspectives.

It is a truth as old as the world that one recognizes things by comparison. But comparison is possible only by the simultaneous presence of several things. Archipentura offers the possibility of executing and representing, in even the same point of space, different objects, movements, transformations and displacements. Thanks to these manifestations or appearances, comparison is made possible. And by these comparisons, one may produce such effects, and call forth such emotions, as would be entirely impossible in static painting. Apart from dancing, Archipentura appears as the new form of art reproducing changes of space.

It is not my intention to discover the fourth dimension, or to philosophize or to analyze art and artistic creation. I am simply pointing out the ideas connected with my invention, which, according to the opinion of persons well able to judge of its value, is the form of art best corresponding to our epoch. On my invention the theory of Einstein has had the greatest influence, not from its scientific side, but by the ideas given out by Einstein, which are indisputably in accord with creation in general. And this opinion is based on the fact that I see in creation, as well as in the theory of relativity, the expression and the reunion of such psychological states as may be rediscovered in processes of comparison, supposition, association and in the idea of infinity. Only these changes and movements, calling forth a series of psychological processes of this nature, may be at the same time emotional.

Archipentura has no direct relations with the Einstein theory, but it is capable of expressing things of a higher order, things which, from certain aspects, undoubtedly are attached to the theories of Einstein.

— FROM THE PRESS —

Apples and Madonnas, By C. J. Bulliet, Chicago 1927

Rodin introduced into sculpture a surface tingle of flesh that marble through the ages had not possessed—a heresy—Archipenko has gone farther, he has made his forms live with an internal fire. The striking impressions of vitality. Cubist he has been called and is so designated in the already formal histories of the modern art movement. Cubist, however, he is not—any more than is Picasso, inventor of Cubism.

No painter, with the exception of Renoir, has so conveyed the feeling of female flesh, warm and magnetic. And Archipenko has done what Renoir did not choose to do. Renoir's nudes are alive but passive. Archipenko's painted nudes throb—every nerve quivers—feverishly they flame upward, like the saints of El Greco.

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

The mystery of this sculptor goes far deeper than marble and chisel. So expert is his technique that he has forced into popular appreciation a series of tapering nude female figures, elongated beyond nature, but so exquisitely rounded and so marvelously beautiful as pure form, that even the most ignorant in art are hypnotized into forgetting comparison with bodies of flesh and blood.

Archipenko at 40 is already a leader among contemporary sculptors and undoubtedly certain of a niche through the ages.

Alfred Kuhn "Die neuere Plastic" Berlin 1921

Archipenko is of vital importance for the modern art. He combines in himself the vigorous instincts and innermost gentleness of the Russian with the sophistication of the Parisian. His sensibility and profound knowledge of beauty ranks him among the great representatives of the French culture. Archipenko masters his handicraft with the greatest skill and unerring taste.

Ardengo Soffici, Florence 1920

Alexander Archipenko is the only one of the so-called Avantgarde-istes whose art has a legitimate reason for being studied and loved.

Brooklyn Eagle, 1924

Critically there is little more to be said about Archipenko's sculpture than that it is beautiful. In itself it is the strongest plea in favor of the cause. All previous prejudices must vanish before the simple, direct appeal of these gracious symmetrical shapes.

Il Nuovo Giornale, Venezia 1920

Archipenko is not only the phenomenon of the 12th Venetian Exposition, he is a phenomenon himself, the most prominent and the most discussed of all living artists.

*Archipenko Monograph in Ukranish,
by Prof. Nicola Golubez, Lwow 1922*

No Ukranian and but few of the contemporary European sculptors have created so large a popularity in the two hemispheres as Archipenko. There is not a single educated country who has not noted in its literature or who has not spoken of this exceptional artist, either in the form of a complete monograph or in its press. First was Germany, then France, England, Spain, Italy, America and others. All these countries have had the opportunity of becoming acquainted with the creations of Archipenko and many pronounce his name with the same interest as connoisseurs pronounce the name of the creator of the relative theory, Einstein.

In any case, Archipenko is an exceptionally talented artist and he is a dominant figure in the plastics of the age. He has given us a few masterpieces created in unusually attractive combinations and in various substances.

Action—Paris 1920

Archipenko is the inventor of a style but it is not useless for one to seek also in him the pure lines of Buddhist art, the sad rhythm of the Christian compositions, the striking humility of the negro art, and finally the geometrical evolution of his contemporaries whose great traditions he continues.

*Archipenko Monograph in English, French, Spanish and Ukranish by
Prof. Dr. Hans Hildebrandt, University of Stuttgart, Berlin 1923*

Archipenko is the sole creator of the new idea of combining sculpture and painting as one art, an idea which dates back to the year just before the outbreak of the war. It finds expression in several plastics in 1912 which represent a cross between man and machine and are the first reproductions of a constructivism which is now being developed by Russian, Hungarian and German artists in a purely abstract form.

New International Encyclopaedia, New York 1925 Volume II

Modernism has numerous representatives, chief among them is Archipenko.

Rul, Berlin 1922

Archipenko is one of the most serious sculptors of our age. His talent and seriousness convince even the most conservative persons—his creations are so profound.

It is not necessary to be a connoisseur in art to understand his work. It is not a question of amazing the public because we see a true desire of the artist to find a new path and discover plastic secrets. It is comprehensible that in a short time, Archipenko has been generally recognized in all Europe. His works are in first class private collection as well as in important museums, even in the far east—Japan. Archipenko is "hors concours" with his beautiful plastic. He has many imitators.

Iwan Goll, Archipenko Album, Paris 1921

Archipenko was the first Expressionistic Sculptor, if not the first expressionistic artist. Anyhow, the young generation in Germany has derived much from him. But soon he abandoned Expressionism and came to Cubism and then to himself. For a Genius, all methods are only stepping stones.

In the plastic art Archipenko has the same signification as Picasso, in the art of Painting. Both ventured into the dangerous paths of new elements and new forms, and both conquered them and became leaders of a great century.

Archipenko's figures are timeless in the highest sense of the word, they are miracles of our age.

Rusky Golos, New York by Nadegina, 1928

It is indeed a great satisfaction for me to write on the creations of Archipenko because I have before me his sculpture and paintings. I feel in these the elements of a great revelation which is inevitably in the foundation of each veritable artistic creation and because in the colossal realization of Archipenko, we see new aesthetical possibilities in form of sculpture which seemed exhausted after Michaelangelo.

Chicago Evening Post 1925

Keenly intellectual like Picasso is Archipenko, and like him has a mathematical mind in which abstractions resolve themselves into concrete forms hopeless of comprehension by anyone to whom the spiritual essence of mathematics is nonexistent.

Max Osborn, History of Art, Berlin 1920

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

Archipenko Monograph in French Valori Plastici, Rome 1922

The efforts of the contemporary sculptors have been crowned with success in that which concerns the renewal of the technique of art. Archipenko is amongst those who have done the most towards its development.

Rocky Mountain News, Denver 1927

If Archipenko's forms appear new to us, it is because their aesthetic conception has been inspired by new forms of life; by vital factors of a new civilization. Archipenko has had the courage and the strength to be of his period from the very beginning. Therefore his work is also of the future.

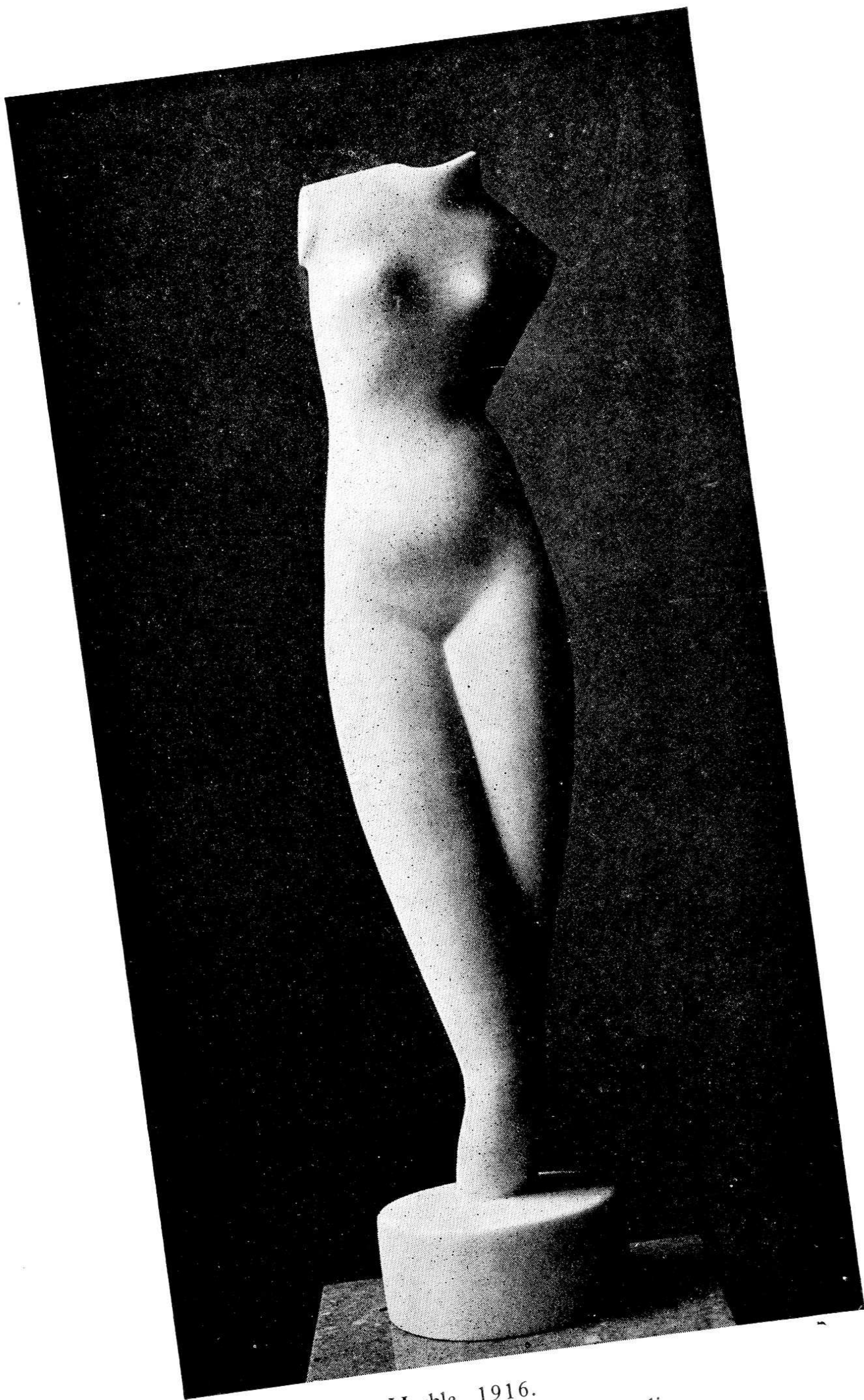
In looking over the tremendous output of Archipenko's work and its unbelievable variety of forms, we come to the conclusion that he is one of the most problematic, most vital, most creative spirits of our period.

Karl Woerman, Geschichte der Kunst; Leipzig 1922

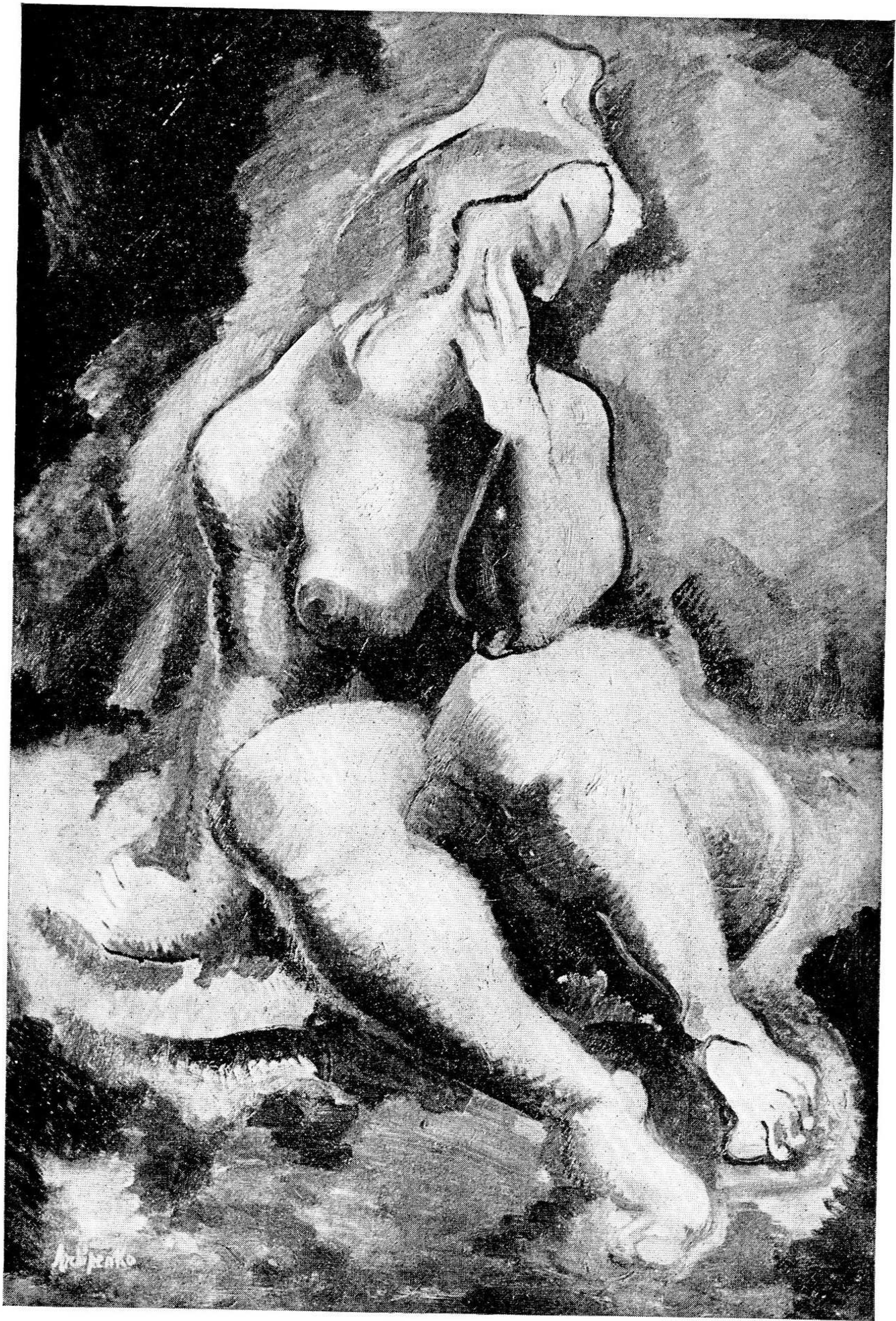
The leader of the real Modernists and Radicals is the Russian Alexander Archipenko, a Parisian says "An infatigable juggler, Archipenko plays with earth and forms like a Prometheus, and how near is the day when Europe will be proud of Archipenko."

Los Angeles Times 1927

There is in Archipenko's work something essentially of this age, swift rhythmic movement and clarity are the immediately noticeable features.



White Torso. Marble, 1916.
One exemplary in the National Galerie, Berlin.
Another exemplary in the Art Club, Chicago.



Melancholy. 1926.

Spoloky 1922 Berlin

Archipenko did not play the role of a primitive or naif man. He has added to all the material of his soul, all the things which have been created by humanity, the imposing things in art. He has studied and grasped all the styles.

Shadowland 1923

Alexander Archipenko is looked upon by earnest critics as the dominant spirit of the day in the field of plastics. His experiments with metals are bold attempts to conquer new materials for his art.

Introduction for catalogue by Dr. Christian Brinton, New York 1924

Twenty-eight continental museums have honored his art by purchase, and there have been held since the war alone, sixteen separate exhibitions of his sculpture and painting in as many different European cities.

The reasons for this spontaneous reaction to the art of Archipenko are not far to seek. They reside chiefly in his aspiring modernism. If the mercurial Marinetti is the literary fugelman of the modern spirit, and the protean Picasso its representative painter, Archipenko occupies a similar position in the province of sculpture. Each in his way is a convinced, and convincing protestant.

John Schikowski, Deutsche Zeitung, Berlin 1921

Archipenko blazed a new trail for the European sculpture.

Springers Kunstgeschichte, Berlin 1920

Archipenko's influence has proven to be extremely strong and captivating for the younger sculptors.

Brooklyn Eagle 1926

Archipenko's fine craftsmanship is again evidenced in his ability to give surface interest, beauty of texture, and color to his carefully studied and balanced forms.

Introduction for a Catalogue, by Yvan Goll, New York 1921

To-day Archipenko surpasses, by his mastery of an altogether personal form, all the hopes of which modern art was formerly thought capable, and furnishes us not only in his plastic art but in his more classic designs with works of art which will remain as high testimonials to our epoch. He has his followers in every country, and the entire young generation is inspired by him. His courage in utilizing several metals at the same time has resulted in another innovation of which the consequences are still further reaching.

Presse et Revolution, Moscow 1927

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

In this case, Archipenko's influence in the development of the European sculpture during the period of 1914-1920, was, in many cases, analogous to that of Picasso in painting during this same period.

CATALOGUE

1. Archipuntura, Prelude Seven

SCULPTURE

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|-----|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| 2. | W. Mengelberg in the IX Symphony of Beethoven | Bronze, 1926 |
| 3. | Wilhelm Furtwaengler | Bronze, 1926 |
| 4. | Thornton Wilder
<i>Courtesy of Mr. Boni, N. Y.</i> | Plaster, 1928 |
| 5. | The Dream | Bronze, 1925 |
| 6. | Two Souls
<i>One exemplary in collection Tokyo, Japan</i> | Bronze, 1925 |
| 7. | Melancholy A | Bronze, 1925 |
| 8. | Melancholy B | Bronze, 1925 |
| 9. | Onward | Bronze, 1925 |
| 10. | Diana
<i>Courtesy of Mr. and Mrs. M. Gutman, N. Y.</i> | Bronze, 1925 |
| 11. | Young Girl | Bronze, 1926 |
| 12. | The Past — Mask | Silver, 1926 |
| 13. | The Graceful Movement (Concave)
<i>One exemplary in collection D., New York</i> | Silvered Bronze, 1923 |
| 14. | Fragment
<i>One exemplary in collection F., Geneva</i> | Bronze, 1909 |
| 15. | Angelica-Head (Variation 6) | Bronze, 1925 |
| 16. | Tanagra Motive (Concave)
<i>One exemplary in collection F., Berlin</i> | Bronze, 1914 |
| 17. | Statuette (Concave)
<i>One exemplary in collection E., Tokyo, Japan</i> | Bronze, 1914 |
| 18. | Woman Dressing Her Hair (Concave)
<i>One exemplary in collection I., Tokyo, Japan</i> | Bronze, 1914 |
| 19. | Sitting Torso
<i>One exemplary in collection N., Tokyo, Japan</i> | Bronze, 1909 |
| 20. | Glorification of Beauty (Concave)
<i>Courtesy of Mr. and Mrs. H. Caesar</i> | Silvered Bronze, 1925 |
| 21. | The Last Moment of the City of Pompeii | Bronze, 1925 |
| 22. | Spring Torso
<i>Courtesy of Mr. and Mrs. S. Hartman, N. Y.</i> | Gilted Bronze, 1925 |
| 23. | Woman Turning
<i>One exemplary in collection R., Bremen</i> | Bronze, 1925 |
| 24. | White Torso
<i>One exemplary in National Galleries, Berlin</i>
<i>Exhibited exemplary: Courtesy of Mr. and Mrs. P. Reinhardt, N. Y.</i> | Silvered Bronze, 1916 |
| 25. | Flat Torso
<i>Courtesy of Mr. R. Loewy, N. Y.</i> | Gilted Bronze, 1915 |
| 26. | Woman Standing
<i>One exemplary in Museum of Rotterdam</i> | Bronze, 1921 |

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|------|----------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 27. | Kneeling
<i>One exemplary in collection W., New Orleans</i> | Gilded Bronze, 1925 |
| 28. | Rape | Bronze, 1925 |
| 29. | Black Torso
<i>One exemplary in Museum of Mannheim, Germany</i> | Bronze, 1909 |
| 30. | Man
<i>One exemplary in collection S., Berlin</i> | Bronze, 1922 |
| 31. | Woman Sitting
<i>One exemplary in collection W., Frankfort</i> | Bronze, 1923 |
| 32. | Promenade | Bronze, 1925 |
| 33. | Tete à l'Egyptienne | Bronze, 1925 |
| 34. | Woman Bending
<i>One exemplary in Museum of Vienna</i>
<i>One exemplary in Museum of Ossaka, Japan</i> | Bronze, 1921 |
| 35. | Silhouette, Woman | Bronze, 1913 |
| 36A. | Vase
<i>Courtesy of Miss K. Dreier, Pres. of Société Anonyme, N. Y.</i> | Bronze, 1916 |
| 36B. | Vase | Bronze, 1916 |
| 37. | Folded Arms
<i>Courtesy of Mr. J. B. Neuman, N. Y.</i> | Bronze, 1922 |
| 38. | Head
<i>Courtesy of Mr. and Mrs. M. Gutman, N. Y.</i> | Marble, 1920 |
| 39. | The Pearl | Marble, 1926 |
| 40. | Feminine Solitude
<i>One exemplary in Museum of Mannheim, Germany</i>
<i>One exemplary in Museum of Frankfort, Germany</i> | Marble, 1921 |
| 41. | Gray Torso
<i>Courtesy of Mr. Howe, Philadelphia</i> | Marble, 1922 |
| 42. | Repose
<i>One exemplary in Staedisches Museum, Essen</i> | Marble, 1909 |
| 43. | Group | Original Plaster, 1922 |
| 44. | Lying Torso | Original Plaster, 1923 |
| 45. | Statuette in different styles | Original Plaster, 1926 |
| 46. | Classique Torso | Original Plaster, 1925 |
| 47. | She Is Sleeping | Original Plaster, 1925 |
| 48. | Empire | Original Plaster, 1925 |
| 49. | Black Figure
<i>One exemplary in private collection, Frankfort</i> | Cement, 1921 |
| 50. | Symmetric Torso
<i>Courtesy of Mr. L. De Motte, N. Y.</i> | Marble, 1922 |

CERAMIC

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|-----|-----------|---------------|
| 51. | Caryatid | Ceramic, 1927 |
| 52. | She Walks | Ceramic, 1927 |
| 53. | Salome | Ceramic, 1926 |

54.	Leaning	Ceramic, 1927
55.	Group Two Women	Ceramic, 1926
56.	Head	Ceramic, 1928
57.	Rose Torso	Ceramic, 1928
58.	Woman's Head	Ceramic, 1928
59.	Girl Sitting	Ceramic, 1928
60.	She Goes	Ceramic and Mosaic, 1928
61.	She Listens	Ceramic and Mosaic, 1928

SCULPTO-PAINTING

62.	Small Red Vase of Flowers on Table	1919
63.	Bather	1915
64.	Woman (Different Metals)	1923

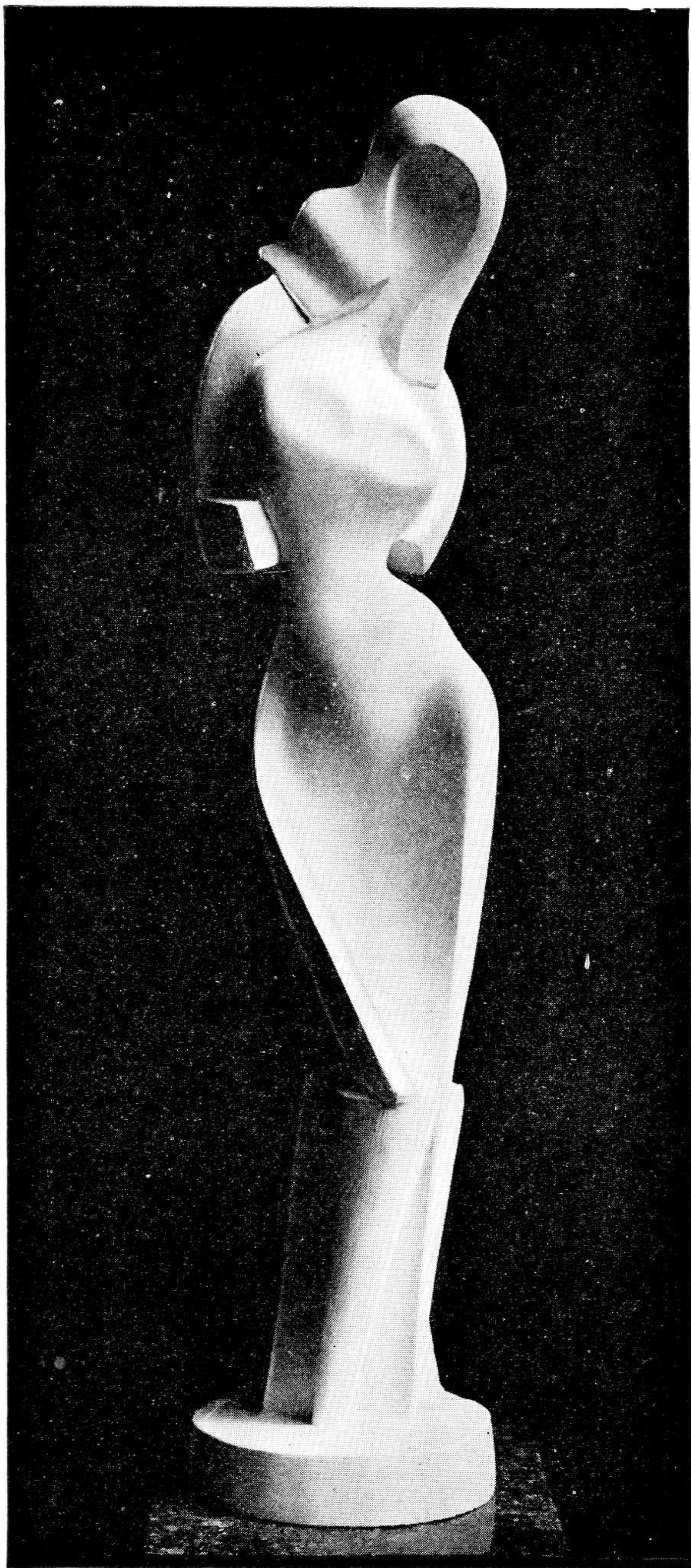
Courtesy of Miss K. Dreier, President of Société Anonyme, N. Y.

PAINTING

65.	Bather	1926	83.	Head	1928
66.	English Woman	1927	84.	Promenade	1927
67.	Abundance	1926	85.	The White Head	1928
68.	Sadness	1926	86.	Near the Lake	1927
69.	Melancholy	1927	87.	The Head (Melancholy)	1926
70.	Torso	1926	88.	Two Sisters	1927
71.	Caryatid	1926	89.	She Is Sitting	1928
72.	Towards Another (1st Variation)	1926	90.	Model	1927
73.	Towards Another (2nd Variation)	1927	91.	Wounded	1927
74.	Dreamer	1926	92.	Mother and Child	1928
75.	The Pearl	1925	93.	Woman Seated	1928
76.	Two Women	1926	94.	On the Terrace	1928
77.	Still Life	1925	95.	Young Girl	1928
78.	Lady with Fan	1928	96.	Portrait of Mrs. Martin	1928
79.	Draped in White	1927	97.	Portrait of Mrs. Dahlberg	1928
80.	Draped in Blue	1927	98.	She Goes	1928
81.	After the Bath	1925	99.	Draped Torso	1928
82.	She Reads	1928			

DRAWING

100 to 117



Glorification of Beauty. Silvered Bronze, 1925.
One exemplary in the collection D. New York.



Young Girl. Bronze, 1926.

LITERATURE ON THE WORKS OF
ALEXANDER ARCHIPENKO

ARCHIPENKO MONOGRAPH—in French, German, Ukranian, and English
by *Professor Dr. Hans Hildebrandt*—Berlin, 1923.

ARCHIPENKO MONOGRAPH—in German—by *Dr. Erich Wiese*, 1923.

ARCHIPENKO MONOGRAPH—in Spanish—*Editores Internacionales*
—Buenos Aires.

ARCHIPENKO MONOGRAPH—by *Roland Schacht*—Sturm Edition, Berlin.

ARCHIPENKO MONOGRAPH—in French—*Broglia Edition*, Rome, 1922.

ARCHIPENKO MONOGRAPH—by *Nicholas Golubetz*, Lwow, 1922.

ARCHIPENKO ALBUM—by *Theodor Daubler, Iwan Goll, Blaise Cendrars*
—Edition G. Kiepenheuer, Potsdam, 1921.

ALEXANDER ARCHIPENKO—*Sturm Bilderbuecher*—Berlin, 1915.

Numerous books on the History of Art and Encyclopedias.



ALEXANDER ARCHIPENKO

Ecole d'Art

16 WEST 61st STREET

NEW YORK CITY

Phone: COLUMBUS 4813



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