

Alexander Archipenko

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Alexander Archipenko	
	
<div>Archipenko around 1920</div> <div>(photograph by Atelier Riess)</div>	
Born	<div>Olexandr Porfyrovych Arkhypoenko</div> <div></div> <div>May 30, 1887</div> <div>Kyiv, Russian Empire (now Ukraine)</div>
Died	<div>February 25, 1964 (aged 76)</div> <div>New York City, New York U.S.</div>
Education	Kiev Art School
Known for	Sculpture
Notable work	<i>The Boxers</i> , 1914
Movement	Cubism
Elected	American Academy of Arts and Letters (1962)

Alexander Porfyrovych Archipenko (also referred to as **Olexandr**, **Oleksandr**, or **Aleksandr**; [Ukrainian](#): Олександр Порфірович Архипенко, Romanized: Olexandr Porfyrovych Arkhypoenko; May 30, 1887 – February 25, 1964) was a Ukrainian-born American [avant-garde artist](#), [sculptor](#), and [graphic artist](#).

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Biography[\[edit\]](#)



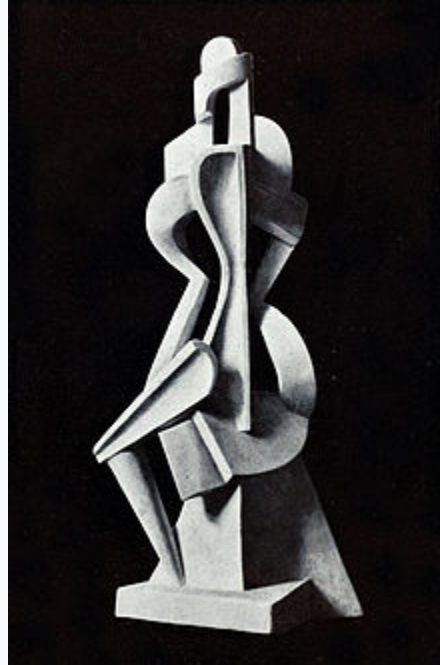
La Vie Familiale (*Family Life*), 1912, height approx. 6 feet (1.8 m). Exhibited at the 1912 [Salon d'Automne](#), Paris and the 1913 [Armory Show](#) in New York City, Chicago and Boston. Photograph in *La Comedie Artistique*(1912) of the original sculpture, later accidentally destroyed

Alexander Archipenko was born in [Kiev](#), ([Russian Empire](#), now [Ukraine](#)) in 1887, to Porfiry Antonowych Archipenko and Poroskowie Vassylivna Machowa Archipenko; he was the younger brother of [Eugene Archipenko](#).

From 1902 to 1905 he attended the Kiev Art School (KKHU). In 1906 he continued his education in the arts at [Serhiy Svetoslavsky](#) (Kiev), and later that year had an exhibition there with [Alexander Bogomazov](#). He then moved to [Moscow](#) where he had a chance to exhibit his work in some group shows.

Archipenko moved to [Paris](#) in 1908^[1] and was a resident in the artist's colony [La Ruche](#), among [émigré](#) Russian artists: [Wladimir Baranoff-Rossine](#), [Sonia Delaunay-Terk](#) and [Nathan Altman](#). After 1910 he had exhibitions at [Salon des Indépendants](#), [Salon d'Automne](#) together with [Aleksandra Ekster](#), [Kazimir Malevich](#), [Vadym Meller](#), [Sonia Delaunay-Terk](#), [Georges Braque](#), [André Derain](#) and others.

In 1912 Archipenko had his first personal exhibition at the [Museum Folkwang](#) at [Hagen](#) in Germany, and from 1912 to 1914 he was teaching at his own Art School in Paris.



Untitled, 1912, published in *Action*, *Cahiers individualistes de philosophie et d'art*, October 1920

Recherche de plastique, 1913. Exhibited at [Erster Deutscher Herbstsalon](#), [Berlin](#), 1913, an exhibition organized by [Herwarth Walden](#) (Galerie [Der Sturm](#)),

including [Metzinger](#), [Delaunay](#), [Gleizes](#), [Léger](#), [Marcoussis](#) and [Picabia](#)

Four of Archipenko's [Cubist sculptures](#), including *Family Life* and five of his drawings, appeared in the controversial [Armory Show](#) in 1913 in [New York City](#). These works were caricatured in the [New York World](#).^[2]

Archipenko moved to [Nice](#) in 1914. In 1920 he participated in *Twelfth Biennale Internazionale dell'Arte di Venezia* in [Italy](#) and started his own Art school in [Berlin](#) the following year. In 1922 Archipenko participated in the [First Russian Art Exhibition](#) in the Gallery van Diemen in Berlin together with Aleksandra Ekster, Kazimir Malevich, [Solomon Nikritin](#), [El Lissitzky](#) and others.

In 1923 he emigrated to the United States,^[1] and participated in an exhibition of *Russian Paintings and Sculpture*. He became a US citizen in 1929. In 1933 he exhibited at the Ukrainian pavilion in [Chicago](#) as part of the [Century of Progress](#) World's Fair. Alexander Archipenko contributed the most to the success of the Ukrainian pavilion. His works occupied one room and were valued at \$25,000 dollars.^[3]

In 1936 Archipenko participated in an exhibition *Cubism and Abstract Art* in New York as well as numerous exhibitions in [Europe](#) and other places in the U.S. He was elected to the [American Academy of Arts and Letters](#) in 1962.^[4]

Alexander Archipenko died on February 25, 1964, in New York City.^[1] He is interred at [Woodlawn Cemetery in The Bronx](#), New York City.

Contribution to art[[edit](#)]



Statuette, 1916

(center) [Jean Metzinger](#), c.1913, *Le Fumeur (Man with Pipe)*, Carnegie Museum of Art, Pittsburgh; (left) Alexander Archipenko, 1914, *Danseuse du Médrano (Médrano II)*, (right) Archipenko, 1913, *Pierrot-carrousel*, [Solomon R. Guggenheim Museum](#), New York. Published in *Le Petit Comtois*, 13 March 1914

Archipenko, along with the French-Hungarian sculptor [Joseph Csaky](#), exhibited at the first public manifestations of [Cubism](#) in Paris; the Salon des Indépendants and Salon d'Automne, 1910 and 1911, being the first, after Picasso,^[5] to employ the Cubist style in three dimensions.^{[1][6]} Archipenko departed from the [neo-classical sculpture](#) of his time, using faceted planes and [negative space](#) to create a new way of looking at the human figure, showing a number of views of the subject simultaneously. He is known for introducing sculptural voids, and for his inventive mixing of genres throughout his career: devising 'sculpto-paintings', and later experimenting with materials such as clear [acrylic](#) and [terra cotta](#).

The sculptor [Ann Weaver Norton](#) apprenticed with Archipenko for a number of years.^[7]

Public collections^[edit]

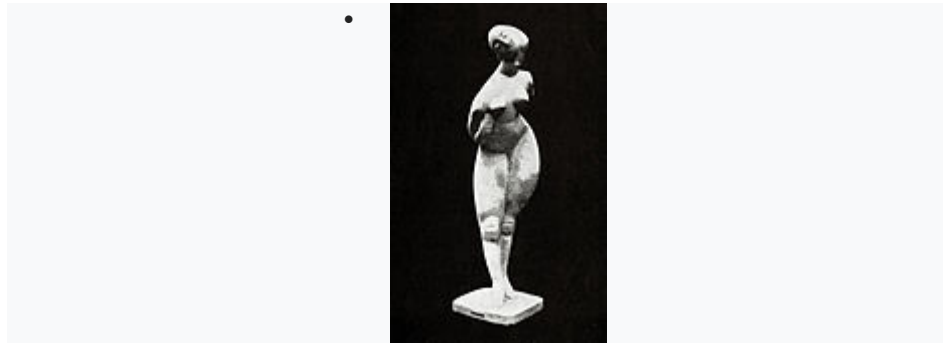
Among the public collections holding works by Alexander Archipenko are:

- The [Addison Gallery of American Art](#) (Andover, Massachusetts)
- The [Art Institute of Chicago](#)
- The [Mary and Leigh Block Museum of Art](#) (Northwestern University, Illinois)
- Brigham Young University Museum of Art (Utah)
- Chi-Mei Museum (Taiwan)
- The [Delaware Art Museum](#) (Wilmington, Delaware)
- The Denver Art Museum (Colorado)
- The [Fine Arts Museums of San Francisco](#)

- The [Guggenheim Museum](#) (New York City)
- The [Hermitage Museum](#) (Saint Petersburg)
- The [Hirshhorn Museum and Sculpture Garden](#) (Washington D.C.)
- The [Honolulu Museum of Art](#)
- [Indiana University Art Museum](#) (Bloomington)
- The [Los Angeles County Museum of Art](#)
- The Maier Museum of Art (Randolph-Macon Woman's College, Virginia)
- The [Milwaukee Art Museum](#)
- The [Montgomery Museum of Fine Arts](#) (Alabama)
- The [Museum of Fine Arts, Boston](#)
- The [Museum of Fine Arts, Houston](#)
- The [Museum of Modern Art](#) (New York City)
- The [National Museum of Serbia](#) (Belgrade, Serbia)
- The [Nasher Sculpture Center](#) (Dallas, Texas)
- The [National Gallery of Art](#) (Washington D.C.)
- [National Museum Cardiff](#)
- The [North Carolina Museum of Art](#)
- The [Norton Simon Museum](#) (Pasadena, California)
- The [Peggy Guggenheim Collection](#) (Venice)
- The [Philadelphia Museum of Art](#) (Pennsylvania)
- The [Phillips Collection](#) (Washington D.C.)
- The Portland Art Museum (Portland, Oregon)
- The [Portland Museum of Art](#) (Maine)
- [Salisbury House](#) (Des Moines, Iowa)
- The San Antonio Art League Museum (Texas)
- The [San Diego Museum of Art](#) (California)
- The [Sheldon Memorial Art Gallery](#) (Lincoln, Nebraska)
- The [Smithsonian American Art Museum](#) (Washington D.C.)
- [Städel](#) Museum (Frankfurt)
- [Tate Modern](#) (London)
- The [Tel Aviv Museum of Art](#) (Israel)
- The [Ukrainian Museum](#) (New York City)
- Von der Heydt-Museum (Wuppertal, Germany)
- [Walker Art Center](#) (Minnesota)
- The Cleveland Cultural Gardens (Ukrainian Garden) in Rockefeller Park (Ohio)
- [Fundación D.O.P.](#) (Caracas)
- [Museum de Fundatie](#) (Zwolle, Netherlands)

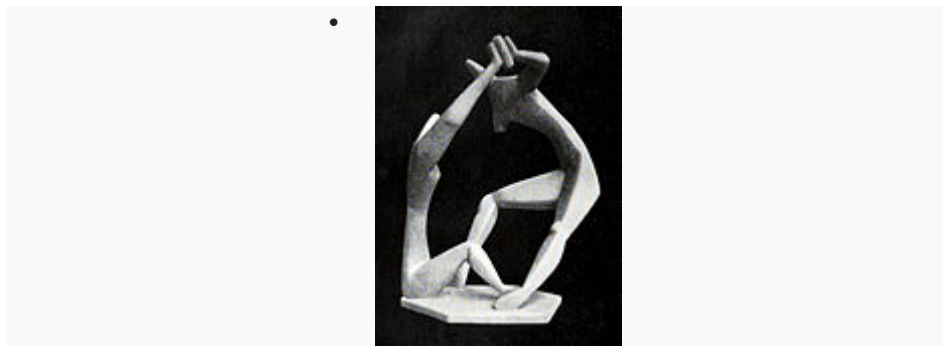
Archipenko's statue of [King Solomon](#), at the [University of Pennsylvania](#) campus, dominates the walk from 36th and Locust to Walnut. Its creation began in 1964 when, shortly before he died, the artist completed a four-foot sculpture designed for enlargement. His wife oversaw its first casting. In 1968, the 14.5-foot (4.4 m) 1.5-ton statue was produced. In 1985, it was given to the University by Mr and Mrs Jeffrey H. Loria and was installed at its present location. [Cubist](#) in form, it has been described as evoking "the feeling of smallness in the face of power that one must have felt standing before King Solomon himself."^[8]

- *Le baiser (The Kiss)*, 1910
- *Portrait de Mme Kameneff*

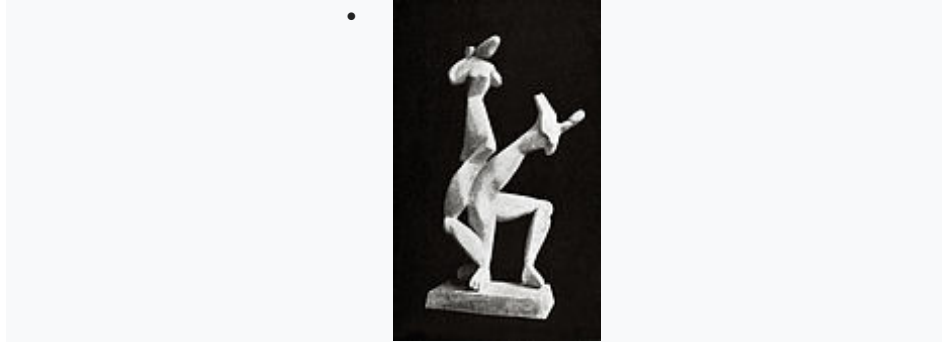


Venus, 1910–11

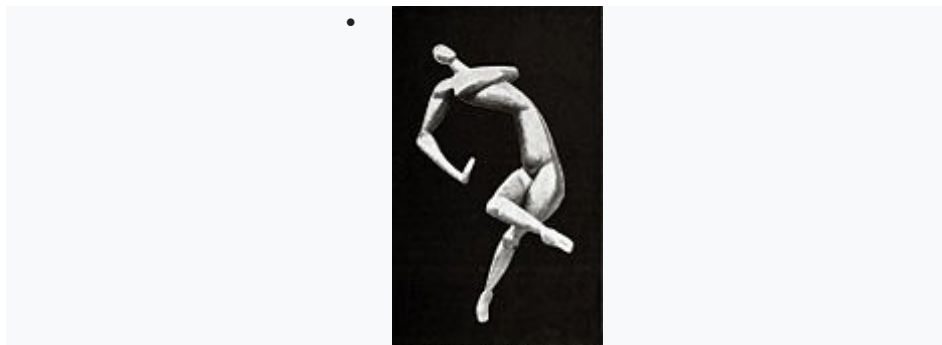
- *L'Héros (The Hero)*, ca.1912
- *Femme Marchant (Woman Walking)*, 1912



Dancers (Der Tanz), 1912, original plaster, 24 in. This first version of *Dancers* was illustrated on the front cover of *The Sketch*, 29 October 1913, London

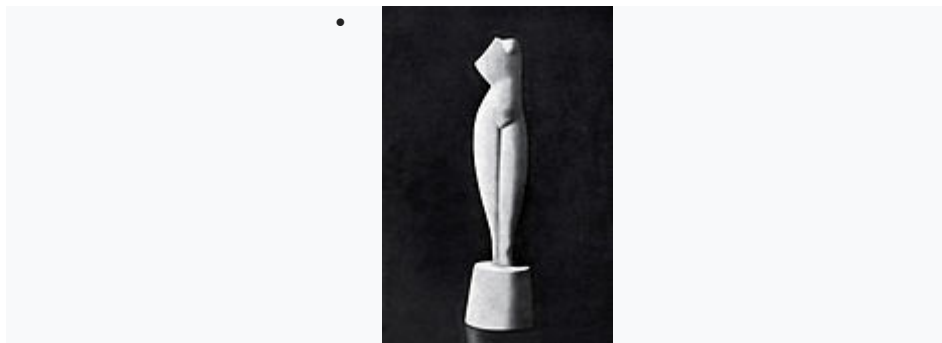


Zwei Körper (Two Bodies), 1912–13



Roter Tanz (Danse rouge, Blue Dancer), 1912–13

- *Femme à l'Éventail (Woman with a Fan)*, 1913, [Tel Aviv Museum of Art](#)
- *Pierrot-carrousel*, 1913, painted plaster, [Solomon R. Guggenheim Museum](#), New York
- *Danseuse du Médrano (Médrano II)*, 1914, [Solomon R. Guggenheim Museum](#), New York

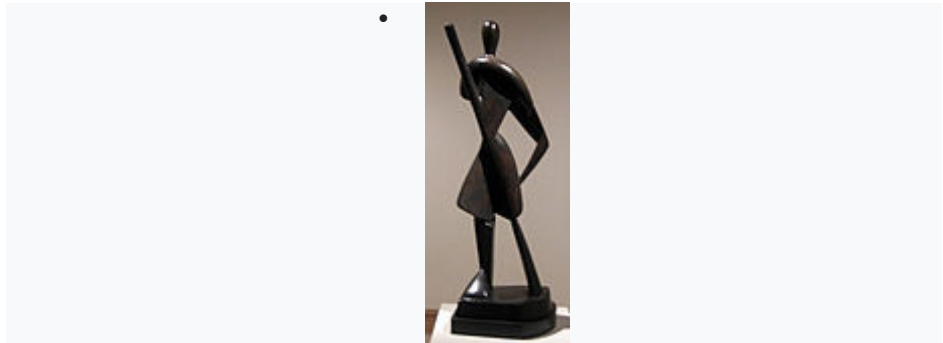


Flat Torso, 1914

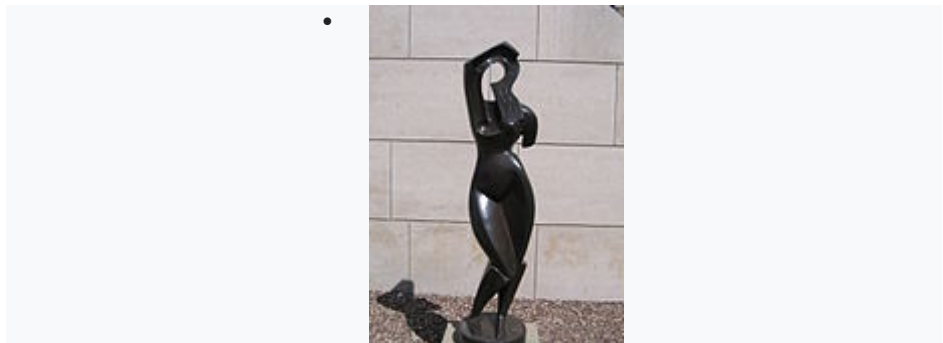


Sculpto-peinture

- Alexander Archipenko, c.1920, *Femme assise (Composition)*, 31.1 x 23.2 cm, gouache on paper
- *Femmes - Vases (Women - Vases)*, 1919



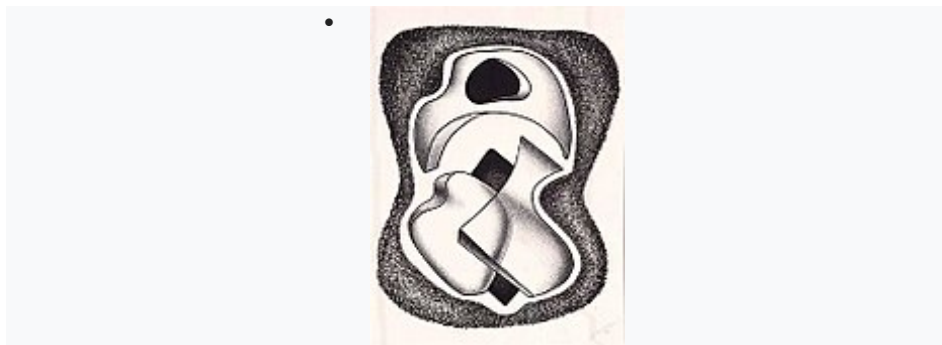
The Gondolier, 1914 (cast 1966), bronze, [Metropolitan Museum of Art](#).



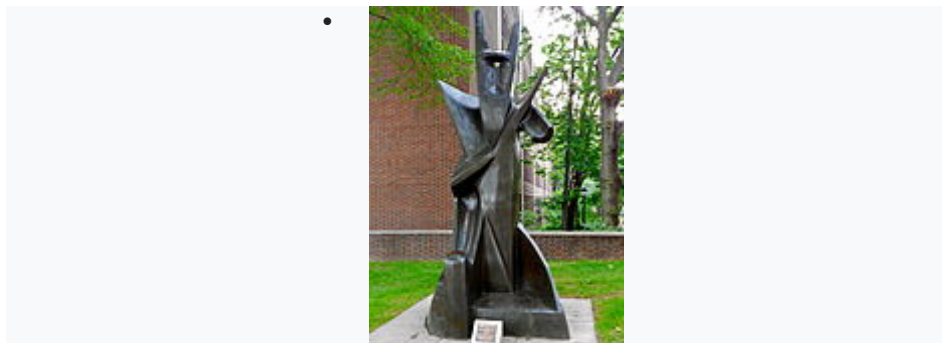
Woman combing her hair, 1914, bronze, [Israel Museum](#), [Jerusalem](#)



Gateway Sculptures, 1950, painted steel, [University of Missouri–Kansas City](#).



Le Rendez-Vous des Quatre Formes, from the portfolio *Les Formes Vivantes*, 1963, lithograph on paper, [Smithsonian American Art Museum](#).



King Solomon on the [University of Pennsylvania](#) campus



The gravesite of Alexander Archipenko in Woodlawn Cemetery, [Bronx, NY](#)

Further reading^{[[edit](#)]}

- *Michaelsen, Katherine J.; Nehama Guralnik (1986). Alexander Archipenko A Centennial Tribute. National Gallery of Art, The Tel Aviv Museum.*
- *Karshan, Donald H. (editor) (1969). Archipenko, International Visionary. Smithsonian Institution Press.*

Notes^{[[edit](#)]}


1. [^] [Jump up to: ^a ^b ^c ^d](#) *"Finding Aid". Alexander Archipenko papers, 1904–1986, (bulk 1930–1964). [Archives of American Art](#). 2011. Retrieved 17 Jun 2011.*
2. [^] Donald H. Karshan, *Archipenko, Content and Continuity 1908–1963*, Kovlan Gallery, Chicago, 1968. p. 40.
3. [^] Halich, W. (1937) *Ukrainians in the United States*, Chicago [ISBN 0-405-00552-0](#)
4. [^] *"Deceased Members". American Academy of Arts and Letters. Archived from [the original](#) on 26 July 2011. Retrieved July 30, 2011.*
5. [^] [File:Womans Head Picasso.jpg](#) Picasso, *Woman's Head*, modeled on [Fernande Olivier](#)
6. [^] [The Archipenko Foundation, Chronology, 1910–1914 Archived 2013-05-31 at the Wayback Machine](#)
7. [^] *Jules Heller; Nancy G. Heller (19 December 2013). [North American Women Artists of the Twentieth Century: A Biographical Dictionary](#). Routledge. ISBN 978-1-135-63882-5.*
8. [^] *"Campust Gems: King Solomon Statue" by Isaac Kaplan, at [34st.com](#)^{[[permanent dead link](#)]}*

External links^{[[edit](#)]}



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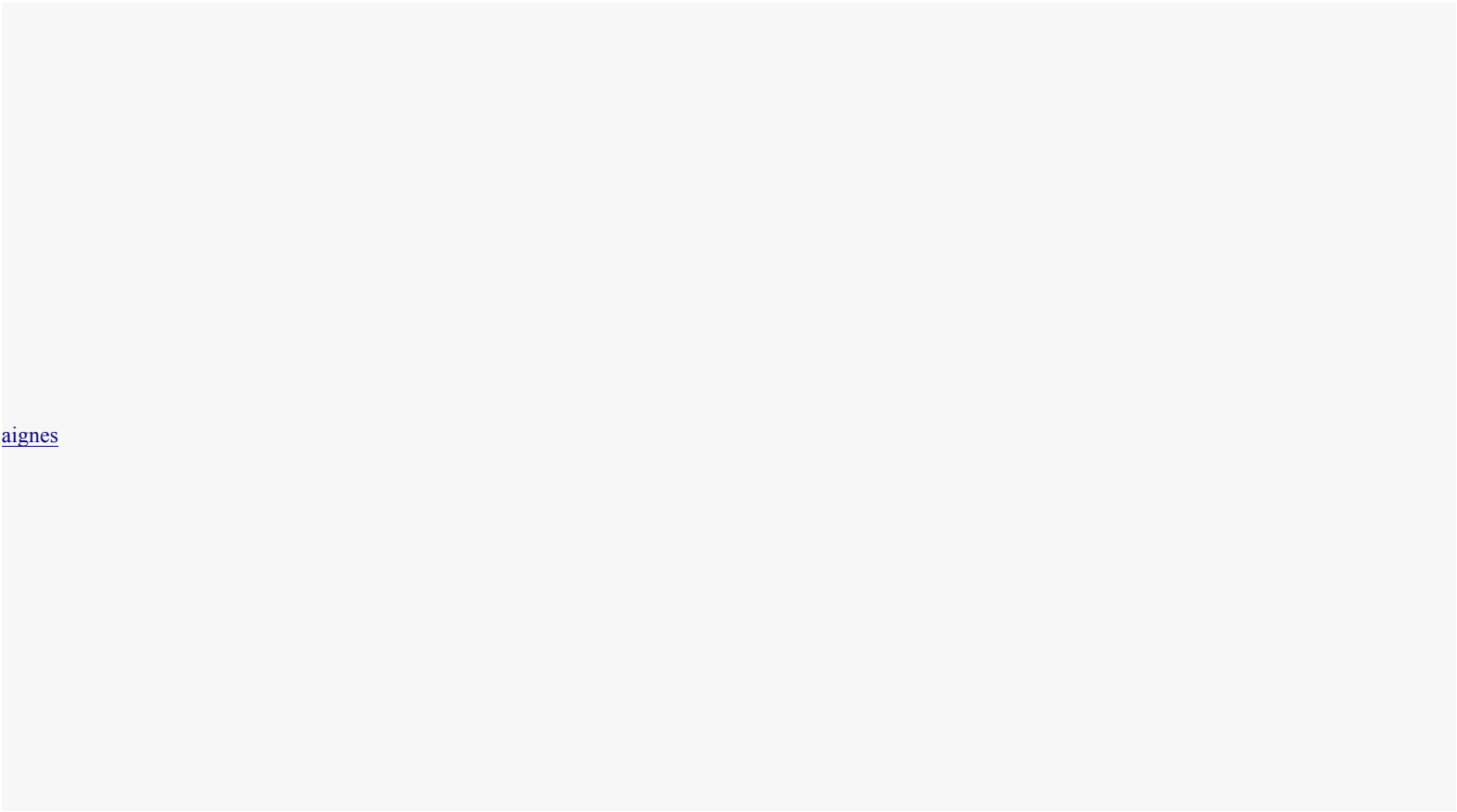
- [The Archipenko Foundation](#)
- [Alexander Archipenko](#) at the [Museum of Modern Art](#)
- [Alexander Archipenko collection](#) at the Israel Museum. Retrieved September 2016.
- [Artcyclopedia page with links to images](#)
- ^[1] "Refashioning the Figure – The Sketchbooks of Archipenko c.1920", by Marek Bartelik (Henry Moore Institute Essays on Sculpture No. 41) at archipenko.org. Retrieved 26 July 2012.
- [Archipenko. Catalogue of Exhibition and Description of Archipentura. New York, The Anderson Galleries, 1928.](#)
- [Katharine Kuh. Alexander Archipenko. A Memorial Exhibition 1967-1969. The UCLA Art Galleries, 1969.](#)

- [Nagy Ildiko, *Archipenko Album*, 1980](#)
- [Alexander Archipenko](#) in American public collections, on the French Sculpture Census website 

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