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DZIEDZICTWO OLEKSANDRA ARKHYPENKI: DOKTRYNA FORMOTWÓRCZA

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Adnotacja. W artykule omówiono główne cechy doktryny formotwórczej Oleksandra Arkhypenki (1887-1964). Rzeźbiarz dynamicznie rozwijał formy plastyczne, wprowadzając nowe koncepcje i techniki, łącząc różne materiały, kinetyzm i synergię przestrzeni z metafizyczną reprezentacją formy. Zbadano proces zmiany pomysłów i myśli O. Arkhypenki podczas kluczowych etapów biografii artysty. Przedstawiono główne poglądy estetyczne rzeźbiarza. Określono podstawowe czynniki wpływające na kształtowanie koncepcji sztuki plastycznej O. Arkhypenki. Filozoficzna linia rzeźbiarza została zbudowana poprzez syntezę wielokulturowego wymiaru antropologicznego starożytnych ludów świata. Twórcze dziedzictwo Oleksandra Arkhypenki może służyć jako zasób wartości w poszukiwaniu współczesnych koncepcji artystycznych.

Słowa kluczowe. Twórczość Oleksandra Arkhypenki, rzeźbiarz, innowator XX wieku, struktura uniwersalizmu, poglądy estetyczne, podejścia metafizyczne.

ALEXANDER ARCHIPENKO'S HERITAGE: THE SHAPE-FORMING DOCTRINE

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Abstract. The main features of Alexander Archipenko's (1887–1964) shape-forming doctrine were examined in the article. The sculptor dynamically developed the plastic arts, introducing new concepts and methods, the combination of different materials, kinesis, and the synergy of space with the metaphysical representation of the shape. The artist's ideas and thoughts of his biographical periods were examined. The bases of the sculptor's aesthetic views were explored. The main influencing factors on the formation of Archipenko's plastic arts conception were identified. The sculptor's philosophical line was designed through the multicultural anthropological dimension of the ancient peoples of the world. Archipenko's art heritage can be a valuable resource for the artistic seeking of contemporary concepts.

Key words: Alexander Archipenko's art, sculptor, innovator of the 20th Century, Universe structure, aesthetic views, metaphysical approaches.

СПАДЩИНА ОЛЕКСАНДРА АРХИПЕНКА: ФОРМОТВОРЧА ДОКТРИНА

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Анотація. У статті розглянуто основні особливості формотворчої доктрини Олександр Архипенка (1887–1964). Скульптор динамічно розвивав пластичні види мистецтва, вводячи нові концепції та методи, поєднуючи різні матеріали, кінетизм і синергію простору з метафізичним представленням форми. Досліджено процес зміни ідей і думок О. Архипенка протягом ключових етапів біографії мистця. Представлено основні естетичні погляди скульптора. Визначено базові фактори впливу на формування концепції пластичного мистецтва О. Архипенка. Філософська лінія скульптора розбудовувалася крізь синтез мультикультурного антропологічного виміру давніх народів світу. Творча спадщина Олександр Архипенка може слугувати ціннісним ресурсом у пошуку сучасних мистецьких концепцій.

Ключові слова: творчість Олександр Архипенка, скульптор, новатор XX століття, структура універсалізму, естетичні погляди, метафізичні підходи.

Introduction. The search for the new artistic expression of the 20th Century was caused by the active development of scientific and technical discoveries of mankind. Those circumstances promoted the world view at a new angle. With discovering of a photograph in the 19th Century, mimetic art did not have any sense. The reflecting of the real objects was substituted in benefit of the wide range of the images and plastic conceptions. It was necessary to free from academism. The dynamical discovery of modern art tendencies contained deep roots in the anthropological dimension of ancient cultures.

Alexander Archipenko (1887–1964) approached all traditional styles with a great desire to check the old bases of plastic arts and to do over again all ones interpreting their values in his interpretation. It has been noticed the whole adaptation to the tradition in his artistic search. Everywhere his constructive and logical thinking counteracts against the dynamic movement; they fought each other and this dramatic tension of permanent conflict gives multi-intriguing and certain vitality to Archipenko's art.

The systematized aesthetic ideas, which had developed in the time after Alexander Archipenko, have been articulating in the contemporary period. Archipenko's spiritual platform is traced from national to transnational. The wide range of ideas in Archipenko's art was revealed by many art historians, poets, publicists. An outstanding contribution of works by Blaise Cendrars, Theodor Däubler, Maurice Raynal, Guillaume Apollinaire, the chronological systematization of the sculptor's works made by Donald H. Karshan, were quite significant. The original catalogues of Archipenko's exhibitions are valuable as well.

Main part. The article aims to disclose the ideological and aesthetic views of Archipenko's art.

Materials and methods. My methodology concerns analyzing Archipenko's metaphysical approaches in the context of his main biographical stages and exploration of the artist's philosophy of the shape. The artist used a wide range of plastic decisions and theoretical basis. In contrast to that many art historians have discussed Archipenko's phenomenon, this problem is still relevant because it needs new semantic projections due to nowadays.

Research results. Alexander Archipenko was born on May, 30, 1887 in Kyiv, Ukraine. He began his educational practice in the Kyiv Art School (1902–1905), then he learned from Serhiy Svetoslavsky (1906). That year Archipenko together with Alexander Bogomazov had his first art exhibition in Kyiv. The search for a new artistic image forced him to continue his short-term study at the Moscow School of Painting, Sculpture, and Architecture (1906–1908). The sculptor moved to Paris in 1908. During that period Archipenko continued his study in the École des Beaux-Arts but he left the school in two months. The Louvre and Paris Museums became the epicenter of his education. The sculptor lived in the art residence La Ruche of Montparnasse.

His neighbors were Amedeo Modigliani, Fernand Léger, Guillaume Apollinaire, Blaise Cendrars, Maurice Raynal, Henri Gaudier-Brzeska (Warnod, 1988). In 1910 he participated in the Salon des Indépendants in Paris together with artists including Gino Séverini, Robert Delaunay, Jean Metzinger, Fernand Léger, Marcel Duchamp, Raymond Duchamp-Villon, Amédée Modigliani (Salon des Indépendants, 1910). Archipenko's works were exposed in subsequent exhibitions of the Salon des Indépendants in 1911, 1912, 1913, 1914, 1920. The art of those years was analyzed by Bohdan Pevny, "By the sculptor's logic he understood that each figure consists of geometric forms and consequently it can be created by the same forms" (Певний, 1992: 132). Archipenko showed his statues in La Section d'Or's exhibition at Galerie La Boétie. The first sculptor's exhibition was under the protection of Karl-Ernst Osthaus in Museum Folkwang, Hagen (1912).

Dance was the main theme, embodied in the series of works of that period. The eternal motive, depicted in the art of many artists, did not circumvent Archipenko's aesthetic concepts. The *Dance* (1912–1913) was a brilliant composition. Hans Hildebrandt in his monograph *Alexandre Archipenko* (1923) wrote about that work, "It is a 'frozen music', as the delicately sensitive one described the architecture. The air space between so easily and so cleverly built bodies seems to be a physically tangible closed formation from any side to approach to the sculpture" (Гильдебрандт, 1923: 24). The notable work *Walking* which was dated 1912 in many sources of literature (although this composition was considered of 1914 by Archipenko), creates the integral metaphysical space of visible and invisible ones.



La Ruche, Paris, France. The sight today

Photo: Mariya Klymenko

In 1913 Herwarth Walden organized the artist's exhibition under the title *Siebzehnte Ausstellung: Alexandre Archipenko* in his own Der Sturm Gallery in Berlin. Artistic ideas in Paris were an active push of the new methods in Archipenko's art. It was followed by using polychrome, synthesis of different materials, concaves and convex, the unity of the form, and the voids. Besides the early artistic work *Thinker*, which was in local red color, the composition *Carrousel Pierrot* is considered to be the manifesto of the polychrome of Archipenko's sculpture. During those years the artist was fond of the combination of different materials and colors (*Medrano II*, 1913–1914). Ivan Goll had analyzed the semantic-valuable content of the work, "Der in derselben Epoche entstandene 'Médrano' <...> indessen ist eine vollkommene künstlerische Realisation. Neben dem Frauenmotiv das Zirkusmotiv: die Steifheit und Trauer und Unlogik der Tänzerin, einer Maschine, die allabendlich in endloser Variation den Geist ironisiert". ('Médrano' <...> created in the same period, however, is a complete artistic realization. In addition to the woman motive, the circus motive is: the stiffness and grief, and illogicality of the dancer, a machine that ironizes the spirit in endless variations every evening) (Cendrars, Däubler, Goll, 1921: 13–14). In 1914 Guillaume Apollinaire in the introduction to the catalogue of the show wrote, that the sculpture had represented some melody, Archipenko's works were harmony, the first chords (Apollinaire, 1914: 194). Archipenko's image of *Médrano II* in the Salon des Indépendants was published in *L'Intransigeant* (Apollinaire, 1914: 1) with a short excellent note about the sculptor's art by Guillaume Apollinaire.

The composition *Boxers* (1913–1914) is a valuable work that combined material and nonmaterial form. Perfect weights resist each other in tension. It is one of Archipenko's few works with the theme of the male image. Passion for boxing was gained in Paris in the early 20th Century. Among admirers were Pablo Picasso, Gertrude Stein, Georges Braque (Leshko, 2005: 64). After the beginning of the First World War, the sculptor moved to Château Valrose in Cimiez, near Nice, in the South of France as well as Amedeo Modigliani, Chaim Soutine, Leopold Survage, and Morgan Russel (Alexander Archipenko: Life and Work).

That period (1914–1918) was extremely significant for his sculpto-painting. A new stage of Archipenko's biography began with his moving to Germany (1921). The sculptor opened his Art School in Berlin (1921) not leaving the studio in Paris. The defining moment was the marriage with Angelika Schmitz (1893–1957) under the name Gela Forster. He became a part of the Dresdner Sezession Gruppe 1919 together with Peter August Böckstiegel, Otto Dix, Conrad Felixmüller, Wilhelm Heckrott, Constantin von Mitschke-Collande, Otto Schubert, Lasar Segall, and Hugo Zehder (Barron, 1988: 58–59).

The turning point in Archipenko's biography was the emigration with his wife Angelica Forster to the United States of America in 1923. The breadth of Archipenko's activities in the USA had got high rotations. The sculptor

patented *Archipentura* (1927). The diapason of the inner motivation of plastic arts was marked by appearing of the invention of moving constructions that contained the fourth dimension of time and were dedicated to Thomas Edison and Albert Einstein. In 1927 he had a solo exhibition at the Société des Artistes Nikwa in Tokyo, Japan. In a year the sculptor became an American citizen (1928). Archipenko continued his educational practice, opening Arko school of ceramics in New York. He bought thirteen acres of land near Woodstock, New York for his studio and a complex of art schools. Those years were famous for Archipenko's lessons across a great number of colleges and the universities of the USA. In 1937 László Moholy-Nagy invited him as an associate instructor at New Bauhaus School of Industrial Arts in Chicago. The sculptor enlarged his teaching practice returning to New York (1939). He did not stay at the same place for a long time that assisted new ideas and concepts.

In 1946 he had lessons in the Institute of Design, Chicago. Archipenko's new invention which was produced in 1947, made in illuminated Plexiglas, has a metaphysical essence. In 1950–1951 the sculptor continued his educational activity as a teacher in many American cities. The artist's exhibition breadth covered the Museum of Modern Art in São Paulo, Brazil, and the El Instituto Guatemalteco-Americano, Guatemala City, Guatemala (1952–1953). In 1953 Archipenko was chosen the Associate Member of the International Institute of Arts and Letters. *Alexander Archipenko Plastic Malerei Zeichnungen Druckgraphik* show took place at German Hessisches



Château Valrose in Cimiez, Nice, France. The sight today
Photo: Mariya Klymenko

Landesmuseum Darmstadt, Städtische Kunsthalle Mannheim, and Kunsthalle Rercklinghausen (1955). The sculptor's expositions were held in different artistic locations: Städtische Kunstsammlung Düsseldorf, Kunstverein Freiburg, Charlottenburger Schloss in Berlin (1956). That year he had lectures at the University of British Columbia, Vancouver, Canada. The long-time struggle connected with his wife Angelica's illness was a very hard period in Archipenko's life. In 1957 she died at the age of 65. On-time recovering from his losing the artist presented his personal exhibition *Alexander Archipenko: Bronzes* at the same Perls Galleries, New York (1959). The award of Medaglia d'Oro at XIII Biennale d'Arte Triventa, IIIo Concorso Internazionale del Bronzetto, Salla della Regione in Padua, Italy (1959) was the recognition of his achievements. The subsequent solo exposition took place in Karl-Ernst-Osthaus-Museum Hagen, Saarland Museum Saarbrücken, and Kunstmuseum der Stadt Düsseldorf, Germany (1960).

That year sculptor got married to Frances Gray, an artist, and his student. Archipenko's works were represented at the exhibition *Bildhauer des 20. Jahrhunderts* at the Hessisches Landesmuseum Darmstadt, Germany (1961). Archipenko's artistic heritage was exhibited at the *Der Sturm: Herwarth Walden und die Europäische Avantgarde Berlin 1912–1932* show in Neue Nationalgalerie (1961). The sculptor's pedagogical activity formed the unity of the presentation of his artistic majesty. In 1962 Archipenko was chosen a member of the Department of Art of the National Institute of Arts and Letters. He restored his exhibition practice in Winnipeg (1962) and made a large retrospective show in Rome, Milan, and Munich (1963–1964). The artist created his *Les Formes Vivantes*, the series of ten lithographs by the Erker-Press in St. Gallen (1963) (Alexander Archipenko: Life and Work).

The sculptor enlarged his teaching practice. He did not stay at the same place for a long time that assisted new ideas and concepts. Sviatoslav Hordynsky, the Ukrainian artist, poet, and art historian, wrote, "His art was divided into many periods in which he treated chosen problems, often returning from one period to another, but constantly striving forward in his creative movement. Characteristically, in his recent years, he often returns to the problems of his youth as if perfecting and closing the great cycle of his whole art" (Hordynsky, 1960: 3).

On having made *King Solomon* cast in bronze, Alexander Archipenko died on February, 25 in New York (1964) (Karshan, 1969: 113).

The vector of artistic and aesthetic exploration traces from the early symbolism till the sculptor's innovative experiments. Archipenko's philosophical position contains a wide range of figurative means. At the beginning of his practice, Archipenko used wood, plaster, ceramics, and later polychrome, bronze, Formica, Bakelite, lightened Plexiglas that reflected the artist's figurative and plastic conception. He was the first sculptor to recognize space as a material that could be utilized. "Form was given to a work both by materials present and those removed, and he utilized space and concave curves with particular effectiveness; for example, he suggests the presence of a face, not by forming its features, but by placing materials around the area that is the face and leaving the area itself completely open" (Rzepeski, 1970: 2).

Archipenko experimented with modern and natural materials as well. In his artistic exploration of shaping the sculptor created the reproductions of his objects that led to the absolute. The synergy of the artistic codes has been forming the symbols. "Archipenko believed that through modulation of space our consciousness particulates in the creative process because that which does not exist is recreated within us in the abstract form of space, and becomes a reality in our optical memory" (Dikovitskaya, 2003: 540).

The harmony of forms, lines, color has been staying with the integral connection with spirit and content, creating the ideological and valuable Archipenko's conceptuality. It is necessary to provide the sculptor's words, "The quality of my work cannot be measured by its abstractness or conservatism, by its geometrical angularity or curvatures, but only by the large totality of its content and its variety of expression. My old works contain elements of the new, and the new contain elements of the old. By eating only a single apple, one cannot judge the size of the apple tree. Through experience I know that a work of art with a truly spiritual content remains immune to criticism and survives it" (Archipenko and Fifty Art Historians, 1960: 26). These words show the unity of the whole of Archipenko's



Alexander Archipenko. Still Life with Book and Vase on Table. 1918/1959. Bronze. Saarland Museum, Modern Gallery, Saarbrücken, Saarland, Germany
Photo: Mariya Klymenko

work. The artist's notable code was to move forward. Based on the experience of the archaic cultures he did not stop experimenting. The sculptor absorbed the sacral visuals and devised his new philosophy of form. "Or, si l'intelligence d'Archipenko est pénétrée des plus sûrs enseignements de la tradition, son cœur bat à l'unisson de son âge". (However, if Archipenko's intelligence is imbued with the safest teachings of the tradition, his heartbeats in unison with his age) (Raynal, 1919: 3). The evolution of the figurative and plastic conception had developed from the influences of ancient cultures till the search for innovative experiments using the combinations of different materials and techniques to create the absolute form, as the ultimate goal.

The development of Archipenko's art within the American continent was held in the process of ideological and plastic seeking. The great invention among the sculptor's experiments was the kinetic construction named *Archipentura*. During the 1920-s the artist created a row of oblong figures similar to the naturalistic character. The paradigm of his art synthesized a significant number of image-figurative means. A wide circle of Archipenko's seeking combined experiences with expressive shapes and precisely polished surfaces of sculptural objects, made in bronze (during the 1930-s). The artist deepened the internal content of his objects. The immanent nature became dominant in Archipenko's art solutions. Archipenko's approaches to archetypes and sometimes sacral images were accumulated in the process of multivector plastic search of his American period.

In the process of the technical means, extension Archipenko deepened the ideological essence of his created objects. During the last period of his art on the American continent, the sculptor created a series of works using the transparent lightened plexiglass where the spiritual content acquires the dominant importance. Archipenko combined the contemporary dimension of life, synthesizing natural and synthetic materials into plastic shapes. The end of his creative way acquired the most important essence by the physical characteristics of his plastic art, where the shape became the carrier of image and idea.

Conclusions. In consequence of having made the research of Archipenko's stages of formation the diapason of ideological and aesthetic view, it is possible to shed light on the artistic process. The changeable circumstances in the sculptor's life had been reflected in the deep breadth of his views. Being the first at the line of the 20th Century, Archipenko could show an example at the plane of the new artistic manifest search. Hard life events steeled the force on the way to finding the sound of music of the sculpture material. Analyzing the thematic and artistic specificity of the sculptor's works it can be concluded that the artist's conceptual line had been formed on aesthetics. Appreciation of the world's primitive cultures' and anthropological aspects affected the development of the artist's program. The methodology of Archipenko's art developed in the unity of the form and the content with the key code of lapidary.

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