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Archipenko and Ukraine

Considerations on a Multilayered History

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Considerations on a Multilayered History

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PLAN

Archipenko's departure from Kyiv
Juggling multiple languages and cultural frameworks
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Connecting with the Ukrainian expatriate community
Aiding relief efforts
Searching for the universal in art
Memories of Ukraine

TEXTE

1 As I write, Russian President Vladimir Putin has announced the annexation of regions of Ukraine, a clear violation of international law during the invasion that began in February 2022, following the events of 2014, and which continues a centuries-old narrative of aggression. In an effort to show solidarity with Ukraine, many are now looking to the country's cultural history and focusing on its modern and contemporary artists. Among the most often cited is Kyiv-born Alexander Archipenko (1887–1964).[1] During the 20th century, Archipenko was celebrated as Ukraine's most prominent sculptor, especially in his homeland, but also in North America's Ukrainian expatriate community. Not surprisingly, Archipenko's work is now often highlighted on social media, museum websites, and in exhibitions such as "In Solidarity" at the Museum of Modern Art in New York.[2]

2 This renewed focus on Archipenko represents an opportunity to revisit the artist's contributions to modernism and the visual references to his home country that punctuate his work. It also allows us to trace his experience of multiple emigrations, processes of identification, and efforts to stay connected with his family and heritage. As we know, history is never black-and-white; instead, there are many nuances, and as we look at some of the layers in Archipenko's history, we also see the complexities of Ukrainian history.

Archipenko's multilayered history is visible in his work, which cemented his reputation as an international pioneer of modern sculpture. This article traces references to his Ukrainian heritage and émigré experience in his complex artistic practice – including his efforts to aid relief efforts –offering a fresh perspective and understanding that connects his art to today.

Archipenko's departure from Kyiv

3 Archipenko left Kyiv in 1908, at the age of 21, for a new artistic experience in Paris. The French capital was the first significant stop on his nomadic path, which subsequently led him to Germany in 1921. There he married Angelica (Gela) Forster (1893–1957), a recognized German Expressionist sculptor, settling with her in Berlin. Only two years later, in 1923, she joined him on his immigration to the United States, where they both became American citizens in 1929. Archipenko maintained his peripatetic lifestyle, living, working, and teaching in many places, including the urban centers of New York, Chicago, and Los Angeles. Few primary sources are available to document his life in Ukraine. However, from his 1963 conversation with French artist and writer Yvon Taillandier (1926–2008), we understand his lifelong connection to his birth country and its influence on his creative practice.[3] Archipenko's main points in this exchange are his self-identification as an artist-inventor, the importance of symbolism to his practice, and memories of his family and of Ukrainian cultural heritage.

4 Archipenko belonged to a generation of artists born in Ukraine in the 1880s, one that includes Sonia Delaunay (1885–1979), Alexandra Exter (1882–1949), and Vladimir Baranoff-Rossiné (1888–1944), who had moved to Paris at the beginning of the 20th century.[4] Here, Archipenko joined a professionalized art community that appreciated his innovative contributions to modern sculpture, which included the reintroduction of color, the use of fragmentation and reflection, and the interplay of concave and convex shapes with immaterial space. Exhibiting regularly in Paris, and abroad, he moved among the different circles and artistic networks that formed the historical avant-garde and became associated in particular with the Section d'Or, French Cubism, German Expressionism, and Italian Futurism. He

formed many friendships, including with Raymond Duchamp-Villon (1876–1918), Fernand Léger (1881–1955), Marcel Duchamp (1887–1968), Wilhelm Lehmbruck (1881–1919), Léopold Survage (1879–1968), and Gino Severini (1883–1966). In this milieu, Archipenko began to identify as cosmopolitan. [5]

5 Among the qualities of the artist's works from the Parisian years are their innovative visual language and a syncretism that led to signature works such as *Medrano* (1912), *Dance* (1912–13), *Carrousel Pierrot* (1913), and *Woman Combing Her Hair* (1915). Poet and art critic Guillaume Apollinaire (1880–1918) recognized these syncretic aspects, describing how Archipenko combined archaic visual elements with contemporaneous interests in movement and dance, theories about time and space, and fresh approaches to material and color. While Archipenko acknowledged a variety of cultural and historic influences, such as the objects he studied at the Musée d'Ethnographie du Trocadéro and at the Louvre, he also pointed to his Ukrainian heritage. Recognizing a universal character in artifacts' abstract components, he blended elements of them with others from his home country such as the so-called stone babas, which he remembered seeing in the grounds of Kyiv's Saint Vladimir Imperial University. [6] He adapted various elements of the stone stelae, including the bulky forms, simplified bodies, crude heads, truncated legs, and sculpted, integrated bases, for example in *Bather* in 1912 (**fig. 1**). However, in contrast to the frozen symmetry of the stelae, dynamic movement defines the figural composition of *Bather*, which is cast in cement, rather than carved from stone, making use of a material and technique that Archipenko first explored in Paris.

1. Alexander Archipenko, *Bather*, 1912.



Cast stone, H. 101.6 cm, Museum Rietberg, Zurich, gift Eduard von der Heydt (REU 801).

© Museum Rietberg, Zurich / photo Rainer Wolfsberger.

6 Archipenko also developed the concept of the relief, which he carried out in polychrome constructions that he called *sculpto-peintures* (sculpto-paintings), fusing painting and sculpture. In *Before the Mirror (In the Boudoir)* from 1915, he addressed the popular theme of a woman in front of a mirror (**fig. 2**). The sculpto-painting is made of several materials, including sheet metal and patterned paper, which are mounted and collaged on a wooden panel and painted polychrome. Like a painting, the work is intended to be seen from a frontal perspective and to be hung on a wall. The interplay of two-dimensional painting and three-dimensional forms, as well as the choice of bright colors and the play with reflection and light (including painted shadows), create strong optical effects. Adding to the works' illusionistic character, Archipenko inserted a photograph

of himself (in a painted picture frame), a visual signature and witty reference to his presence. Further, by blending the real and the represented, the artist references Orthodox icons.[7] This reference is echoed in the formal elements of the sculpto-painting—its spatial organization, relief character, and polychromy. Icons were common examples of artworks that combined a colorful pictorial surface with a metal relief, often set with objects such as semiprecious stones and other kinds of ornamentation. Archipenko was familiar with icons; among the few objects that he had brought from Ukraine to Paris (and then to the United States) was an icon that he had carved and painted in 1907.[8] Indeed, his grandfather was an icon painter.[9] Thus, Archipenko introduced his Eastern European cultural heritage of religious symbolism, archaic forms, and folklore, and interlinked it with locally adopted traditions that also embraced non-Western art.[10]

2. Alexander Archipenko, *Before the Mirror (In the Boudoir)*, 1915.



Oil and pencil on wood, paper, and metal, and photograph of the artist, 45.7 × 30.5 cm, Philadelphia Museum of Art, Philadelphia (1941-79-119).

Juggling multiple languages and cultural frameworks

7 Language is often a perennial barrier to comfortable emigration. When Archipenko grew up in Kyiv, it was part of the Russian Empire and he spoke only Russian.[11] After his arrival in Paris, he first connected with other Russian-speaking émigrés and relied on common experience and shared language. He also associated with the Circle of Ukrainians in Paris,[12] and was in contact with other Eastern Europeans, including at the artist colony La Ruche. A few years later in Berlin, he joined Hromada, another organization founded by Ukrainian emigrants. In the Parisian milieu (and again later in Berlin), he became an important figure for Russian-speaking émigrés. He was considered an insider of the modern art scene, writing, for example, a review of the Salon des Indépendants for the Russian-language newspaper *Parizskij Vestnik* in 1911,[13] and establishing his studio and art school as important meeting places for artists in Paris and international visitors.

8 Others identified Archipenko as Russian and included him among the artists of the Russian avant-garde. The term "Russian" was used fluidly in a variety of definitions (such as Russian as a nationality, a language, or a citizenship). In the context of art and in its contemporaneous application, "Russian" often encompassed the meaning of modern, innovative, and revolutionary.[14] Archipenko himself chose to exhibit under the Russian label, for example in 1920, in a major solo exhibition within the Russian Pavilion of the Venice Biennale; and two years later, when he participated in *The First Russian Art Exhibition* in Berlin. The current art historical discourse and framework, differentiating between Ukrainian and Russian, is a fairly recent development.[15]

9 When Archipenko relocated to Berlin, he was able to build on his established reputation as a leading artist; he had already been exhibiting in Germany since 1912, and was working with Herwarth Walden (1878–1941) and Der Sturm, who often featured him in exhibitions and publications. In the German capital, Archipenko became an important facilitator in cross-cultural exchange. While Der Sturm functioned as a juncture between West and East, artists and other figures of the

Central European avant-gardes attached themselves in particular to Archipenko, who, for his part, built new ties and formed friendships with their influential representatives. These included: László Moholy-Nagy (1895–1946), then a Berlin correspondent for the Hungarian magazine MA (Today); Karel Teige (1900–1951), the theoretical leader of the art group Devêtsil in Prague; and Ljubomir Micić (1895–1971), the editor of the journal *Zenit* in Yugoslavia. They shared common interests in art and philosophy, and were actively engaged in promulgating modern art. Working on behalf of the Section d'Or, Archipenko was also in contact with Katherine Dreier (1877–1952) in New York, and with a diverse group of artists such as Marthe Donas (1885–1967), Theo van Doesburg (1883–1931), several of the Italian Futurists, and artists active in the Dada movement. It is not surprising that Archipenko's Berlin art school became an international hub. A photograph from this time shows the artist among a class of about twenty students (**fig. 3**), several of whom can be identified as artists from present-day Ukraine, including, in the last row, Alfred Aberdam (1894–1963) and Zygmunt Menkes (1896–1986), both from Lviv, as well as Joachim Weingart (1895–1942) from Drohobych.

3. Archipenko Art School, Berlin, c. 1922.



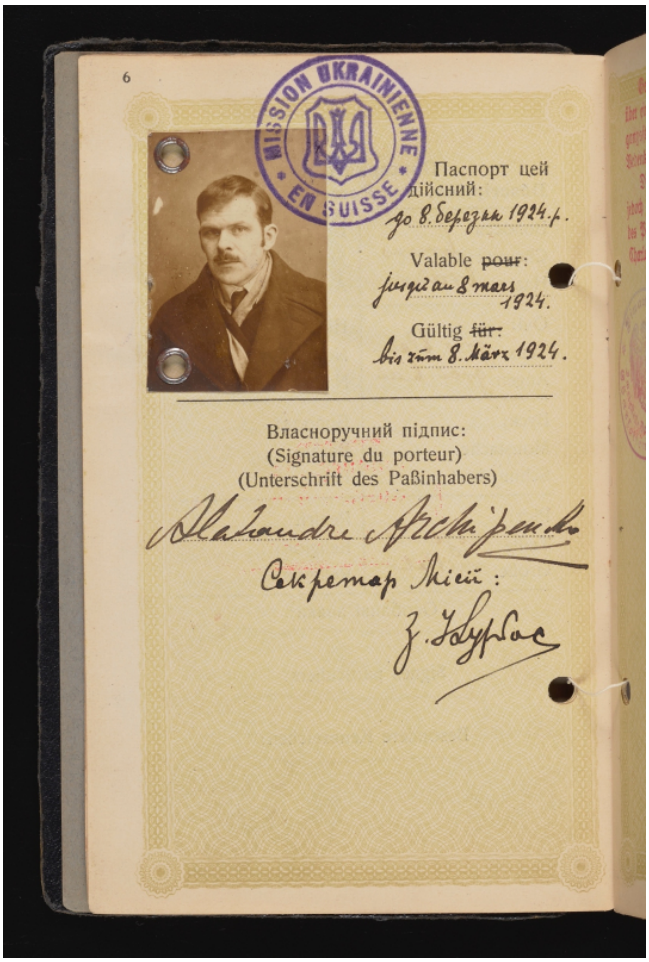
Gelatin silver print, 8.5 × 11 cm, Archipenko Foundation, Bearsville, Archipenko Archives.

Courtesy The Archipenko Foundation.

10 In the early 1920s, Archipenko was juggling not only several languages, but also multiple cultural frameworks, and he was part of overlapping creative networks that were characterized by extraordinary mobility. While he was often identified as a Russian artist, in 1923, the Soviet authorities promoted a policy of Ukrainization,[16] allowing a revival of Ukrainian literature and the use of the Ukrainian language. In 1923, Archipenko's monograph, authored by the German art historian Hans Hildebrandt (1878–1957), was issued by the émigré publishing house Ukrainske Slowo (Ukrainian Word) in five languages: English, French, German, Spanish, and Ukrainian.[17] This was not only an important homage to the artist's international status and growing popularity, it also represented a significant symbolic gesture in support of the Ukrainian community at large. That same year, Angelica and Alexander Archipenko identified as Ukrainian citizens and obtained Ukrainian

passports, which they used in their immigration to the United States (**fig. 4**).

4. Passport of Alexander Archipenko, issued by the Ukrainian Mission, Bern, Switzerland, 1923.



Alexander Archipenko papers, 1904–1986, bulk 1930–1964. Archives of American Art, Smithsonian Institution, Washington, DC.

© 2023 Archives of American Art, Smithsonian Institution.

From New York: Thoughts about identity

11 While he lived abroad and exhibited internationally, Archipenko stayed connected with his family and corresponded with them regularly, in particular with his older brother Eugene (1884–1959).[18] He wrote in Russian, while Eugene would sometimes write in Ukrainian.

From the correspondence, we are able to glimpse the hardship of those first years in New York:

> From the letter to Father, you will find out that my business here is really bad and that I am dreaming of returning to Europe, where I have a much greater respect. I regret that my trip to America has turned into a shady enterprise [...]. When I return to Europe, I will publish memoirs about my stay in America and you will understand how barbaric this country is.[19]

12 His discouragement notwithstanding, Archipenko did not return to Europe, instead persisting in his efforts to find success in his new milieu. In the United States, he questioned the idea that his art could have any national character, explaining: "There is no nationality in my creations. In that respect, I am no more Ukrainian than I am Chinese."[20] He pointed us to the experience of multiple emigrations that had informed his creative identity. Since the French Revolution, nationhood and national identity were understood as being rooted in political and cultural geography.[21] In the case of Archipenko, who traveled extensively and juggled multiple frameworks, including Ukrainian, Russian, French, German, and American, this methodology does not fully address the complex processes of self-identification and acculturation.

Connecting with the Ukrainian expatriate community

13 In the 1930s, Archipenko connected with the Ukrainian expatriate community in North America. Over the next 30 years, they would support him by sponsoring and commissioning artworks. He produced several sculptures dedicated to national poets such as Taras Shevchenko and Ivan Franco, and he engaged in learning Ukrainian. In 1933, Archipenko represented the Ukrainian community in the Ukrainian Pavilion at the Century of Progress International Exhibition during the Chicago World's Fair. The large pavilion was built as a traditional, colorful wood structure, adorned with blue and golden national flags. Ukraine was then part of the Soviet Union; the pavilion was the only one at the event not sponsored by a government, but instead by the expatriate community. Here, among

examples of Ukrainian crafts and folklore, Archipenko was represented prominently with more than forty sculptures, paintings, drawings, and lithographs.

14 The overall theme of the World's Fair was technical innovation. Beginning in the mid-1920s, mechanical advances and progress in design and fabrication were celebrated in the United States and were paralleled by the search for new approaches to art. It was fitting then that Archipenko, who considered himself an artist-inventor, participated in the event. Surprisingly though, instead of presenting machine-related art,[22] he chose to embrace spirituality and humanity in a new series of sculptures dedicated to the theme of *Mâ* (**fig. 5**). Key to understanding the symbolism of these figures is the artist's short story "Mâ," reproduced in the exhibition catalogue: This is the story of a man who, having lost himself and his inspiration, employs the help of the superpowers of Mâ to reactivate his creative genius. One wonders if Archipenko did not describe here his own experience of disconnection and loss after emigration, as well as his transcendence thereof. In the artist's personal life, this experience coincided too with the loss of his parents, and with a separation from and reunion with his wife, Angelica.

5. Alexander Archipenko, *Ma Distributing Power*, 1933.



Cast aggregate, H. 182.9 cm, destroyed.

15 For Archipenko, who adopted the female form as the main vehicle for his artistic language, women and their spiritual embodiment as Mâ were fundamental. Moreover, the word "Mâ," in connection with the image of the two halves of a sphere and an empty space between them, evokes the Japanese concept of "ma" used in art and design to describe negative space.[23] Archipenko had explored the void in his sculptural work and thus may have been familiar with this concept.[24] Additionally, his visual manifestation of these superhuman figures points not only to Nietzsche's concept of the Übermensch, but also to Slavic mythology and concepts of avatars,[25] and an interest in Eastern philosophy. To show their appreciation, the Association of American Ukrainians purchased a bronze cast of *Ma Mediation* in 1932, as a present to the National Museum of Lviv.[26]

Aiding relief efforts

16 In the 1930s, Ukraine suffered great hardship in the form of the Holodomor, a famine that killed millions under the Soviet Regime. Concerned with the mass starvation, Archipenko donated *The Past*, a sculpture from the World's Fair exhibition, to the Emergency Relief Committee for Starving Ukrainians (under the sponsorship of the Ukrainian National Women's League of America).[27] His donation was a gesture of support for Ukrainians. More significantly though, it represented an important public confirmation of a humanitarian catastrophe that while now considered genocide, was not widely publicized at the time. The topic was taboo and has only been increasingly addressed since 1991, that is, the end of the Soviet Union and Ukraine's independence.[28] Archipenko's donation, which could be understood as an official witnessing of the tragedy, conveyed invaluable symbolic and moral support.

17 During times of crisis and war, artists often come to the fore to address the events and to contribute to aid efforts. Perhaps the most notable example is the anti-war painting by Pablo Picasso (1881–1973) created in 1937, *Guernica*. While the painting narrates the cruelty of war, it also raised funds for Spanish war relief and refugees when exhibited during an extensive tour. As we have seen, Archipenko, too, used art to demonstrate solidarity. By the same token, in 1938, on the eve of the outbreak of the Second World War, he began working on *Moses Appealing to God* (**fig. 6**). He had heard about the growing Nazi German aggressions and anti-Semitic persecutions, the labeling of "degenerate" art, and the rise of fascism, and was prompted to produce *Moses* as a symbol of anti-fascism that would benefit artists in need in Germany. With the choice of Moses as subject matter, Archipenko linked contemporaneous politics with history, but also created a paradigm for symbolism. Like Michelangelo in his well-known *Moses* sculpture, Archipenko too depicted the Old Testament figure holding the Ten Commandments, symbolizing a belief in laws that guide human actions and spirituality. From a clear anti-Nazi perspective, he sent an important signal of solidarity. He noted on a photograph of the work, preserved in his archives: "This 7-foot statue is dedicated to everyone who suffers from injustice and persecution."

6. Alexander Archipenko working on the model for *Moses Appealing to God*, 1938.



Gelatin silver print, 24 × 20 cm, Archipenko Foundation, Bearsville, Archipenko Archives. The photograph shows the painted plaster version now held in The Art Institute of Chicago.

Courtesy The Archipenko Foundation.

18 Archipenko developed the sculpture over several months, sketching and painting the idea, and building smaller models of it.[29] The final work was conceived as a 2.1-meter-high monument. Photographs illustrate how he built a large wooden armature on which he applied cement-like composite material (**fig. 7**). He had developed the material especially to keep the tall sculpture light, to facilitate the ease of its transportation. He finished the work by applying a metal spray coating and paint. Today, *Moses* is obscure, perhaps because the large construction has been destroyed.[30] At the time however, *Moses* was considered sensational. It was sent on an exhibition tour

across the United States and received coverage in national media, including *Time* magazine and *Newsweek*.

7. Alexander Archipenko working on *Moses Appealing to God*, 1939.



Gelatin silver print, 24 × 20 cm, Archipenko Foundation, Bearsville, Archipenko Archives. The photograph shows the construction of the large painted composite-material version now destroyed.

Courtesy The Archipenko Foundation.

19 Archipenko understood and valued symbolism. Early in his career, as a student at the Kyiv Art Institute, he had experienced its power, including as a tool for political propaganda: In 1905, he had exhibited a sculpture titled *Thinker* that sparked a confrontation with the police.[31] The artist believed in symbolism and the capacity of art to address humanity. *Moses* summarized his artistic concerns, from the experimentation with materials to a symbolic and archaic theme, as well as a true belief that art had a function in society. This belief prompted him to become an organizer and jury member of the *Artists*

for Victory exhibition at the Metropolitan Museum of Art in New York in 1942, where *Moses* and *Ma Meditation* were also exhibited. [32]

Searching for the universal in art

20 During the 1930s and 1940s, Archipenko faced complex realities. He was establishing himself as an artist in the United States, organizing exhibitions with different dealers and curators, including a difficult exchange with Alfred H. Barr Jr. (1902–1981), the director of the Museum of Modern Art in New York, over the *Cubism and Abstract Art* exhibition. Archipenko was traveling frequently and relocated from New York to the West Coast in 1935, where he taught at several art schools. In 1938, he reconnected with László Moholy-Nagy who invited him to teach at the Chicago Bauhaus. In addition, he built his summer art school in Woodstock, New York. He created new bodies of work, focusing on terracotta and, after the Second World War, on plexiglass.

21 During the mid-1930s, intellectually, Archipenko reconnected with philosophies that he had previously encountered in Europe, in particular the writings of French philosopher Henri Bergson (1859–1941). Several unpublished manuscripts from Archipenko's archives illustrate the extensive research of processes of creativity, inspiration, and artistic genius. He examined these concepts in conjunction with a serious study of sciences, including philosophy, biology (especially botany and zoology), psychology, and astronomy, which he framed as the basis for his art and pedagogy. He began these writings in the early 1940s, when his contemporaries in the United States were engaged in defining a new art and American avant-gardism. In particular, with his personal experience of two wars, Archipenko was looking for an art that was free of political content but had a universal character and a spiritual component.

22 Throughout his career, the artist employed different solutions to sculptural problems, producing an extensive body of work in an idiosyncratic style that he considered international. While he employed archaic references in his early work, he also reconnected his later works to elements previously developed in the context of Cubism. These works from the 1950s, included eight new sculpto-paintings,

incorporating different materials such as mother-of-pearl, Formica, and Bakelite.

23 In *Cleopatra (Repose)*, from 1957 (**fig. 8**), a horizontal panel just over two meters long, Archipenko combined carved and painted elements with found objects, forming an abstracted female reclining figure whose partial reflection is shown in a mirror. The sculpto-painting illustrates his continued interest in combining materials and polychrome, fusing two-and three-dimensional elements, and connecting to history and memory. Again, we find references to icons. The work's subject matter brings to mind familiar images, such as the *Rokeby Venus* by Diego Velázquez and the *Grande odalisque* of Jean-Auguste-Dominique Ingres,[33] but also representations of Venus and images of a woman in repose in Archipenko's own oeuvre. He reworked the sculpto-painting from around 1960, changing the mirror and reflection, and adding the eyes, which are reminiscent of the ancient Egyptian Eye of Horus. *Cleopatra* combines formal language with symbolism and spiritual content in a visual style of the fifties characterized by biomorphic shapes and abstract elements.[34]

8. Alexander Archipenko, *Cleopatra (Repose)*, 1957.



Courtesy The Archipenko Foundation.

Wood, Bakelite, found objects (jewelry, mirror), and paint, 96.5 × 213.4 cm, private collection, United States.

Memories of Ukraine

24 In the late 1950s, memories of Ukraine may have been on Archipenko's mind, as we can see from a handwritten list, from around 1956, in the artist's archives: Archipenko reviewed biographical events and annotated them with specific references to his birth country such as the Carpathian Mountains and the Dnieper. He was planning a film that he hoped could be sponsored by the Ukrainian community. Aware of the support mechanisms for British sculptor Henry Moore (1898–1986), he was hoping for something similar to secure his own legacy. While the artist's film was not realized, in 1960, he self-published a monograph, *Fifty Creative Years*: 1908–1958. He edited the book with the help of Frances Archipenko Gray (b. 1936), a former student, whom he married that year.[35] The monograph, with an introduction by Ukrainian-born iconographer Sviatoslav Hordinsky (1906–1993), includes Archipenko's writings about philosophy, art, and creativity, and almost three hundred illustrations, many in color. Archipenko was celebrated too in several large retrospective exhibitions that toured in Germany and Italy, from 1955 until 1963. While he traveled to Western Europe for these events, and was able to reunite with his older brother Eugene in Germany, he never returned to Ukraine.

25 Archipenko, who experienced political oppression, two world wars, the Great Depression, and numerous personal and professional challenges, continued to believe in art as a foundational element of society and humanity. He suggests that art is "useful and indispensable for cultural progress in general and especially for our confused civilization," and notes that the urge to create "can be directed for the better destiny of mankind towards a happy existence and progress instead of holding millions of innocents under constant fear of being exterminated in the destructive chaos."[36] Archipenko moved through diverse art world communities that shaped the fabric of modernism and shared his ideological beliefs in creativity, in the spiritual in art, in innovation, and in educating the younger generation. For him,

transformation equaled progress. In this process he recognized a freedom, the freedom of creating.

NOTES

1 This transliteration of the name follows the Russian style; the name can also be found in the form "Oleksandr Arkhypenko," which follows the Ukrainian style.

2 "In Solidarity" was part of the exhibition *Collection* 1880–1940s, Museum of Modern Art, New York, March 25–October 16, 2022 (gallery 507).

3 Alexander Archipenko in Yvon Taillandier, "Conversation avec Archipenko," XX^{e} *siècle* 25/22 (1963): n.p.

4 For further reference, see Vita Susak, *Ukrainian Artists in Paris: 1909–1939* (Kyiv: Rodovid, 2010).

5 My use of the term "cosmopolitan" is analogous to embracing mobility, migrancy, and coexistence with difference, in opposition to social parochialism, fixity, and xenophobia.

6 Taillandier, "Conversation avec Archipenko." The university was renamed Taras Shevchenko National University of Kyiv in 1939.

7 Margit Rowell, *The Planar Dimension: Europe, 1912–1932* (exh. cat. New York: Solomon R. Guggenheim Museum, 1979). Also, Joan Marter, *Archipenko: Drawings, Reliefs and Constructions* (exh. cat. Annandale-on Hudson: Bard College, 1985), p. 17.

8 The work is listed as work no. 3687 in Frances Archipenko Gray and Alexandra Keiser, *The Archipenko Sculpture Catalogue Raisonné*, 2018: archipenkocr.org.

9 Taillandier, "Conversation avec Archipenko."

10 Interestingly, *Before the Mirror* (*In the Boudoir*) was in the collection of American critic and curator Christian Brinton (1870–1942). Brinton was the first to point out the influence of Ukrainian heritage in Archipenko's work (in *Archipenko*, exh. cat. New York: Kingore Gallery, 1924, n.p.).

11 He learned Ukrainian later in life.

12 Le Cercle des Oukrainïans à Paris, as it was also called, was the first Ukrainian organization in France, established in 1908. It is also known as

Українська громада в Парижі (Ukrainian Hromada in Paris) or as Ukrainska hromada v Paryzhi in the Russian transliteration. Hromada can be translated as community.

13 A[lexander] Ar[c]hipenko, "Салон О-ва Независимых" [The Salon de la Société des Indépendants], *Парижский Вестник* [Paris bulletin] 24 (June 17, 1911): pp. 3–5. Published in Paris, the paper aimed to bring news from Russia. It also reported on events within Russian émigré circles in Paris and the rest of France.

14 See for example Der Sturm publications, including *Alexander Archipenko: Sturm Bilderbuch II* (Berlin: Der Sturm, 1923).

15 Myroslava M. Mudrak, "The Painted Surface in the Ukrainian Avant-Garde: From Facture to Construction," *Pantheon* 45 (1987): pp. 138–43; as well as *The Phenomenon of the Ukrainian Avant-Garde, 1910–1935* (exh. cat. Winnipeg: Winnipeg Art Gallery, 2001); and Susak, *Ukrainian Artists in Paris*.

16 Timothy Snyder, "Ukrainian History as World History, 1919–2017," keynote speech at the conference *Revolutionary Ukraine: A Reflection on 1917 and Its Aftermath*, IWM Library, Vienna, October 13, 2017: www.iwm.at/blog/ukrainian-history-as-world-history-1917-2017.

17 Hans Hildebrandt, *Alexander Archipenko* (Berlin: Ukrainske Slowo, 1923).

18 Eugene Archipenko Papers, Shevchenko Scientific Society, National Library, Warsaw.

19 Ibid. Alexander Archipenko, letter to his brother Eugene, December 1924. I thank Alexander Demko for the translation.

20 Alexander Archipenko, quoted in C. J. Bulliet's introduction to the exhibition catalogue, *Tour of the Exhibition of the Works of Alexander Archipenko* (New York: Graphic Press, Inc., 1927), n.p.

21 Rogers Brubaker, *Citizenship and Nationhood in France and Germany* (Cambridge, MA: Harvard University Press, 1992), p. 49.

22 For example, *Archipentura*, 1924, his patented invention, an electronic machine that automatically presented moveable paintings.

23 It can be translated as space, gap, or void.

24 Chinese philosopher Laozi also wrote about negative space, including in his poem "The Uses of Not," which Archipenko referred to in Taillandier, "Conversation avec Archipenko."

25 Specifically, the Slavic mythical character Bereginya, a maternal power, creator, and protector, may have inspired *Mâ*.

26 The bronze was destroyed in 1952. It is illustrated in the publication by Volodimir Arofikin and Danuma Posatska, *Каталог втрачених експонентов національного музею у львові* [Catalog of lost works from the National Museum of Lviv] (Lviv: National Museum of Lviv, 1996), cat. no. 298.

27 Wasyl Halich Papers, Immigration History Research Center University of Minnesota, printed in Svoboda, March 12, 1934.

28 See Snyder, "Ukrainian History as World History"; also, Robert Conquest, *The Harvest of Sorrow: Soviet Collectivization and the Terror-Famine* (Oxford: Oxford University Press, 1987).

29 Archipenko had in his library the first English-language edition of Sigmund Freud's *Moses and Monotheism* (1939), further illus-trating the artist's study of the biblical figure.

30 In 1960, Archipenko noted that the large version of *Moses* was destroyed. The exact circumstances are unknown. Two smaller models are preserved in the United States, in the collection of the Art Institute of Chicago and the Krannert Art Museum, University of Illinois Urbana-Champaign.

31 Taillandier, "Conversation avec Archipenko."

32 During the Second World War, the museums made their facilities available for antiwar efforts and propaganda use. The Metropolitan Museum supported the Artists for Victory organization, while the Museum of Modern Art served as a recreation center for soldiers and propaganda exhibitions such as the now famous *Road to Victory* exhibition.

33 Jaroslaw Leshko, *Alexander Archipenko: Vision and Continuity* (exh. cat. New York: The Ukrainian Museum, 2005), p. 130.

34 Robert Rosenblum, "Notes on Archipenko's Cleopatra," in Marter, *Archipenko*, p. 9.

35 Frances Archipenko Gray, *My Life with Archipenko* (Munich: Hirmer, 2014).

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RÉSUMÉS

Français
Alexandre Archipenko (1887-1964), l'un des sculpteurs les plus célèbres d'Ukraine, a influencé des générations d'artistes par son art, sa pratique pédagogique et ses connexions internationales. À vingt et un ans, il quitte sa ville natale de Kiev pour Paris, puis s'installe à Berlin, avant d'immigrer aux États-Unis, et ces différentes strates de son histoire sont visibles dans son œuvre. Cet article retrace l'héritage ukrainien d'Archipenko et l'expression de son expérience d'émigrant au sein de sa pratique artistique. Il analyse aussi son utilisation de l'art comme d'un gage de solidarité, offrant une nouvelle compréhension de son œuvre en lien avec notre époque.

English
One of Ukraine's most celebrated sculptors, Alexander Archipenko (1887–1964) influenced generations of artists through his art, teaching, and international associations. At the age of 21, he left his hometown of Kyiv for Paris, and subsequently moved to Berlin, before immigrating to the United States; this multilayered history becomes visible in his work. This article traces Archipenko's Ukrainian heritage and émigré experience in his artistic practice, including the artist's belief that art can be used as a means to express solidarity, offering a fresh understanding that connects his art to today.

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Mots-clés
sculpture, migration, identité, art ukrainien, enseignement

Index géographique
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Index chronologique
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