



Smithsonian

Archives of American Art

A Finding Aid to the Alexander Archipenko Papers, 1904-1986, bulk 1930-1964, in the Archives of American Art

Catherine S. Gaines

Funding for the processing of this collection was provided by the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

2002

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Collection Overview

Repository:	Archives of American Art
Title:	Alexander Archipenko papers
Date:	1904-1986 (bulk 1930-1964)
Identifier:	AAA.archalex
Creator:	Archipenko, Alexander, 1887-1964
Extent:	19.5 Linear feet
Language:	English .
Summary:	The Alexander Archipenko papers measure 19.5 linear feet and date from 1904 to 1986, with the bulk of materials dating from 1930 to 1964. The sculptor's personal and professional life is documented by correspondence, financial records, scrapbooks, printed matter, and photographs documenting his art, exhibitions, travel, teaching activities, and the Archipenko Art School. Archipenko wrote and lectured extensively about his philosophies of art and the relationship between art and nature. The papers include drafts, notes, and final manuscripts of published and unpublished writings, and notes, outlines, transcripts, and audio recordings of some of his lectures.

Administrative Information

Provenance

In 1967, the Alexander Archipenko papers, previously on deposit at Syracuse University, were loaned to the Archives of American Art for microfilming by his widow Frances Archipenko Gray. In 1982, Ms. Gray donated most of the material previously loaned and microfilmed to the Archives of American Art, along with additional items.

Separated Materials

The Archives of American Art also holds microfilm of material lent for microfilming (reels NA11-NA12, NA16-NA18, and NA 20-NA22) including biographical material, correspondence, exhibition records, writings, printed material and photographs. Loaned materials were returned to the lender and are not described in the collection container inventory.

Related Material

Among the holdings of the Archives are the Donald H. Karshan papers relating to Alexander Archipenko, originally accessioned as part of the Alexander Archipenko papers, but later separated to form a distinct collection.

The Archives also has the National Collection of Fine Arts records relating to Alexander Archipenko.

Alternative Forms Available

The collection is available on 35 mm microfilm reels 5826-5839, and NA11-NA12, NA16-NA18 and NA20-NA22 at Archives of American Art offices, and through interlibrary loan. Researchers should note that the arrangement of the papers as described in this finding aid may not reflect the order of the collection on microfilm due to reprocessing.

Processing Information

In 2002, the donated material previously loaned and microfilmed on reels NA1-NA25 was processed, arranged, and described by Catherine S. Gaines and the collection was remicrofilmed on reels 5826-5839. Judy Ng updated the arrangement of correspondence and the finding aid in 2014 with funding provided by the Terra Foundation for American Art. Motion picture film reels were inspected and re-housed in 2016-2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

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

Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. research facility. Use of archival audiovisual recordings with no duplicate access copy requires advance notice. Lantern slides and glass plate negatives are housed separately and not served to researchers.

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Biographical Note

Alexander Archipenko (1887-1964) was the son of an engineer/inventor and grandson of an icon painter. Among the first modern sculptors of the 20th century to be associated with the Cubist movement, Archipenko was known for his innovative use of concave space. His major contribution was the realization of negative form through use of a hole to create a contrast of solid and void. His sculpto-paintings united form and color; begun in 1912, these polychromed constructions are among the earliest mixed-media works known, and sometimes incorporated objects. Eventually, his Cubist-inspired work evolved into the simplified, abstract shapes for which he is best known. Although known primarily as a sculptor, Archipenko produced paintings, drawings, and prints as well.

At age 15, Archipenko began studying art at the University of Kiev in his native city; he was expelled three years later for criticizing the teachers. He then went to Moscow where he worked on his own and exhibited in several group shows; his first solo exhibition was held in the Ukraine in 1906.

Archipenko made Paris his home from 1908 until the outbreak of World War I. Soon after his arrival, he enrolled in the Ecole des Beaux-Arts; this association lasted but two weeks, and marked the end of Archipenko's formal training. He continued to study art by spending large amounts of time visiting art museums and painting on his own. During this period, he began exhibiting in the Salon des Independents with the Cubists, and as a member of the "Section d'Or" participated in that group's exhibitions. His first one-man exhibition in Germany was held at the Folkwang Museum (1912) and his work was featured in the Armory Show (1913).

In 1912, at the age of 25, Archipenko established his first art school in Paris. He spent the war years working quietly outside of Nice, and soon afterwards circulated an extensive exhibition of his works throughout Europe. In 1921, Archipenko settled in Berlin, opened an art school there, and married sculptor Angelica Bruno-Schmitz, who was known professionally as Gela Forster.

Archipenko's reputation was solidly established and the majority of his ground-breaking work - adaptation of Cubist ideas to sculpture, sculpto-paintings and incorporation of negative space in sculpture - was accomplished prior to his 1923 arrival in the United States. One of his most innovative works executed in America was the Archipentura, invented circa 1924 and patented in 1927, a machine with rolling cylinders that displayed "animated paintings" using motion and light. Other creations of note are carved Lucite sculptures, illuminated from within, that were executed in the mid-1940s.

Upon settling in the United States in 1923, Archipenko opened his art school in New York City; a summer school was established in Woodstock, New York the following year. Within a few years, Archipenko purchased land near Woodstock and began construction of a home, personal studio, and buildings for the school. At various times during the 1930s, Archipenko resided in Chicago and Los Angeles, and operated schools while living in those cities. For many years during the 1940s, Angelica served on the sculpture faculty at the Escuela de Belles Artes in San Miguel Allende, Mexico.

In addition to running his own schools, Archipenko taught at a number of colleges and universities, where he ran workshops, and served as a visiting professor. He wrote and lectured extensively about his philosophy of art and theories of creativity, publishing several articles and a book, *Archipenko: Fifty Creative Years, 1908-1958* (1960).

Angelica Archipenko died in 1957. Three years later Archipenko married sculptor Frances Gray, a former student. During the early 1960s, the couple traveled extensively on a lecture tour that accompanied a solo exhibition to several German cities. Archipenko died in New York City, February 25, 1964.

The following chronology is excerpted from *Alexander Archipenko: A Centennial Tribute* by Katherine Janszky Michaelsen and Nehama Guralnik (National Gallery of Art, Washington, DC, 1986) and *Archipenko: The Sculpture and Graphic art, Including a Print Catalogue Raisonne* by Donald Karshan, Ernst Wasmuth Verlag (Tubingen, Germany, 1974).

1887	Born to Porfiry Antonovich and Poroskovia Wassilievna Machova Archipenko in Kiev, Ukraine, Russia. Father a mechanical engineer, professor of engineering, and inventor; grandfather an icon painter.
1900	Studied and copied Michelangelo drawings from a book given him by his grandfather during a long confinement following a leg injury.
1902-1905	Painting and sculpture student in Kiev art school; expelled for criticizing his teachers.
1906	First one-man show in the Ukraine. Worked in Moscow and exhibited in several group shows.
1908	Moved to Paris and enrolled in the Ecole des Beaux-Arts. Quit formal art instruction after two weeks, continued to study art on his own by visiting museums.
1910	Exhibited in the Salon des Independants with the cubists (also in 1911-1914 and 1919).
1912	Opened art school in Paris. "Section d'Or" formed in Paris with Archipenko among its members. The group exhibited until 1914, and briefly after World War I. First solo exhibition in Germany, Folkwang Museum, Hagen.
1913	Represented in the Armory Show. Executed first prints (lithographs).
1914	Began making sculpto-paintings.

1914-1918	Spent the war years working near Nice.
1919-1920	Began extensive tour exhibiting his works in various European cities (Geneva, Zurich, Paris, London, Brussels, Athens, Berlin, Munich, etc.).
1920	One-man exhibition in the Venice Biennale.
1921	First solo exhibition in the United States at the Societe Anonyme, Inc., New York; a symposium, Psychology of Modern Art and Archipenko, was held during the course of the show. Moved to Berlin and opened art school. Married sculptor Angelica Bruno-Schmitz [known professionally as Gela Forster]. First print commission.
1923	Moved to the United States and opened art school in New York City.
1924	Established a summer school at Woodstock, New York.
1927	"Archipentura" patented ("Apparatus for displaying Changeable Pictures and methods for Decorating Changeable Display Apparatus," nos. 1,626,946 and 1,626,497).
1928	Became an American citizen.
1929	Bought land near Woodstock, New York, and began construction of school and studio buildings.
1932	Lectured on his theories of creativeness at colleges and universities throughout the United States.
1933	Taught summer session at Mills College, Oakland, California, and Chouinard School, Los Angeles.
1935	Moved to Los Angeles and opened art school.
1935-1936	Taught summer sessions at the University of Washington, Seattle.
1936	Moved to Chicago and opened art school. Associate instructor at New Bauhaus School, Chicago.
1938	Returned to New York; reopened art school and Woodstock summer school.
1944	Taught at the Dalton School, New York City.
1946-1947	Returned to Chicago; taught at the Institute of Design.
1947	Began making carved plastic sculptures with internal illumination.
1950	Taught at University of Kansas City, Missouri.
1950-1951	Lecture tour of the southern cities of the United States.
1951	Taught at Carmel Institute of Art, California, University of Oregon, and University of Washington, Seattle.
1952	Taught at University of Delaware, Newark.
1953	Elected Associate Member of International Institute of Arts and Letters.
1955-1956	One-man exhibition tours in Germany (Dusseldorf, Darmstadt, Mannheim, and Recklinghausen).
1956	Taught at University of British Columbia, Vancouver, Canada.
1957	Death of Angelica.

1959	Awarded gold medal, XIII Biennale de'Arte Triveneta, III Concorso Internazionale del Bronzetto, Padua, Italy.
1960	<i>Archipenko: Fifty Creative Years, 1908-1958</i> by Alexander Archipenko and Fifty Art Historians published by Tekhne (a company established by Archipenko for the purpose). Married Frances Gray, a sculptor and former student. Recovered plasters of early work stored by French friends since the end of World War I. Traveling exhibition in Germany (Hagen, Münster, and Dusseldorf).
1962	Elected to the Department of Art, National Institute of Arts and Letters.
1964	Dies in New York City.

Scope and Content Note

The Alexander Archipenko papers measure 19.5 linear feet and date from 1904 to 1986, with the bulk of materials dating from 1930 to 1964. The sculptor's personal and professional life is documented by correspondence, financial records, scrapbooks, printed matter, and photographs documenting his art, exhibitions, travel, teaching activities, and the Archipenko Art School. Archipenko wrote and lectured extensively about his philosophies of art and the relationship between art and nature. The papers include drafts, notes, and final manuscripts of published and unpublished writings, and notes, outlines, transcripts, and audio recordings of some of his lectures.

Correspondence concerns both personal and professional matters. Among Archipenko's personal correspondents are relatives and friends in the Ukraine, his wife Angelica during her extended stays in Mexico and California, and other women. Professional correspondence is with dealers, curators, scholars, collectors, colleges and universities concerning exhibitions, sales and commissions, loans, and teaching and lecture engagements.

Archipenko wrote and lectured extensively about his philosophy of art, art in nature, and theories concerning creativity and the universe. His papers include manuscripts, drafts, notes and supporting materials for his book published in 1960, *Archipenko: Fifty Creative Years, 1908-1958*. Similar documentation of unpublished writings, as well as notes, outlines, and some transcripts of lectures and talks are also in the series.

Records concerning the Archipenko Art School are sparse, with only one photograph of students in Berlin, 1921. Surviving records include printed matter, a cashbook, student roster, and scrapbook containing photographs, printed matter, and a typescript copy of a statement by Archipenko, "How I Teach." Most of this material focuses on the New York and Woodstock schools, with only a few items concerning Chicago. In addition, files regarding Archipenko's teaching activities at schools other than his own include course descriptions, student rosters, grades, and printed matter.

Financial records consist of banking records, paid bills, and miscellaneous items. Paid bills include invoices and receipts for art supplies, shipping, and storage. Among the miscellaneous items are price lists, royalties paid by the Museum of Modern Art for *Woman Combing Her Hair*, and sales records.

Nine scrapbooks contain clippings, exhibition announcements and catalogs, lecture notices, advertisements and brochures of the Archipenko Art School, and a small number of photographs. Printed matter consists primarily of clippings about Archipenko and exhibition catalogs with related announcements and invitations. Miscellaneous items include books about Archipenko, catalogs of museum collections containing works by Archipenko, and reproductions. Of special interest is a brochure about the Multiplex Advertising Machine that bears a similarity to the Archipentura, an "apparatus for displaying Changeable Pictures" Archipenko invented circa 1924 and patented in 1927.

Photographs are of people, Archipenko's travels and miscellaneous places, exhibitions, works of art, events, and miscellaneous subjects. Five photograph albums mainly document travels. Slides and transparencies include black and white lantern slides probably used to illustrate lectures.

Arrangement

The collection is arranged as 10 series. Lantern slides and glass plates are housed separately and closed to researchers, but listed where they fall intellectually within the collection.

- Series 1: Biographical Material, 1908-1964 (0.5 linear feet; Box 1, OV 28)
- Series 2: Correspondence, 1922-1970 (4.1 linear feet; Boxes 1-5)
- Series 3: Subject Files, 1940-1958 (6 folders; Box 5)
- Series 4: Writings, 1923-1971 (3.2 linear feet; Boxes 5-8, Film can FC 30)
- Series 5: Teaching, 1921-1952 (0.8 linear feet; Box 9, Film cans FC 31-33)
- Series 6: Financial Records, 1923-1971 (1.5 linear feet; Box 9-10)
- Series 7: Scrapbooks, 1910-1961 (1.2 linear feet; Boxes 22-25)
- Series 8: Printed Material, 1913-1987 (3.7 linear feet; Boxes 11-14, 26, OV 29)
- Series 9: Miscellaneous, 1916-1966 (0.5 linear feet; Box 14, 16, Film can FC 34)
- Series 10: Photographic Material, 1904-1964 (3.6 linear feet; Boxes 14-15, 17-21, 26-27)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Philosophy
Art -- Study and teaching
Cubism
Sculptors
Sculpture -- Technique
Sculpture, Modern -- 20th century

Types of Materials:

Photographs
Scrapbooks
Sound recordings
Transcripts

Names:

Archipenko Art School (Woodstock, N.Y.)
Archipenko, Angelica
Archipenko, Frances
Spies, Walter

Container Listing

Series 1: Biographical Material, 1908-1964

0.5 Linear feet (Box 1, OV 28)

Scope and Contents: Biographical materials include a wide variety of records concerning Alexander Archipenko, his first wife, Angelica Archipenko (an artist known professionally as Gela Forster), and his second wife, Frances Archipenko Gray (a.k.a. Frances Gray Archipenko). Among these records are ephemera, funeral guest registers, and real estate records including floor plans of their house in Woodstock, N.Y. and a proposed bequest to the Ukrainian Art and Literary Club. There are also various legal documents, including residency permits issued during Archipenko's years in France, passports, and wills. Articles by and about Angelica Archipenko include an article about Bali (in German), her art and acting careers, and exhibition and drama reviews; also included is a color reproduction of her portrait by Leo Katz. A catalog of Escuela Universitaria de Bellas Artes in San Allende, Mexico, describes the sculpture course taught by Angelica Archipenko and contains photographs of students' work. There is a recorded and transcribed interview with Angelica on a sound tape reel (1/4 in.), and Angelica's reminiscences of Walter Spies and excerpts from her diaries are also included. There are also exhibition catalogs and a will in the materials related to Frances Archipenko Gray.

Arrangement: The series is arranged as 3 subseries.

- 1.1: Alexander Archipenko, 1908-1964
- 1.2: Angelica Archipenko, 1919-1957
- 1.3: Frances Archipenko Gray, 1961-1964

Restrictions: Use of archival audio recordings with no duplicate access copy requires advance notice.

Subseries 1.1: Alexander Archipenko, 1908-1964

Box 1, Folder 1	Automobile Registration, 1963
Box 1, Folder 2	Award of Honor, Wisdom Society, circa 1957
Box 1, Folder 3	Biographical Notes, 1953
Box 1, Folder 4	Exhibitor's Admission Ticket, International Fine Arts Exposition, Brussels, 1958
Box 1, Folder 5	Floor Plans, 243-45 West 19th Street, 1955-1956 Notes: Oversized material housed in OV 28.
Box 1, Folder 6	Floor Plans of Woodstock House with Map of Property, 1966
Box 1, Folder 7	Funeral Guest Register and Receipts, 1964
Box 1, Folder 8	Guest Register for 50th Anniversary of Archipenko's Career (in Ukrainian), 1953
Box 1, Folder 9	Handprint, circa 1940-1960

Box 1, Folder 10	Legal Documents Concerning Residence in France, 1908-1919
Box 1, Folder 11	Marriage Certificate, 1960
Box 1, Folder 12	Membership Certificates, 1953, 1962
Box 1, Folder 13	Passports, 1923-1962
Box 1, Folder 14	Real Estate Records, 274-6 West 19th Street, New York City, 1956, 1960
Box 1, Folder 15	Real Estate Records, Woodstock, 1929-1964
Box 1, Folder 16	Will, 1962
Box OV 28	Oversized Floor Plans 243-45 West 19th Street from Box 1, Folder 5, 1955-1956 Notes: 5 blueprints and 3 drawings

Subseries 1.2: Angelica Archipenko, 1919-1957

Box 1, Folder 17	Articles by and about Angelica Archipenko (a.k.a Gela Forster), 1919-1940
Box 1, Folder 18	Birth Certificate (duplicate), 1957
Box 1, Folder 19	Calling Card, circa 1940-1960
Box 1, Folder 20	Catalog of Escuela Universitaria de Bellas Artes, 1940
Box 1, Folder 21	Exhibition Label, Artists for Victory, Inc., circa 1943
Box 1, Folder 22	Funeral Guest Register, Receipts, etc.; Dedication of Memorial Statue, 1957, 1959
Box 1, Folder 23	Handprint, circa 1940-1960
Box 1, Folder 24	Naturalization Certificate (duplicate), 1941
Box 1, Folder 25	Passports, 1923, 1931
Box 1, Folder 26	Poem, "To Angelica", 1954
Box 1, Folder 27	Interview with Angelica Archipenko, circa 1957 1 Sound tape reel (Includes transcript.) Notes: Side 1 of the recording is a lecture on theology by Dr. Searl, May 20, 1957.
Box 1, Folder 28	Reminiscences of Walter Spies and Related Excerpts from the Diaries of Angelica Archipenko, 1954

Box 1, Folder 29	Social Security Certificate, 1957
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Subseries 1.3: Frances Archipenko Gray, 1961-1964

Box 1, Folder 30	Exhibition Catalogs, 1961
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Series 2: Correspondence, 1922-1968

4.1 Linear feet (Boxes 1-5)

Scope and Contents: This series, arranged chronologically, includes both personal and professional correspondence. Among the personal correspondents are relatives and friends in the Ukraine, Archipenko's wife Angelica during her extended stays in California and Mexico, and other women. Professional correspondence is with dealers, curators, scholars, collectors, colleges and universities concerning exhibitions, sales and commissions, loans, teaching, and lecture engagements. Also included are routine requests from prospective students for information about the Archipenko School or summer courses. Correspondence post-dating Archipenko's death concerns exhibitions, sales, and unfinished business.

Additional correspondence is included with Series 3: Subject Files, which includes significant correspondence with the Museum of Modern Art and others concerning "That is Why I Request to Remove My Art from the Museum of Modern Art by Alexander Archipenko," 1943-1944.

Box 1, Folder 32	A Miscellaneous, circa 1938-1964
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Box 1, Folder 34	Akademie der Kunst, 1960-1961
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Box 1, Folder 47	Baltimore Museum of Art, 1939-1963

Box 1, Folder 48	Beechhurst Press, Inc., 1954-1956
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Box 1, Folder 51	Biennale di Venezia, 1954-1960
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Box 1, Folder 53	Bollman, Mari, 1958-1960
Box 1, Folder 54	Bowdoin College Museum of Fine Arts, 1949
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Box 1, Folder 59	Carnegie Institute, 1938
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Box 2, Folder 21	Galerie Charles Lienhard, 1960
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Box 3, Folder 36	Museum Boymans, 1958
Box 3, Folder 37	Museum of Cranbrook Academy of Art, 1949-1953

Box 3, Folder 38	Museum of Fine Arts of Houston, 1947-1962
Box 3, Folder 39	Museum of Modern Art, 1935-1962
Box 3, Folder 40	Museum Nationale Ucrainorum Leopoliense, 1934-1936
Box 3, Folder 41	Museum Tel-Aviv, 1947-1961
Box 3, Folder 42	N Miscellaneous, circa 1938-1964
Box 3, Folder 43	Nair, Eva, 1958-1960
Box 3, Folder 44	National Institute of Arts and Letters, 1962-1963
Box 3, Folder 45	New York Graphic Society, 1962-1963
Box 3, Folder 46	Newark Museum, 1939-1962
Box 3, Folder 47	Niedersächsische Landesgalerie Hannover, 1956-1963
Box 3, Folder 48	Norfolk Museum of Arts and Sciences, 1949-1950
Box 3, Folder 49	North Carolina State College, 1954-1959
Box 3, Folder 50	O Miscellaneous, circa 1938-1964
Box 3, Folder 51	Oland, Edith, 1947-1956
Box 3, Folder 52	Orbit Film Corporation Ltd., 1955-1956
Box 3, Folder 53	P Miscellaneous, 1938-1964
Box 3, Folder 54	Pasadena Art Museum, 1954-1964
Box 3, Folder 55	Perls Galleries, 1958-1964
Box 3, Folder 56	Perrine, A.J., 1959-1960
Box 3, Folder 57	Philadelphia Art Alliance, 1939-1953
Box 3, Folder 58	Philadelphia Museum of Art, 1939-1956
Box 3, Folder 59	Philbrook Art Center, 1949-1962
Box 3, Folder 60	Piper, Raymond, 1958-1962
Box 3, Folder 61	Princeton University, 1942-1953

Box 3, Folder 62	Pritzker, A.N., 1961-1962
Box 3, Folder 63	Providence Art Club, 1957-1958
Box 3, Folder 64	Q-R Miscellaneous, circa 1938-1964
Box 3, Folder 65	Rhode Island School of Design, 1938-1950
Box 3, Folder 66	Riunione Adriatica di Sicurta, 1957-1958
Box 3, Folder 67	Rose, Billy, 1954
Box 3, Folder 68	Rosen, Saul, 1957-1963
Box 3, Folder 69	Rost, Arno, 1957-1958
Box 3, Folder 70	Rotunda Gallery, 1951
Box 3, Folder 71	S Miscellaneous, circa 1938-1964
Box 3, Folder 72-73	Saarlandmuseum, 1960-1964
Box 3, Folder 74	Saltzman, Joan R., 1964
Box 3, Folder 75	San Francisco Museum of Art, 1939-1951
Box 3, Folder 76	San Jose State College, 1955-1956
Box 3, Folder 77	Santa Barbara Museum of Art, 1948-1956
Box 3, Folder 78	Santini Brothers, 1964
Box 4, Folder 1	Schmitz-Hammann, Gabrielle, 1959-1961
Box 4, Folder 2	Schmitz-Hillebrecht, Ernst, 1962
Box 4, Folder 3	Schwarz, Galleria e libreria d'arte, 1960-1962
Box 4, Folder 4	Sculpture in Replica, 1948-1953
Box 4, Folder 5	Seattle Art Museum, 1936-1962
Box 4, Folder 6	Semcesen, William, 1954-1959
Box 4, Folder 7	Semcesen, William, 1960
Box 4, Folder 8	Servizi Ritagli Stampa, 1963

Box 4, Folder 9	Severini, Gino, 1963
Box 4, Folder 10	Sichel, Pierre, 1962-1964
Box 4, Folder 11	Societe Internationale D'Art, 1962-1963
Box 4, Folder 12	Soletti, Luciano, 1963-1964
Box 4, Folder 13	Springfield Museum of Art, 1939-1940
Box 4, Folder 14	Stadt Duisburg, 1957-1964
Box 4, Folder 15	Stadthaus Fuer das Middelheim, 1961
Box 4, Folder 16	Städtische Galerie und Lenbachgalerie, 1957-1959
Box 4, Folder 17	Städtische Kunsthalle Manheim, 1955-1962
Box 4, Folder 18	Städtische Kunsthalle, Recklinghausen, 1955-1956
Box 4, Folder 19-21	Städtisches Karl-Ernst-Osthaus-Museum, 1958-1964
Box 4, Folder 22	Städtisches Museum Wiesbaden, 1959
Box 4, Folder 23	State Teachers College, Pennsylvania, 1952-1956
Box 4, Folder 24	State University of Iowa, 1939-1956
Box 4, Folder 25	Stendahl Galleries, 1946-1962
Box 4, Folder 26	Svoboda, 1935-1953
Box 4, Folder 27	Syracuse Museum of Fine Arts, 1938-1957
Box 4, Folder 28	Syracuse University, 1939-1967
Box 4, Folder 29	T Miscellaneous, circa 1938-1964
Box 4, Folder 30	Tate Gallery, 1958-1963
Box 4, Folder 31	U Miscellaneous, circa 1938-1964
Box 4, Folder 32	Ukrainian Academy of Art and Science, 1952-1964
Box 4, Folder 33	Ukrainian Canadian Committee, 1959-1962
Box 4, Folder 34	Ukrainian Institute of America, 1956-1960

Box 4, Folder 35	Ukrainian National Association, 1955-1962
Box 4, Folder 36	Ullman, Harold, 1957-1960
Box 4, Folder 37	United States Information Agency, 1961
Box 4, Folder 38	University of British Columbia, 1955-1956
Box 4, Folder 39	University of California, 1938-1956
Box 4, Folder 40	University of Chicago, 1950-1952
Box 4, Folder 41	University of Cincinnati, 1938-1954
Box 4, Folder 42	University of Delaware, 1946-1954
Box 4, Folder 43	University of Denver, 1956-1958
Box 4, Folder 44	University of Nebraska, 1940-1949
Box 4, Folder 45	University of New Hampshire, 1939-1953
Box 4, Folder 46	University of Oklahoma, 1949-1950
Box 4, Folder 47-48	University of Omaha, 1939-1961
Box 4, Folder 49	University of Oregon, 1951-1955
Box 4, Folder 50	University of Pennsylvania, 1939
Box 4, Folder 51	University of Washington, 1953-1963
Box 4, Folder 52	University of Wichita, 1949-1950
Box 4, Folder 53	V Miscellaneous, circa 1938-1964
Box 4, Folder 54	Verdier, Jean, 1952-1964
Box 4, Folder 55	Verlag Kiepenheuer and Witsch, 1957
Box 4, Folder 56	Verlag Ullstein, 1958-1960
Box 4, Folder 57	vom Rath, Hanna Becker, 1961-1963
Box 4, Folder 58	W Miscellaneous, circa 1938-1964
Box 4, Folder 59	Walden, Nell, 1958-1963

Box 4, Folder 60	Wallraf-Richartz-Museum, 1958-1963
Box 4, Folder 61	Washington University, 1938-1963
Box 4, Folder 62	Western Illinois State Teachers College, 1949
Box 4, Folder 63	Wheelwright, Robert, 1944-1955
Box 4, Folder 64	Whitney Museum of Art, 1938-1958
Box 5, Folder 1-5	Wiese, Erich, 1946-1962
Box 5, Folder 6	William A. Farnsworth Library and Art Museum, 1950-1953
Box 5, Folder 7	William Rockhill Nelson Gallery of Art, 1937
Box 5, Folder 8	Winnipeg Art Gallery Association, 1961-1962
Box 5, Folder 9	Witte Memorial Museum, 1947-1949
Box 5, Folder 10	Y Miscellaneous, 1955
Box 5, Folder 11	Yale University, 1946-1956
Box 5, Folder 12	Z Miscellaneous, 1939-1946
Box 5, Folder 13	Zaremsky, Theodore, 1934-1935
Box 5, Folder 14	Art Supplies, 1929-1963
Box 5, Folder 15	Letters in German, 1956-1964
Box 5, Folder 16-18	Letters in Russian, 1922-1963
Box 5, Folder 19-21	Real Estate and Legal Advice, 1925-1964
Box 5, Folder 22	Student Inquiries, Art School, 1936-1958
Box 5, Folder 23	Student Inquiries, G.I. Bill, 1944-1950
Box 5, Folder 24	Ukrainian Community, 1936-1962
Box 5, Folder 25	Unknown and Illegible, circa 1938-1964

Box 5, Folder 26

Condolence Letters, 1964

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Series 3: Subject Files, 1940-1958

6 Folders (Box 5)

Scope and Contents: Correspondence concerning many of these subjects may also be found in Series 2: Correspondence. Fraudulent sculpture records include photos and documents concerning a purported Archipenko work, *Wieblicher Akt*. Gas stove records include diagrams of Archipenko's studio and printed matter about various heating systems. Invention records relate to Archipenko's invention of a stove capable of using five different fuels.

Box 5, Folder 27	Fraudulent Sculpture, 1953
Box 5, Folder 28	Gas Stoves, circa 1935-1964
Box 5, Folder 29	Invention, 1940-1944
Box 5, Folder 30	Museum of Modern Art "That is Why I Request to Remove My Art from the Museum of Modern Art by Alexander Archipenko", 1943-1944
Box 5, Folder 31	Myshuha Memorial, 1956-1958
Box 5, Folder 32	Shevchenko Monument, 1953-1957

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Series 4: Writings, 1923-1971

3.1 Linear feet (Boxes 5-8)

Scope and Contents: Archipenko wrote and lectured extensively about his philosophy of art, art in nature, and theories concerning creativity and the universe. He published several articles, but only one of the manuscripts intended as a book was actually published, *Archipenko: Fifty Creative Years, 1908-1958* (Tekhne Publications, Inc., 1960). Manuscripts, drafts, notes and supporting materials for *Fifty Creative Years* survive, along with similar documentation of unpublished writings. Also included are notes, outlines, and some transcripts and audio/visual recordings of lectures and talks. Recordings are on 1 sound cassette, 2 sound tape reels (1/4 in.), and 1 film reel. General notes are extensive and cover a variety of subjects; included with these are names, addresses, and phone numbers for friends, acquaintances, and professional associates in books, a card file, and loose scraps of paper. Writings by other authors consist of short manuscripts about Archipenko.

Arrangement: The series is arranged as 2 subseries.

- 4.1: By Archipenko, 1923-1971
- 4.2: By Others, 1953-1957

Restrictions: Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Subseries 4.1: By Archipenko, 1923-1971

Box 5	Articles and Short Writings
Box 5, Folder 33	"Creative Art", circa 1925-1960
Box 5, Folder 34	"Gravediggers", circa 1925-1960
Box 5, Folder 35	"Ma", circa 1925-1960
Box 5, Folder 36	"Manifesto" (with Italian and German translations), 1959
Box 5, Folder 37	"Open Letter to the Art Critic, Mr. Zervos", 1939
Box 5, Folder 38	"Polychrome Sculpture", circa 1925-1960
Box 5, Folder 39	"Space, Concave, Light, and Transparency," for Art and Architecture, 1951
Box 5, Folder 40	"Universe and Creativity", circa 1925-1960
Box 5, Folder 41	Untitled (3 manuscripts), circa 1925-1960
Box 6	Archipenko: Fifty Creative Years, 1908-1958
Box 6, Folder 1	Agreements, 1956-1958
Box 6, Folder 2	Book Production Correspondence, Estimates Invoices, 1952-1962

Box 6, Folder 3	Distribution Correspondence, Lists, and Expenses, 1960-1972
Box 6, Folder 4	Orders and Related Correspondence, Individuals A-Z, 1960-1964
Box 6, Folder 5-16	Orders and Related Correspondence, Institutions and Booksellers, 1960-1972
Box 6, Folder 17	Page Proofs of Illustrations, circa 1960
Box 6, Folder 18	Publication Permissions, A-Z, 1956-1958
Box 6, Folder 19	Publicity, 1960-1961
Box 6, Folder 20-23	Sales Records, 1960-1961 Notes: Includes 1 bound volume.
Box 6, Folder 24	Tekhne Publications, Inc., Correspondence and Legal Documents, 1957-1965
Box 6, Folder 25	Draft with Cover Design, circa 1958
Box 7, Folder 1	Lists of Archipenko's work, 1949-1963
Box 7, Folder 2	Lists of Collectors, circa 1940-1960
Box 7, Folder 3	Lists of Exhibitions, circa 1940-1960
Box 7, Folder 4	Lists of Exhibitions and Works on Commission, 1937, 1960
Box 7, Folder 5	Miscellaneous Notes, circa 1940-1960
Box 7, Folder 6-10	Creativeness, Manuscripts, Drafts, and Notes, circa 1930-1960
Box 7, Folder 11-13	The Philosophy of Art, 1951
Box 7, Folder 14	Untitled Book about "Creativeness as a Cosmical (sic) Phenomenon," Manuscript, circa 1952-1953
Box 7, Folder 15	Untitled Book about "Creativeness as a Cosmical (sic) Phenomenon," Research Correspondence, 1952-1953
Box 7	Lectures and Talks
Box 7, Folder 16	"Creativity," Lecture Outline, circa 1930-1960
Box 7, Folder 17	"Creativity and Education," University of Washington, 1951
Box 7, Folder 18	"My Credo," Voice of America Broadcast, (with sample copies of broadcasts by others), 1952

Box 7, Folder 19	"Theme of Archipenko's Lecture in the Saloon of Exhibition of Fundacion Mendoza", circa 1930-1960
Box 7, Folder 20	Untitled Lecture, Winnipeg, Canada, 1962 1 Sound tape reel (Includes transcript.)
Box 7, Folder 21	Untitled Lecture, circa 1930-1960
Box 7, Folder 22	Lecture, "Archipenko: Materials and Color" by Katherine Michaelson at National Gallery of Art, 1986 1 Sound cassette
Box 7, Folder 23	Conversation among Alexander Archipenko, Dr. Wozniak, Frances Archipenko, and one or more unidentified people, circa 1960-1964 1 Sound tape reel (Includes transcript.)
Box 7, Folder 24	Interview with Archipenko, circa 1940-1964 1 Film reel (16 mm) Notes: Motion picture film stored separately in film can numbered FC 30.
Box 7	Notes
Box 7, Folder 25-28	Address Books, circa 1930-1960 Notes: 13 volumes in 4 folders.
Box 7, Folder 29	Address Lists/Mailing Lists, circa 1930-1960
Box 7, Folder 30	Miscellaneous Names and Addresses, circa 1930-1960
Box 8, Folder 1-4	Address Card File, A-Z, circa 1930-1960 (3x5 file box)
Box 8, Folder 5	Concepts of the Universe, circa 1940-1960 Notes: With drawing, photographs, and printed matter.
Box 8, Folder 6	"Dreams ex. For my Book", circa 1940-1960
Box 8, Folder 7-8	Formulae, Instructions, and Supplies - Ceramics, 1938-1950
Box 8, Folder 9	Formulae, Instructions, and Supplies - Electroplating, circa 1940-1960
Box 8, Folder 10	Formulae, Instructions, and Supplies - Enamelling, circa 1940-1960
Box 8, Folder 11	Formulae, Instructions, and Supplies - Fresco, circa 1940-1960
Box 8, Folder 12	Formulae, Instructions, and Supplies - Glazes, circa 1940-1960
Box 8, Folder 13	Formulae, Instructions, and Supplies - Metal Casting, circa 1940-1960

Box 8, Folder 14	Formulae, Instructions, and Supplies - Metals Coloration, circa 1940-1960
Box 8, Folder 15	Formulae, Instructions, and Supplies - Miscellaneous, circa 1940-1960
Box 8, Folder 16	Formulae, Instructions, and Supplies - Pewter, circa 1940-1960
Box 8, Folder 17	Formulae, Instructions, and Supplies - Photography, circa 1940-1960
Box 8, Folder 18-19	Miscellaneous Notes, 1949-1959
Box 8, Folder 20	Notebook (in Ukrainian), 1923-1927
Box 8, Folder 21	Notebook (in German and English), circa 1940-1960 Notes: Includes translation of "Archipenko or the Re-examination of a Legend" by Robert D'Hooghe from <i>Frankfurter Allgemeine</i> .
Box 8, Folder 22	"Planetes (sic) Description and Cells and Description. Chromosomes", circa 1940-1960 Notes: With drawing and photographs.
Box 8, Folder 23	Skeleton and Musculature, circa 1940-1960
Box 8, Folder 24	"Source of Art in Nature", circa 1940-1960 Notes: With photographs.
Item FC 30	Interview with Alexander Archipenko 1 Film reel (16mm) Notes: Interview with Archipenko, n.d. Tape: Mrs. Gray.

Subseries 4.2: By Others, 1953-1957

Box 8, Folder 25	Articles about Archipenko by Goll, Hordynsky, Kovaliv, L.M., and Schoffler, 1953-1957
Box 8, Folder 26	"Archipenko Album" by Ivan Goll, circa 1940-1960

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Series 5: Teaching, 1921-1952

0.5 Linear feet (Box 9)

Scope and Contents: With the exception of one photograph taken in Berlin, 1921, records documenting Archipenko's schools and teaching career are confined to his years in the United States. They focus mainly on his New York City school and the Woodstock summer school, with only a few items representing Chicago.

The scrapbook contains advertisements and circulars for the Archipenko School of Art, including summer and evening schools, 1932-1946. There are also clippings and other printed matter, including exhibition announcements and catalogs about the Archipenko Art School (1928-1946), Arko Studio (1929), and former students (1931-1941), and a typescript of "How I Teach," a statement by Archipenko. Photographs of students are a group portrait of a class at his school in Berlin, 1921, students in a ceramic workshop, sculpture studios, bronze casting plaster casting, and summer classes, 1923 and 1930. Other photographs are of a pottery kiln, 1930, and Woodstock studio and school buildings, 1930s-1946, including construction views.

Files regarding Archipenko's teaching activities at schools other than his own include course descriptions, student rosters, grades, and printed matter. There are also 3 film reels with footage of Archipenko with students.

A small amount of material relating to the Archipenko School and his teaching activities elsewhere is scattered throughout his papers. Series 2: Correspondence includes requests from prospective students for school circulars and other information, correspondence with the various institutions where he was a guest instructor, and correspondence about school advertising. A variety of school related printed matter, as well as clippings about Archipenko's students and their work, and photographs of student exhibitions and student work are included in Series 7: Scrapbooks. Series 11: Photographs contains views of students, classes, and the facilities at Woodstock.

Arrangement: The series is arranged as 2 subseries.

- 5.1: Archipenko School, 1921-1952
- 5.2: Other Schools, 1946-1956

Restrictions: Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Subseries 5.1: Archipenko School, 1921-1952

Box 8, Folder 27 Cash Book, 1931-1934
Notes: Bound volume; contains names of students.

Box 8, Folder 28 "Concerning the Guild School of Art," a Statement of Archipenko's Philosophy of Teaching, circa 1936

Box 8, Folder 29 Printed Matter, 1933-1952

Box 9, Folder 1 Scrapbook, "Archipenko Art School, Formerly Ecole D'Art, New York, founded 1923", 1921-1946

Box 9, Folder 2 Student Roster, Chicago, 1947

Subseries 5.2: Other Schools, 1946-1956

Box 9, Folder 3	Carmel Art Institute, California, 1951
Box 9, Folder 4	Institute of Design, Chicago, 1946-1947
Box 9, Folder 5	University of British Columbia, Vancouver, Canada, 1956
Box 9, Folder 6	University of Delaware, Newark, 1952
Box 9, Folder 7	University of Kansas City, Missouri, 1950
Box 9, Folder 8	University of Oregon, Eugene, 1951
Box 9, Folder 9	University of Washington, Seattle, 1951
Item FC 31	University of Washington, Archipenko with Painting and Sculpture Students at the University of Washington (copy), circa 1935-1936 1 Film reel (16mm)
Item FC 32	University of Washington, Archipenko with Painting and Sculpture Students at the University of Washington, circa 1935-1936 1 Film reel (16mm) Digital Content: Archipenko with Painting and Sculpture Students at the University of Washingto
Item FC 33	University of Washington, Archipenko with Sculpture Students, circa 1935-1940 1 Film reel (16mm) Digital Content: Archipenko with Sculpture Students
Box 9, Folder 11	Unidentified Institutions, 1951

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Series 6: Financial Records, 1923-1971

1.5 Linear feet (Boxes 9-10)

Scope and Contents: Financial records include routine banking and billing records, in addition records related to sales and royalties of Archipenko's artwork.

Arrangement: The series is arranged as 3 subseries.

- 6.1: Banking Records, 1923-1965
- 6.2: Paid Bills, 1935-1971
- 6.3: Miscellaneous Financial Records, 1929-1970

Subseries 6.1: Banking Records, 1923-1965

Box 9, Folder 14	Chemical Bank New York Trust Company, Account of Frances Archipenko, 1963-1964
Box 9, Folder 15-16	Corn Exchange Bank Trust Company/Chemical Corn Exchange Bank, 1950-1959
Box 9, Folder 17-19	First National City Bank, 1960-1963
Box 9, Folder 20	First National City Bank, Account of Estate of Alexander Archipenko, 1964-1965
Box 9, Folder 21-22	First National City Bank, Account of Tekhne Publications, Inc., 1960-1964
Box 9, Folder 23	National Bank of Orange and Ulster Counties, 1958-1963
Box 9, Folder 24	New York Trust Company, 1929
Box 9, Folder 25	Norddeutsche Bank/Deutsche Bank, 1954-1963
Box 9, Folder 26	Swiss Bank Corporation/Schweizerischer Bankverein, 1955-1962
Box 9, Folder 27	Zivnostenska Banka v Praze, 1923

Subseries 6.2: Paid Bills, 1935-1971

Box 10, Folder 1-4	Art Supplies, Equipment, and Services, 1945-1971
Box 10, Folder 5	Home Improvements and Upkeep-Bedford St., 1961-1963
Box 10, Folder 6	Home Improvements and Upkeep-Woodstock, 1963
Box 10, Folder 7	Insurance, Automobile, 1958-1964
Box 10, Folder 8	Insurance, Homeowners, 1958-1963

Box 10, Folder 9	Medical, 1940-1971
Box 10, Folder 10	Miscellaneous, 1953-1971
Box 10, Folder 11	Office Supplies and Equipment, 1954-1970
Box 10, Folder 12	Photography, 1954-1964
Box 10, Folder 13	Postage, 1949-1962
Box 10, Folder 14	Rent, 1954-1964
Box 10, Folder 15	Shipping and Storage, 1935-1970
Box 10, Folder 16	Telephone, 1954-1971
Box 10, Folder 17-19	Travel, 1954-1964
Box 10, Folder 20	Typing and Translations, 1962-1963
Box 10, Folder 21-22	Utilities, 1954-1970

Subseries 6.3: Miscellaneous Financial Records, 1929-1970

Box 10, Folder 23	Bedford Street Expenses, 1961-1970
Box 10, Folder 24	Payroll, 1964-1965
Box 10, Folder 25	Price Lists for Archipenko's Art, 1936-1964
Box 10, Folder 26	Price Lists for Archipenko's Art, 1966-1970
Box 10, Folder 27	Royalties Paid by Museum of Modern Art for Woman Combing Her Hair, 1953-1968
Box 10, Folder 28	Sales Records (Art), 1929-1964
Box 10, Folder 29	Tax Returns, Receipts, and Notices, 1929-1964
Box 10, Folder 30	Tax Withholding Statements and Interest Statements, 1953-1965

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Series 7: Scrapbooks, 1910-1961

1.2 Linear feet (Boxes 22-25)

Scope and Contents: Nine volumes, in rough chronological order, contain clippings (including some in Russian, German, Czech, and Japanese), exhibition announcements and catalogs, lecture notices, advertisements and brochures of the Archipenko Art School.

Also included are a small number of photographs and miscellaneous items. Of particular interest are: (No. 4) U.S. Patent Office brochure for patent 1,626,496 issued to Alexander Archipenko for his Method of Decorating Changeable Display Apparatus, April 26, 1927; (No. 5) photographs of Archipenko's 1927 Tokyo exhibition; (No. 6) installation photographs of exhibitions in Dresden (1921), Leipzig and Berlin (1922), Praha (1923), New York (1928), Chicago (1929), Santa Barbara and San Francisco (1931); also, Archipenko with students at Mills College (1933), and at Chicago Worlds Fair dinner (1933); (No. 7) bibliography (circa 1936), and Archipenko's hand prints; (No. 8) photographs of *Moses* and Archipenko at work on the sculpture; (No. 9) Golden Gate International Exposition certificate of appreciation; Archie Pen Co., Societe Anonyme, Inc., 1921; and Archipenko's "Message to the Artists for Victory," with letters received in response (1943).

A large number of printed items in the scrapbooks are also duplicated in Series 8: Printed Matter. "Magazines, Periodicals" (No. 3), contains the following items: *Life*, March 1, 1948; *Arts and Architecture*, July 1951; *Norte Revista Continental*, Octubre 1942; *Antiques*, June 1952; and *Horizons: Ukrainian Monthly of Literature, Arts, and Critics*, May 1951 (in Ukrainian). An additional scrapbook concerning the Archipenko School of Art is a part of Series 5: Teaching.

Box 22	No. 1: "Archipenko", 1910-1927
Box 22	No. 2, 1912-1923
Box 22	No. 3: "Magazines, Periodicals", 1942-1952
Box 23	No. 4, 1927-1961
Box 24	No. 5, 1919-1930
Box 23	No. 6, 1921-1934
Box 25	No. 7: 1919-1938
Box 25	No. 8: Moses, 1939
Box 25	No. 9, 1937-1943

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Series 8: Printed Material, 1913-1987

3.7 Linear feet (Boxes 11-14, 26, OV 29)

Scope and Contents: Among the "Clippings About/Mentioning Archipenko, or Containing Reproductions" are feature articles, reviews, school advertisements, and obituaries from newspapers and magazines. "Exhibition Catalogs, Announcements, etc." are for solo exhibitions and group shows and may include such items as press releases, invitations to openings, posters, and broadsides. A small number of catalogs are from shows where Archipenko served as a juror; also, included are exhibition catalogs of other artists, many of them Archipenko's former students. Among the miscellaneous items of particular interest is an undated brochure describing the Multiplex Advertising Machine, a device similar to the Archipentura, an "apparatus for displaying Changeable Pictures" invented by Archipenko circa 1924 and patented in 1927.

Additional printed matter, much of which duplicates items filed with this series, can be found in Series 5: Teaching, and Series 7: Scrapbooks.

Arrangement: The series is arranged as 3 subseries.

- 8.1: Clippings, 1920-1976
- 8.2: Exhibition Catalogs, Announcements, etc., 1913-1987
- 8.3: Miscellaneous Items, 1918-1970

Subseries 8.1: Clippings, 1920-1976

Box 11, Folder 1-5	About/Mentioning Archipenko, or Containing Reproductions, 1913-1950
Box 11, Folder 6-10	About/Mentioning Archipenko, or Containing Reproductions, 1951-1960
Box 11, Folder 11-15	About/Mentioning Archipenko, or Containing Reproductions, 1961-1969
Box 11, Folder 16-19	About/Mentioning Archipenko, or Containing Reproductions, 1970-1971
Box 11, Folder 20-21	About/Mentioning Archipenko, or Containing Reproductions, 1972-1976 Notes: Oversized material housed in Box 26.
Box 11, Folder 22	Miscellaneous Art-Related Topics, 1944-1964
Box 26	Oversized Clippings from Box 11, Folder 21, circa 1925-1974

Subseries 8.2: Exhibition Catalogs, Announcements, etc., 1913-1987

Box 12, Folder 1-2	Solo Exhibitions, 1913-1959
Box 12, Folder 3-4	Solo Exhibitions, 1960-1969 Notes: Oversized poster housed in OV 29.
Box 12, Folder 5	Solo Exhibitions, 1970-1987
Box 12, Folder 6	Solo Exhibitions, circa 1918-1982

Box 12, Folder 7-8	Group Exhibitions, 1913-1944
Box 12, Folder 9-11	Group Exhibitions, 1946-1953
Box 12, Folder 12-16	Group Exhibitions, 1955-1959 Notes: Oversized poster housed in OV 29.
Box 13, Folder 1-2	Group Exhibitions, 1960-1962
Box 13, Folder 3-5	Group Exhibitions, 1963-1970 Notes: Oversized catalog housed in Box 26.
Box 13, Folder 6	Group Exhibitions, circa 1935-1965
Box 13, Folder 7	Archipenko on Jury, 1926-1963
Box 13, Folder 8	Students of Archipenko, 1934-1960
Box 13, Folder 9	Other Artists (Survage), 1961
Box 26	Oversized Catalog from Box 13, Folder 4, 1967
Box OV 29	Oversized Posters from Box 12, Folder 3 and 16, 1959-1960

Subseries 8.3: Miscellaneous Items, 1918-1970

Box 13, Folder 10	Advertisements and Catalogs for Artists' Services and Tools, circa 1930-1960
Box 13, Folder 11-12	Auction Catalogs, 1948-1970
Box 13, Folder 13	Book, Film, and Periodical Advertisements, Order Forms, and Prospectuses, 1938-1962, undated
Box 13, Folder 14	Bookplate, circa 1930-1960
Box 13, Folder 15-16	Books About/Mentioning Archipenko, 1922-1923
Box 13, Folder 17	Books About/Mentioning Archipenko, 1924
Box 13, Folder 18	Books About/Mentioning Archipenko, 1934-1946
Box 13, Folder 19	Brochure about Multiplex Advertising Machine (similar to Archipentura), circa 1930-1960
Box 13, Folder 20	Catalogs of Museum Collections Containing Works by Archipenko, 1942-1958

Box 13, Folder 21-22	Catalogs of Museum Collections Containing Works by Archipenko, 1968-1970, undated
Box 13, Folder 23	Catalogs of Reproductions, Prints, and Slides, circa 1948-1963, undated
Box 13, Folder 24	Color Separation Proofs of Works by Archipenko, undated Notes: 5 sets; used in unknown publication.
Box 14, Folder 1	Exhibition Entry Forms, 1948, 1963
Box 14, Folder 2	Gallery Ads Featuring Archipenko, 1958-1969
Box 14, Folder 3	Lecture Announcements, 1930-1956
Box 14, Folder 4	Museum Publications Mentioning Archipenko Acquisitions, 1948-1968
Box 14, Folder 5	Poems about Archipenko's Work, 1914-1918, 1966
Box 14, Folder 6	Postcards (blank), circa 1930-1960
Box 14, Folder 7	Publications of Ukrainian Free Academy of Sciences and Others (in Ukrainian), 1935
Box 14, Folder 8	Publications Inscribed to/Annotated by Archipenko, 1934-1953
Box 14, Folder 9	Publications Inscribed to/Annotated by Archipenko, 1957-1961
Box 14, Folder 10	Reproductions of Works by Archipenko, 1923-1968 Notes: Oversized reproductions housed in Box 26.
Box 14, Folder 11	Reproductions of Interior Views, Annotated to Indicate Rooms Occupied in Aug. 1923 by the Archipenkos, circa 1923-1960 Notes: Oversized reproductions housed in Box 26.
Box 26	Oversize Reproductions of Works by Archipenko from Box 14, Folder 10, circa 1923-1960
Box 26	Oversize Reproductions of Interior Views, Annotated to Indicate Rooms Occupied in Aug. 1923 by the Archipenkos from Box 14, Folder 11, circa 1923-1960

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Series 9: Miscellaneous, 1916-1966

0.4 Linear feet (Box 14, 16)

Scope and Contents: Miscellaneous materials include designs, diagrams, unidentified floor plans, recipes, and 3 dry point and 8 printing plates. There is also one film reel (3 in.) of footage from an Archipenko exhibition in Darmstadt.

Restrictions: Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Box 14, Folder 12	Bases for Sculpture and Base Templates, circa 1930-1960
Box 14, Folder 13	Calendars (unannotated), 1926, 1956-1957
Box 14, Folder 14	Diagrams (includes plans for carving stands), circa 1930-1960
Box 14, Folder 15	Dry Point Plates by Archipenko, (Kneeling, Bending, Angelica), 1916-1922
Box 14, Folder 16	Exhibition in Darmstadt, circa 1955-1956 1 Film reel (16 mm) Notes: Motion picture film stored separately in film can numbered FC 34.
Item FC 34	Archipenko Exhibition in Darmstadt, 1955-1956 1 Film reel (16mm)
Box 14, Folder 17	Floor Plans, Unidentified, circa 1930-1960
Box 14, Folder 18	German Currency, circa 1930-1960
Box 14, Folder 19	Headstone Design for Eugen Archipenko (1884-1959), circa 1959
Box 14, Folder 20	Poem by Rabindranath Tagore, U. Rittau, Calligrapher, 1949 Notes: Bound volume.
Box 16	Printing Plates for Black and White Images
Box 16	Text in the Hand of Archipenko, circa 1930-1960
Box 16	Gondoliere, circa 1930-1960
Box 16	Printing Plates for Color Separations
Box 16	Woman with Fan, circa 1930-1960
Box 16	Unidentified Sculpto-Paintings (three), circa 1930-1960
Box 16	Unidentified Sculptures (two), circa 1930-1960
Box 14, Folder 21	Recipes, circa 1930-1960

Box 14, Folder 22

Works of Art by Others (Helen Sewell and unknown), circa 1930-1960

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Series 10: Photographic Material, 1904-1964

3.6 Linear feet (Boxes 14-15, 17-21, 26-27)

Scope and Contents: Studio and informal portraits of Alexander and Angelica Archipenko are by Frans Fiedlin, A. Elnain, Helen Balfour-Morrison, Cy Harriman, Gus Shroeder, A. Luckwin, Lary Colwell, Li Osborne, H. Tarr, and unknown photographers. They include a portrait of Angelica as a young girl, a contemporary copy print of Angelica with her father and sister, circa 1904, and several studio portraits made in Germany. Other people pictured include friends and possibly relatives, the majority of whom are unidentified; also, Frances Gray Archipenko, the second wife.

Nine photograph albums, 1925-1953, mainly document travel. Vol. 1, May-Nov. 1925, includes photographs and scenic post cards of Niagara Falls, Iowa, Colorado, New Mexico, and Canada; other subjects are friends (many identified), cowboys, Indians, cattle branding, landscapes, camping, and horses. Vol. 2, Aug.-Sept. 1925, contains photographs of a camping trip in Canada, with views of the landscape, friends (many identified), and activities; also included are pictures taken in Chicago, Los Angeles, and Arizona. Photographs of interest in vol. 3, 1925-1953, are Archipenko's first car, 1925; friends (many identified); Woodstock construction, 1930s; studio, kiln, and metal casting facilities, 1940s; Archipenko working with lucite, 1946; fire at Woodstock cottage, 1953; and two self-portraits painted by Angelica. Vol. 4, 1930s mainly records a trip to Bali and includes photographs of Walter Spies; also included are views aboard the *Derffling*, Suez Canal, Ceylon, Java, China, Japan, Philippines, Hawaii, California, and Archipenko at Mills College. Vol. 5, 1938-1941, consists of photographs taken in Mexico, mainly of San Miguel Allende and the Escuela Universitaria de Bellas Artes where Angelica Archipenko taught sculpture; included are views of classes, faculty, students and student work; also, views of Taxco, Mexico City, and Morelia. A fair number of photographs from the albums were duplicated for various purposes over the years, and these copies are now filed with the appropriate subseries.

There are a large number of slides, transparencies, negatives, and 86 lantern slides, and 80 glass plates. There may be prints of the vast majority of the negatives, though there are not negatives for every photograph in the collection. Most likely, the black and white lantern slides of ancient art, ethnographic objects, and biological and other specimens were used to illustrate a lecture or may have been collected as possible illustrations for a book.

Other photographs can be found with Series 4: Writings, which includes a few photographs collected as research notes or intended as illustrations; Series 5: Teaching, includes a scrapbook of the Archipenko Art School that contains pictures of students, and classes and facilities at Woodstock; and Series 7: Scrapbooks, with photographs of exhibition installations, and groups of people including students at Mills College.

Arrangement: The series is arranged as 9 subseries. Lantern slides and glass plates are housed separately with original folder divisions denoted by dividers; these materials are closed to researchers.

- 11.1: People, 1904-1964
- 11.2: Places/Travel, circa 1930-1962
- 11.3: Works of Art, 1924-1964
- 11.4: Exhibitions, 1951-1967
- 11.5: Events, circa 1930-1959
- 11.6: Miscellaneous Subjects, 1920-1965
- 11.7: Photograph Albums, 1925-1963
- 11.8: Slides and Transparencies, circa 1950-1960
- 11.9: Negatives, circa 1920-1960

Available Formats: Glass plate negatives have been digitized

Subseries 10.1: People, 1904-1964

Box 14	Alexander Archipenko
Box 14, Folder 23-26	Portraits, 1920-1960 Notes: Oversized material housed in Box 26.
Box 14, Folder 27	Informal Views, circa 1925-1964
Box 14, Folder 28	Close-up View of Archipenko's Hands, 1936-1937
Box 14	Alexander Archipenko with Others
Box 14, Folder 29	With Angelica, 1920-1950
Box 14, Folder 30	With Frances, 1960-1969
Box 14, Folder 31	With Friends, Students, and Colleagues (includes camping trips), circa 1925-1964
Box 14, Folder 32	With Friends, Carmel, Calif., 1951
Box 14, Folder 33	With Juries (Columbus, Ohio and unidentified), 1962
Box 14, Folder 34	With Students, University of British Columbia, 1956
Box 14	Angelica Archipenko
Box 14, Folder 35	Portraits, circa 1910-1930 Notes: Oversized material housed in Box 26.
Box 14, Folder 36	Portraits, circa 1910-1930
Box 14, Folder 37	Portraits, circa 1910-1930
Box 14, Folder 38	Informal Views (includes portrait in casket), 1920-1957
Box 14, Folder 39	Angelica Archipenko with Others, 1904-1950 Notes: Includes 1904 portrait with father and sister.
Box 14, Folder 40	With Sculpture Class, Escuela Universitaria de Bellas Artes, San Miguel Allende, Mexico, circa 1940
Box 14, Folder 41	Frances Gray Archipenko, 1960s
Box 15, Folder 1	Groups, Identified (Wozniak family, Barry Miller and mother, Joseph Hirthfisher and mother), 1954-1955

Box 15, Folder 2	Groups, Unidentified (includes students at Woodstock), 1922-1964 Notes: Oversized material housed in Box 26.
Box 15, Folder 3	Individuals, Identified (Elsa Basilicis; Bette Davis [inscribed to Angelica]; Walter Spies; friends, students, and babies), 1927-1950
Box 15, Folder 4	Individuals, Unidentified, circa 1921-1956
Box 15, Folder 5	Nude Models, circa 1930-1960
Box 26	Oversized Photographs of Alexander Archipenko from Box 14, Folder 23, 1920-1937
Box 26	Oversized Photographs of Angelica Archipenko from Box 14, Folder 35, 1920-1929
Box 26	Oversized Photographs of Unidentified Groups from Box 15, Folder 2, circa 1920

Subseries 10.2: Places/Travel, circa 1930-1962

Box 15	Bali
Box 15, Folder 6	Art and Architecture, 1930-1939
Box 15, Folder 7	Landscapes, 1930-1939
Box 15, Folder 8	People, 1930-1939
Box 15, Folder 9	Shipboard, 1930-1939
Box 15	Bali and Sumatra
Box 15, Folder 10	Animals, 1930-1939
Box 15, Folder 11	Art and Architecture, 1930-1939
Box 15, Folder 12	Landscapes, 1930-1939
Box 15, Folder 13	People, 1930-1939
Box 15, Folder 14	Java, 1930-1939
Box 15	Mexico (mainly San Miguel de Allende and Escuela de Bellas Artes)
Box 15, Folder 15	Art and Architecture, circa 1936-1942
Box 15, Folder 16	Landscapes, circa 1936-1942

Box 15, Folder 17	People, circa 1936-1942
Box 15	Miscellaneous
Box 15, Folder 18	Angelica Archipenko's Grave with Memorial Statue by Alexander Archipenko, Woodlawn Cemetery, New York, 1959
Box 15, Folder 19	Exteriors, Unidentified, circa 1930-1960
Box 15, Folder 20	Interior, Home of Walter Dupony, Caracas, Venezuela, 1962
Box 15, Folder 21	Interiors, Unidentified (many may be Woodstock, N.Y.), circa 1930-1960
Box 15, Folder 22	Landscapes, Unidentified (many may be Woodstock, N.Y.), circa 1930-1960
Box 15	Sumatra
Box 15, Folder 23	Animals, 1930-1939
Box 15, Folder 24	People, 1930-1939
Box 15	Woodstock, N.Y.
Box 15, Folder 25	Home, Exterior, 1949-1965
Box 15, Folder 26	Home, Interior, circa 1960
Box 15, Folder 27	Studio, Exterior, circa 1930-1960
Box 15, Folder 28	Studio, Interior, circa 1930-1960
Box 15, Folder 29	Unidentified Buildings, circa 1930-1960

Subseries 10.3: Works of Art, 1924-1964

Box 15, Folder 30	By Archipenko, Archipentura, circa 1927
Box 15	By Archipenko
Box 15, Folder 31	Prints, Drawings, and Paintings, circa 1940-1960
Box 15, Folder 32	Sculpture (includes reproductions from Les Soirées de Paris, 15 Juin 1914), circa 1915-1960 Notes: Oversized material housed in Box 26.
Box 15, Folder 33	Window Displays, Saks Fifth Avenue, New York, circa 1925

Box 15	By Angelica Archipenko [Gela Forster]
Box 15, Folder 34	Paintings, 1938
Box 15, Folder 35	Sculpture, 1938-1951
Box 15, Folder 36	Sculpture, 1938-1951
Box 15	By Other Artists
Box 15, Folder 37	Leon Katz, Madame Aleksandr Archipenko, 1924
Box 15, Folder 38	Sculpture, circa 1940-1960
Box 15, Folder 39	Students' Ceramics, Arko Studio, A-Z and unidentified, circa 1929
Box 15, Folder 40	Students' Paintings, A-Z and unidentified, 1930
Box 15, Folder 41	Students' Sculpture, 1930-1931, A-Z and unidentified, circa 1940-1960
Box 15, Folder 42	Students' Sculpture, University of Delaware, Lois M. Detjen, 1952
Box 15, Folder 43	Students' Sculpture, University of Washington, 1951
Box 15, Folder 44	Miscellaneous Art and Architecture (includes Egyptian, Greco Roman, and ethnographic objects; probably for lectures), circa 1940-1960
Box 26	Oversize Photographs of Sculpture by Archipenko from Box 15, Folder 32, circa 1915-1960

Subseries 10.4: Exhibitions, 1951-1967

Box 15	Installations
Box 15, Folder 45	Finch College, Les formes vivantes, 1965
Box 15, Folder 46	Fondazione Pagani Museo d'Arte Moderna, Legnano, Italy, 1967
Box 15, Folder 47	Grosshennig Galerie, Dusseldorf, 1962
Box 15, Folder 48	Miscellaneous Exhibitions, Not Archipenko (IBM-Firmenstil, USIS Bon; unidentified exhibition), circa 1930-1960
Box 15, Folder 49	Unidentified Location (Germany?), 1960-1969
Box 15, Folder 50	University of Oregon, Student Exhibition, 1951

Box 15, Folder 51 University of Washington, Student Exhibition, 1951

Box 15 Openings

Box 15, Folder 52 Caracas, Venezuela, 1959

Box 15, Folder 53 Ente Premi Roma, 1963

Box 15, Folder 54 Galerie Im Erker, St. Gallen, Switzerland, 1962

Box 15, Folder 55 Germany (Munich and Other Locations), 1960

Subseries 10.5: Events, circa 1930-1959

Box 15, Folder 56 Archipenko Producing Lithographs at Im Erker Press, St. Gallen, Switzerland, 1963

Box 15, Folder 57 Dedication of Angelica Archipenko's Memorial Statue, Woodlawn Cemetery, N.Y., 1959

Box 15, Folder 58 Funeral of Archipenko's Mother, circa 1930

Subseries 10.6: Miscellaneous Subjects, 1920-1965

Box 15, Folder 59 Animals, undated

Box 15, Folder 60 Automobile, 1920s

Box 15, Folder 61 Book Cover, circa 1960

Box 15, Folder 62 Caricatures of Archipenko and his Work, 1911-1937, undated

Box 15, Folder 63 Illustrations for Archipenko: Fifty Creative Years, 1908-1958, circa 1960

Box 15, Folder 64 Kiln, circa 1940-1960

Box 15, Folder 65 Plaque, "To the Sixth Sense", undated

Box 15, Folder 66 Sculpture Base, "Archipenko © 1948," University of British Columbia, 1956

Subseries 10.7: Photograph Albums, 1925-1963

Box 27 Volume 1 (small black album), 1925

Box 27 Volume 2 (small brown album), 1925

Box 27	Volume 3 (tan cloth with leather trim), 1925-1953
Box 27	Volume 4 (embroidered cover), 1930-1939
Box 27	Volume 5 (wooden cover painted with Mexican scene), 1938-1941

Subseries 10.8: Slides and Transparencies, circa 1950-1960

Box 15	35-mm Color Slides
Box 15, Folder 67	People (include Alexander Archipenko and Angelica Archipenko), circa 1950, 1961
Box 17	Works of Art by Archipenko and Others from the Solomon R. Guggenheim Foundation Museum of Non-Objective Painting (slides), circa 1950-1960
Box 18, Folder 1	Works of Art by Archipenko and Others from the Solomon R. Guggenheim Foundation Museum of Non-Objective Painting, circa 1950-1960 Notes: List of slide box contents.
Box 18, Folder 2	Zeiss Instrument, circa 1950-1960
Box 18, Folder 3	Color Transparencies used in Archipenko: Fifty Creative Years, 1908-1958, circa 1960
Box 19	Lantern Slides of Early Art and Ethnographic Objects, Biological and Other Specimens, circa 1910-1940 55 Lantern slides Notes: Many cracked.

Subseries 10.9: Negatives, circa 1920-1960

Subseries 10.9.1: Film Negatives

Scope and Contents: Film negatives of Mexico are mainly of San Migeul de Allende and Escuela de Bellas Artes; art and architecture, landscapes, and people; and copy negatives of many items in photograph album, vol. 5.

Box 18	People
Box 18, Folder 4	Alexander Archipenko, circa 1920-1960
Box 18, Folder 5	Alexander and Angelica Archipenko, 1950-1959
Box 18, Folder 6	Alexander Archipenko with Others, circa 1940-1960
Box 18, Folder 7	Angelica Archipenko, circa 1920-1959

Box 18, Folder 8	Individuals, Unidentified, circa 1940-1960
Box 18	Places/Travel
Box 18, Folder 9	Angelica Archipenko's Grave with Memorial Statue by Alexander Archipenko, Woodlawn Cemetery, New York, 1959
Box 18, Folder 10	Bali, 1930-1939
Box 18, Folder 11	Interiors, Unidentified, circa 1940-1960
Box 18, Folder 12	Mexico, 1938-1941
Box 18, Folder 13	Woodstock, N.Y., Buildings, circa 1940-1960
Box 18	Works of Art by Alexander Archipenko
Box 18, Folder 14	Archipentura, circa 1940-1960
Box 18, Folder 15	Prints, Drawings, and Paintings, circa 1940-1960
Box 18, Folder 16	Sculpture, circa 1940-1960
Box 18, Folder 17	Window Displays, Saks Fifth Avenue, New York, circa 1925
Box 18, Folder 18	Works of Art by Angelica Archipenko [Gela Forster], circa 1940-1960
Box 18, Folder 19	Exhibition (unidentified; with related travel views), circa 1940-1960
Box 18	Miscellaneous Subjects
Box 18, Folder 20	Advertisement, Kovler Gallery, Chicago, circa 1940-1960
Box 18, Folder 21	Book Cover, Archipenko: Fifty Creative Years, 1908-1958, circa 1960
Box 18, Folder 22	Broadside, "50th Archipenko Exhibition in the United States,", 1944
Box 18, Folder 23	Cartoon, "Au Salon des Independents [1912]," , circa 1940-1960
Box 18, Folder 24	Cat, circa 1940-1960
Box 18, Folder 25	Lecture Illustration Depicting Various Concave Forms, circa 1940-1960
Box 18, Folder 26	Legal Document Concerning Residence in France [1916], circa 1940-1960
Box 18, Folder 27	Illustrations for Archipenko: Fifty Creative Years, 1908-1958, circa 1960

Subseries 10.9.2: Glass Negatives

Scope and Contents: Miscellaneous subjects include caricatures of Archipenko and his art, articles, a poem, and a cover of an exhibition catalog.

Box 20

[Miscellaneous Subjects and Works of Art by Alexander Archipenko, 1910-1940](#)

Notes: Also includes lantern slides. Included are

- Works of Art by Archipenko, Prints, Drawings, Paintings, and Sculptures, circa 1910-1940
- Plaque, "To the Sixth Sense", circa 1910-1940

Box 21

[Works of Art by Alexander Archipenko and Angela Archipenko, 1910-1940](#)

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