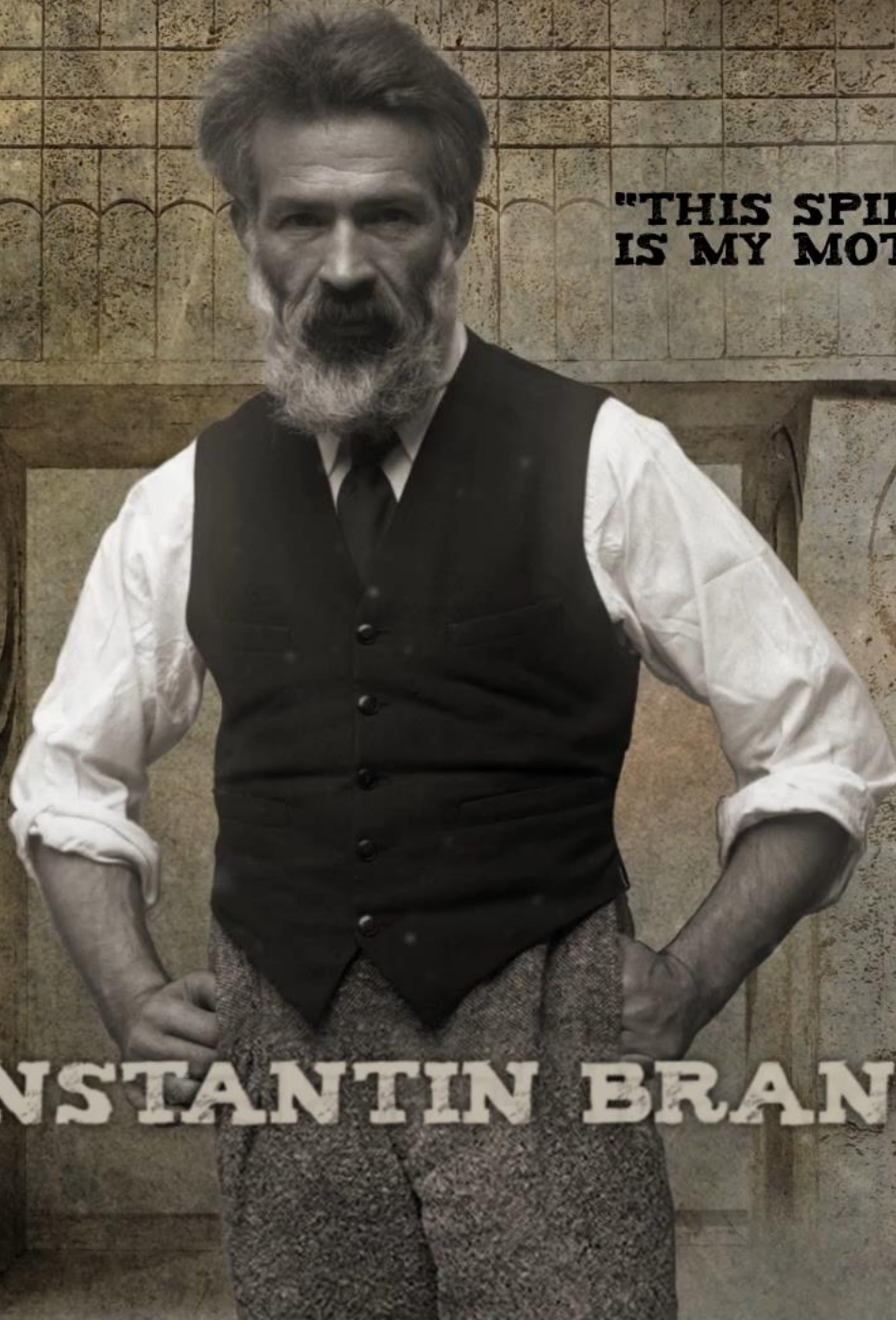


**"THIS SPINNING EARTH
IS MY MOTHERLAND, MY FAMILY"**

C. Brancusi

CONSTANTIN BRANCUSI





CONSTANTIN BRÂNCUȘI

his link to nature

Presenter: Doina Lemny,
honorary museographer at the National Museum of Modern Art, Pompidou Center, Paris



DEPARTMENT OF
SUSTAINABLE DEVELOPMENT

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Constantin BRÂNCUȘI (1876-1957) the artist who revolutionized sculpture in the 20th century in his Parisian studio, where sculptures grew like plants almost naturally





Nature had a privileged place in his studio and nourished him and the artist returned to nature the subtlety and mystery of life



Brâncuși lived among the beams from the tree trunks, monitored their evolution, caressed them and gave them another life. Brancusi did not hit the wood because he considered it alive, with a youth, a stage of maturity and old age.





In the workshop of the impasse Ronsin, in Paris, Brâncuși had created a place of meditation and creation, living among the wooden beams, among the stone blocks that inspired him and evoked the natural space.





He worked with wood in the manner of the peasants of his country, which allowed him to enter into dialogue with this organic material. He listened to it, understood it and shaped it.





He used the tools of the peasants that he adapted to his own artistic work: he calculated the dimensions of each piece, he loved measurement and balance: this is why his *Columns* rise with mathematical precision.





Brâncuși would carve an *Endless Column* out of the trunk of a poplar tree from Edward Steichen's garden that was seven metres tall and consisted of nine modules.





Brâncuși shares the joy of his creation with Edward Steichen, who sees an extraordinary work of art growing in his garden in 1926.





Brâncuși installed in the garden of Voulangis (suburb of Paris) of his American friend Edward Steichen, a work, ***Maiastra***, the first version of the series of his ***Bird in Space***





Maiastra is the bird that appears in Romanian folk tales and not only, in the tales from the countries of Central and Eastern Europe: it is the fabulous with exceptional powers bird that, in the tale, can metamorphose himself into a prince or princess.

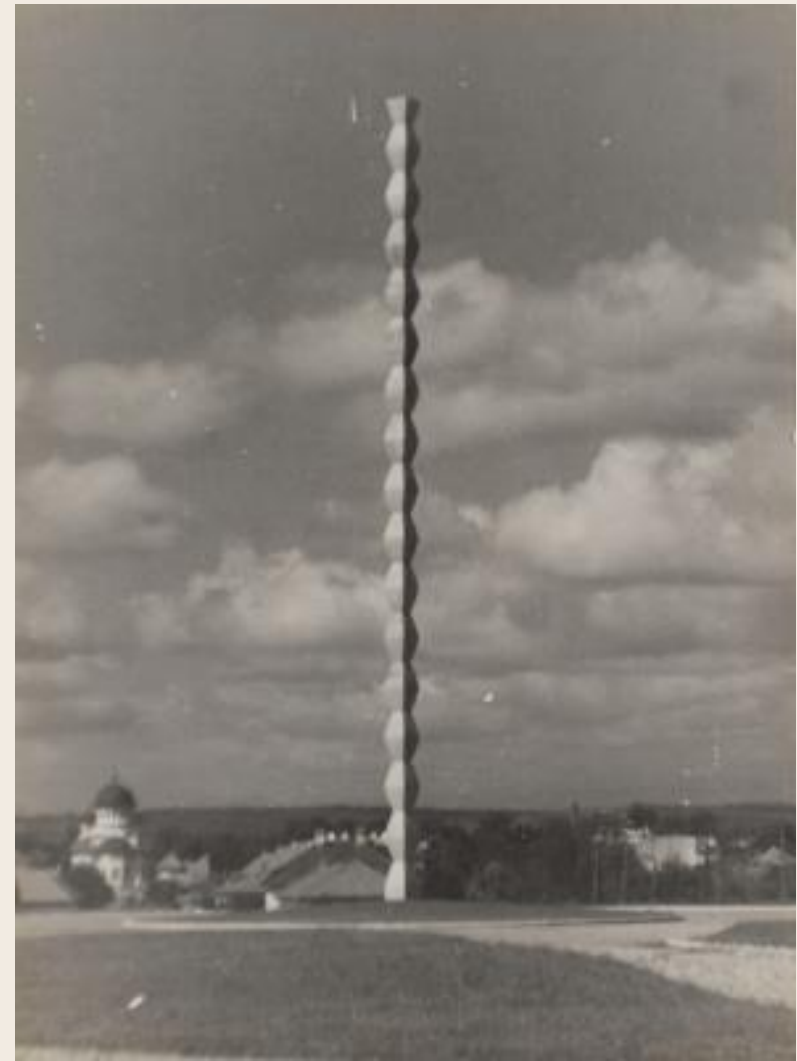




Brancusi transforms *Maiastrea* into a *Bird* that is about to take flight. Flight, what a wonderful dream of humanity!

Brancusi worked for more than twenty years on this subject, amazed by the power of the bird to fly projecting in spaces.





The installation of an *Endless Column* in Târgu Jiu, the capital of his native region, as the first element of a monumental ensemble dedicated to the heroes who fell on the valley of Jiu River during the First World War





The Endless Column is Brancusi's dream of ascension. It's a vertical trajectory like a symbolic axis, and, as Mircea Eliade aptly observed, "holds up the Sky whilst also ensuring communication between Sky and Earth"







The Endless Column seems to come out of the earth naturally and get lost in the heavens: it is a union between the natural and cosmic elements.





In placing *The Gate of the Kiss* to the entrance of the park, at the heart of the city, at the centre of the axis of the three constituent elements of the ensemble (*Endless Column*, *The Gate of the Kiss*, *The Table of Silence*), he elevates the motif of *The Kiss* to the rank of the central point of life.







Traditionally, the ***Table of Silence*** is a place of family gatherings and, in this case, serves as an invitation to meditation and contemplation. The twelve hourglass-shaped stools, signifying a moment in history that remains forever inscribed in collective memory, symbolise the slow passage of time.





