

## LOSERS AND WINNERS FROM BRANCUSI'S LEGACY

Lucian-Ion MEDAR<sup>1</sup>

**Abstract:**

*The man who reinvented sculpture, a visionary, full of confidence but humble at the same time, excessively curious and obsessed with perfection, the father of modern sculpture, the great artist Constantin Brancusi, although he was born in Romania, other people benefited from his legacy. 145 years have passed and Romanian state, the great loser of his image and copyright, trying through its representatives to appreciate the work and value and to ensure the logistics of him native places, to attract Romanian and foreign tourists. Revealing the past and scrutinizing the future, this article contains the main data about what happened to the legacy of Constantin Brancusi and maybe it's time to study his life and work in Romanian schools. And to highlight in a certain form, those who took advantage of this national symbol of the Romanian state. By using the method of theoretical research, the method of observation and the heuristic study, we highlighted the losers and winners of the colossal humanity's legacy, left by the great sculptor Constantin Brancusi.*

**Key words:** legacy, will, loser, winner, works

### 1. Introduction

The great winner of the legacy left by Brancusi among all the owners of his works, is first of all Theodor Nicole and then the French state, to whom they were donated workshop where lived, created all life and died Romanian sculptor. By will, Constantin Brancusi left the entire fortune to his two friends, husbands Alexandru Istrati and Natalia Dumitrescu. The will provided that, at the death of one of them the other would take over everything, the whole mass of goods. Thus, Natalia Dumitrescu gave her property to her nephew Theodor Nicol, settled in Canada for over 27 years. Theodor Nicol is the universal legatee of Natalia Dumitrescu and the beneficiary of a consistent part of Brancusi's will. He has a copyright defense contract with ADAGP (Association for the Management of Copyright for Graphic Arts), the French counterpart of the Romanian Copyright Office (ORDA). ADAGP is represented in Romania, by the Bucharest company VISARTA (Company for collective management of copyright in the field of visual arts). Reciprocally, the Bucharest company represents Romania in France, as in 26 other countries.

Regarding the “Brancusi Workshop”, located in the Pompidou Center in Paris, was being a museum specially arranged for some of the Romanian sculptor works, with reference

---

<sup>1</sup> Professor, PhD. - "Constantin Brâncuși" University from Târgu-Jiu, Romania

works such as *The Kiss*, *The Endless Column (in small versions)*, *The Seal*, *The Bird in air*, *the Master*, *Miss Pogany* or *the Rooster*, as they were found in her home in Paris, Impasse Ronsin no. 11. In addition to the image rights over the works from France, Theodor Nicol also obtained the image rights over Brancusi's works from Romania. In this sense, it is necessary to specify the legal status of the copyright of Brancusi's work. After the appearance of Law no. 8/1996, which regulated the copyrights and the way of using them, started the discussions regarding the copyright holder on the Brancusi works from Tirgu Jiu and from the whole country. The first legislation in Romania regarding copyright was through a Decree-Law of 1923, and later appeared, in 1956, Decree no. 321, which provided that when there is a testamentary heir, the protection of copyright is granted „for a period of 15 years, without the right of retransmission”.

Because the sculptor Constantin Brancusi died in 1957, it would have been natural for the legislation in force at the time to apply to his works in Romania, which means that the image rights expired on January 1, 1973. „This truth is also based on the fact that Brancusi never gave up his Romanian citizenship and consequently the Romanian legislation is applied for all the existing works in the Romanian cultural heritage. Then, after the revolution of December 1989, the legislation in the field of image rights was amended by a law in 1996, that extended copyright period to 70 years, and an article states that in the case of works for which the rights expired, image is extended with the term mentioned in the law. But, this does not mean that the respective law is applied retroactively, because it is neither according to the Romanian Constitution, nor to the principles of international law and all the conventions to which Romania has acceded, nor to the philosophy of the copyright legislation existing in other countries .”<sup>2</sup>

However, the representatives of VISARTA Romania, which represents the interests of Theodor Nicol, stated each time, when they discussed the legacy of Constantin Brancusi "copyright", that it cannot be used yet by the Romanian state. Because, at this moment the great sculptor has an successor outside the country and his work is under his protection until December 31, 2028, the Romanian state has no right in this regard. Moreover, the Berne Convention on the Protection of Copyright and Specific European Law (Directive 93/98 / EEC) lays down a term of protection of 70 years from the date of death of the author (1 January of the year following the death, respectively 1 January 1958). At the same time, VISARTA considers that the succession rights of Theodor Nicol were acquired according to

---

<sup>2</sup> Iulian Popescu, state counselor in the Chancellery of the Prime Minister, <https://adevarul.ro/locale/targu-jiu/statul-roman-descopera-brancusi-revendica-drepturi-autor>

the French legislation and that any use of the works of the great Constantin Brancusi requires the consent of the successor Theodor Nicole.

But, until the resolution of this "dilemma" in court, the big loser from Brancusi's legacy is still the Romanian state. And the biggest loss from Constantin Brancusi's "treasure" is the City Hall of Targu-Jiu, which received through a donation from the League of Romanian Women from Gorj the monumental ensemble " The Way of the Heroes". It includes Table of Silence, Alley of Chairs, The Kiss Gate and Infinite Column and was created between 1937-1938 by Constantin Brancusi. But currently the City Hall of Targu-Jiu "has no right" to publish a book, a leaflet or to give souvenirs for tourists with the works of the Romanian sculptor, except under the "guidance" of VISARTA.

In this situation the Romanian state has not taken any legal steps necessary to resolve the legal situation or to purchase some works that are scattered across the globe. At the time of this research and elaboration of this study, only 16 of Constantin Brancusi's works are exhibited in Romanian museums. 10 of them are at the National Art Museum of Romania, and the other 6 can be visited at the Art Museum in Craiova.

### **1. The refusal of the Romanian state and the will of Constantin Brancusi**

Brancusi was proud of his Romanian (Gorj) origin, which he never denied. On countless occasions, he expressed his affiliation with his native lands, with the Romanian people: "I was also sent as a child, to the world. I didn't lose my connection, nor did I take out my roots — to walk around like a daze all over the globe. My art saved me as a MAN!". "I loved and never left my ancestors and their millennial philosophy of naturalness."<sup>3</sup> Penetrated by the longing for his native country and feeling his end almost, Constantin Brancusi wanted to leave his fabulous fortune to the Romanian state. This fortune included 230 sculptures, 41 drawings, 1600 photographs (being a passionate photographer), 86 pedestals, various tools, records with Romanian and international popular music, carved pieces of furniture and other personal goods.

In 1951, among the members of the RPR Academy were famous personalities such as: Mihail Sadoveanu, George Calinescu, Camil Petrescu or Geo Bogza. They were brought to the attention of the fact that Brancusi wanted to donate his sculptures to the Romanian state, but they categorically refused this proposal, because considered that the artist did not respect the classical patterns.

---

<sup>3</sup> Constantin Zarnescu- Aphorisms and texts of Brancusi, Romanian Writing Publishing House, Craiova ,1980 page 101

Moreover, the academics rejected Brancusi because he had made contact with the Parisian art world, which they said had negatively influenced him. The "Romanian specialists" said about the sculptor that, although he used elements of Romanian folk art in his works of art, he expressed his vision through typically "bourgeois" means.

At the meeting, the academics had discussed exclusively on the basis of a report designed by a delegation sent specifically to the French capital, to evaluate the works to be donated. According to the typical at that time, the commissions of "specialists" were composed of "prominent representatives of the working class."

The members of the commission addressed Gheorghe Gheorghiu-Dej at their return from France, that "Brancusi's works, are works that any uneducated peasant could do." As a result, the communist leader noted on the document received from the delegation that "Brancusi's works do nothing to help build socialism in Romania. We refuse! "

The views of academics were divided. On the one hand, Alexandru Toma and George Calinescu categorically rejected the sculptor's proposal, accusing that being an "enemy of the regime" and of "not expressing himself with the means of this art"; on the other side were, among others, Camil Petrescu, Geo Bogza and Victor Eftimiu, has the opinion that Brancusi represents a true Romanian symbol and we should recognize his true value. The main positions of the academics, expressed during the meeting were entered in the minutes no.10. Among them is the speech of the critic George Calinescu, who claimed that "Brancusi cannot be considered a creator in sculpture because he does not express himself through the essential and characteristic means of this art".

Disappointed by the decision of the Romanian Academy, Constantin Brancusi applied for French citizenship, which was received within six months of submitting the application.

After receiving French citizenship, the director of the Museum of Modern Art in Paris came to Brancusi, accompanied by a notary, and drew up a "will" in accordance with legal procedures. Thus, "Brancusi's will" was drawn up on April 12, 1956, between 11.45 and 12.45, and is in the archives of the National Museum of Modern Art in Paris.<sup>4</sup>

Here is the content of the will: *"This is my will, which annuls all previous provisions. He established universal legatees on Mr. and Mrs. Alexandre Istrati, domiciled in Paris, Impasse Ronsin no.11. In case of a predecessor of one of my universal legatees, the survivor will add to the inheritance the part of the deceased. I leave to the French state for the National Museum of Modern Art absolutely everything that will be contained on the day of my*

---

<sup>4</sup> Barbu Brezianu, The work of Constantin Brancusi in Romania, page 293, Academia Publishing House, Bucharest, 1974.

*death my workshops located in Paris, Impasse Ronsin no. 11, except for the liquid money, securities or values that may be there and that will revert to my universal legatees. This testamentary disposition is left to instruct the French state to reconstitute a workshop containing my works, sketches, work tables, tools, furniture, preferably in the premises of the National Museum of Modern Art. In the event that one or more of my works will be removed from my workshops to appear in an exhibition or for any other reason, I request that they be integrated into this heritage. I appoint Mr. Pascu Atanasiu, my executor, domiciled in Paris, at the Institut Pasteur. My executor will have the mission especially to collaborate with the Museum of Modern Art in the reconstruction of the workshop and in the distribution of the works bequeathed within the workshop ”.*<sup>5</sup>

Relating the period when he lived in Paris (1904-1957) we notice that in 1916 the sculptor created his own workshop in Impasse Ronsin, no.8. The multitude of metals and stone blocks weighed too heavily on the floor of the workshop that it gave way. In 1927, Brâncuși moved to Impasse Ronsin, at number 11. There he would create and live until his death, in 1957. In time, workshop expanded, occupying four more additional spaces.

So, after he wanted to donate his works to the Romanian state and was rejected by the Romanian Academy, on the grounds "his work is decadent", Brancusi left by will two universal legatees: Alexandru Istrate and Natalia Dumitrescu.

The two universal legatees took care of Constantin Brancusi until his death. Because France had very clear copyright laws at the time (Brancusi died on February 16, 1957), the heirs joined on Paris *Association for the Management of Copyright for Graphic and Plastic Arts (ADAAGP)*.

As mentioned by Brancusi researchers, some of the works of art, together with all his tools, were left by will to the French state, subject to being reconstituted identically after his death. The task fell to the architect Renzo Piano, who, in 1997, managed to restore in this museum the atmosphere of Brancusi's workshop. So, Brancusi offered by will to the National Museum of Modern Art in Paris everything he had in his workshop (over 80 sculptures), provided that the workshop be transformed into a museum and restored to its original state.<sup>6</sup>

---

<sup>5</sup> Barbu Brezianu presented a photocopy of the will for the first time, in 1974, in his work "The work of Constantin Brancusi in Romania". The notary who legalized it was Claude Burthe-Mique, and witnesses to the drafting were Andre Albert Marie Rolland, a judge at the Civil Court of the Seine, and the sculptor Pierre Yves Le Men.

<sup>6</sup> Enciclopedia Universala Britannica, vol. 3, B-C, Bucharest, Litera Publishing House, 2010, pp. 24-26)

Brancusi's workshop is now in the Center Square "Pompidou", on the side near Rambuteau Street, in the fourth arrondissement of Paris, and reminds us of the sculptor's genius creation.

Due to the supreme love over his creation and supporting the epiphany of matter on which Brancusi intervened, he said: *“Working on the stone, you discover the Spirit - hidden in matter, the measure of her own being. When I became Master, I did not want to represent a bird, but to express the quality in itself, its spirit: flight, zeal ... I have sought, in all my life, only the essence of flight! ” ... I judged simply, as you can see, and I came to something very simple: a synthesis that would suggest what I want to represent. I took out that hidden-essential diamond from bronze, wood and marble. ”*<sup>7</sup>

The inventoried materials from the sculptor's legacy were recorded in the volume “L'Atelier Brancusi. La Collection ”, published in 1997 at the Pompidou Center. A few boxes, containing the correspondence preserved since 1904, holographic autobiographical notes, drawings, as well as pages with important thoughts, remained with the universal legatees Natalia Dumitrescu and Alexandru Istrati. They partially exploited them in 1986 in the volume "Brancusi", published in French and English, together with Pontus Hulten. The paper was not translated into Romanian. Part of the Brancusi archive, kept outside the public domain, saw the light of day after the death of the legatees only in the volumes “La Dation Brancusi. Dessins et Archives ”(Paris, 2003) and“ Brancusi inedit. Romanian notes and correspondence ”(Bucharest, 2004). The credible testimonies written by Brancusi himself became accessible to research, starting in 1913, when he tries to write down the main moments in his life.

Authentic art transcends space and time. Brancusi, like any great artist, is not only our contemporary but will always be contemporary to any lover of beauty in the more or less distant future.

Brancusi's cultural heritage has been bequeathed to art lovers from all over the world.

### **3. The monumental ensemble from Targu Jiu and the great loser from Brancusi's legacy**

Of all the legacy left to humanity by Constantin Brancusi, the "Monumental Ensemble" from Targu Jiu, a true "spiritual will", is "the grandest work" made by the Romanian sculptor.

*“Brancusi is the demiurge of the new art of the 20th century. Truth that has become obvious and banal, like an arrhythmic song, we have been saying since 1943, but from now*

---

<sup>7</sup> Constantin Zarnescu, Aphorisms and texts of Brancusi, Romanian Writing Publishing House, Craiova 1980  
page 97

on, from him onwards, those who will know how to do what she, Art, must do will remain to be born, be.”<sup>8</sup>

It is obvious that the "big loser" from Brancusi's inheritance is the City Hall of Targu Jiu, which has not known, until now, to capitalize this "treasure" that it owns.

Brancusi, in collaboration with the Gorj Women's League, donated the entire ensemble to Targu Jiu City Hall. However, any souvenir or thing, that represents a certain image with the sculptor's works, can be made only with the consent of VISARTA.

In the world, it is the only *monumental project* realized among the numerous projects of this kind, which Brancusi thought of at that time.

The Romanian sculptor created this work driven by longing and the desire to do something for the fallen heroes to defend the ancestral land and especially in memory of the Gorj heroes who sacrificed themselves in the war of nation unification, in the battles fought by along the Jiu River in World War I. At the call of the Gorj women, Constantin Brancusi came from Paris to Targu Jiu and revolutionized art. The Endless Column known throughout the world as an "*axis mundi*", as Mircea Eliade called it. The Endless Column can be the *Greenwich meridian* of modern art.

The components of the Monumental Ensemble: *The Table of Silence, Alley of Chairs, Kiss Gate and The Endless Column* are arranged on the same axis oriented from west to east, with a length of 1,275 m, and represents the priceless legacy that Brancusi left to the whole world and that today sits on the UNESCO table, waiting for its invaluable value to be officially recognized as a world heritage site.

The Monumental Ensemble was erected between 1937-1938, at the request of Aretia Tatarescu, president of the League of Romanian Women from Gorj, the wife of the Prime Minister of that period.

The order was given in January 1934 by the Ministerial Cabinet, chaired by Prime Minister Gheorghe Tatarescu, a liberal from Gorj. It continued under the ministry led by Dr. Miron Cristea, Patriarch of the Eastern Christian Rite Church. The sculptor refused any payment. It was a gift of his to the homeland. The result is worth the effort to be contemplated by any Romanian and by foreigners who love modern art.”<sup>9</sup>

So, Brancusi came to Romania in June 1937, with the intention to do a single work. Thus, on a meeting of the Committee of the Women's League in the village of Poiana (Gorj), he presented a photo and said: "*I decided in Paris that the monument should be an Endless*

---

<sup>8</sup> V.G. Paleolog, *Brancusi's Youth*, page 205, Youth Publishing House, Bucharest 1967

<sup>9</sup> Petre Pandrea, *Brâncuși, Craiova Rule*, page 247, Weather Publishing House, Bucharest 2010

*Column*". Then, in the same summer (June-July 1937), Brancusi decided to build a "*Stone Portal*". At the same time, he decides that the Stone Portal will be connected to the Column by a straight street called "*The Path of the Souls of the Heroes*".

The Way of the Heroes Monumental Ensemble sums up some of the main themes on which the artist has worked all his life, being his masterpiece of maturity and quintessence of his genius.

For this purpose, in August 1937, Aretia Tatarescu persuaded her husband, the Liberal Prime Minister, Gheorghe Tatarescu, to obtain from the Ministry of Public Works the amount necessary for the extension of Grigore Saftoiu Street, between the weekly fair called by Brancusi *The hay fair* - where *Column* will be located - and CA Rosetti Blvd., which bordered the city's public garden.

The manufacture of the modules and the construction of the *Endless Column* began in mid-August 1937, in Petrosani, and ended in November of the same year, in Targu-Jiu. Brancusi himself chose cast iron as a working material for rhombohedral modules and brass instead of bronze, one of the reasons being the possibility to "coat" this raw material in a golden-yellow metallic layer.

So, in the autumn of the same year, under the coordination of Eng. Ștefan Georgescu-Gorjan, the foundation of the Column is poured, the central core is mounted, then all the elements and semi-elements are assembled. *The Endless Column* was made technically, after the module carved in linden wood by Brancusi. It has a height of 29.33 m and is made up of 15 elements that Brancusi called the "beads" of octahedral rhomboidal shape, made of metallic cast iron, each 1.80 m, which contains the size of a man like Brancusi thought.

It can be said that the whole column has 16 modules, one of which is cut in two and the halves are placed at the base and top of the column. So, the base and the top of the Column are represented by a semi-element. The first gives the impression that it would rise from the ground, and the top gives the impression that it could continue indefinitely. The ratio between the height of the Column and the height of an octahedron is 16.2, ie about 10 times the famous "golden number" of Pythagoras ( $\Phi = 1.618033$ ) considered the ratio that gives the divine proportion.

So, the column was built of cast iron plates, according to the formula  $1/2 + 15 + 1/2$  and according to the "law of plastic harmony", discovered and perfected by Brancusi, of the form 1 - 2 - 4, where 1 = 45 cm (the size of the small side of the pyramid triangle, in the shape of a square), 2 = 90 cm (the size of the large side of the pyramid trunk, in the shape of a square), 4 = 180 cm, the height of the pyramid trunk. The trunks of the pyramid, hollow on

the inside, are fixed end to end on a central steel core, with a square section, uniform over the entire height of The Endless Column.

Brancusi worked in wood, “the pattern” of the column, carving it day by day, without allowing anyone to see it, nor did he talk to anyone during this time.

By 1937, Brancusi had completed *several columns* and a large number of rhomboid plinths. The first wooden column was carved when he found out about the huge number of young people who fell on the front for the unification of the Romanian nation. The Endless Column represents an ancient memory of the Romanian people and of the pre-Romanians, a symbol of the strength of the Romanian people that has lasted over time. Seen as a series of days and nights, it could be a meditation on the passage of time and life.

“In his work is a personal style, but also a general style that connects, over millennia and centuries, the truth of life and its metamorphoses. This is clearer from the concept of *“Endless Columns”*. There are adventures to the infinity of the world, messages of twinning of the planets and the cosmos, approaches to the sky and the sun longed for from the beginnings of art, but also foreshadowings of interplanetary flight, of the triumph of intelligence and human spirit. *The Endless Column* has its genesis in the wooden pillars of the porches from the peasant houses of Pestisani where the artist were born, or other villages. ”

The stone portal to which Brancusi referred is the *“Kiss Gate”* located at the entrance to the central park was built of travertine. It can be interpreted as the gate through which the transition to another life is made, to eternal life. The reason for the kiss, present on the pillars of the gate, could also be interpreted as the eyes looking inwards. Sometimes called by the sculptor *“The Temple of the Kiss”*, it was made by hand by Brancusi, helped by several carvers. It is carved from Bamptonoc stone and its location was changed twice before the place where it was built was established. The year of the sculpture is 1938, from the beginning of summer until september 20, when the artist left from Targu-Jiu to Paris.

The *“Kiss Gate”* is made up of thick, parallelepiped columns that support an architrave larger than the columns. The architrave is also inlaid with this symbol, as a kind of watermark. In addition, also in the watermark are inlays that bring with a kind of roof of the gate, as if the gate were covered with shingles. The vault of the gate has a delicate linear ornament: it is a continuity of small arches, and above, on three horizontal lines, we find the continuation of identical oval shapes, as if it were the contour of the face and shoulders. It can be said that the architrave *“The Gate of the Kiss”* reproduces, incised forty times *“The Kiss of Montparnasse”*, suggesting a chorus.

At the same time, the "*Kiss Gate*" looks like a triumphal arch, symbolizing the triumph of life over death. Mircea Eliade said about this: "*There are some themes in our popular literature that are extraordinarily rich from a dramatic point of view. For example, the Gate, which fulfills in the life of the Romanian people the role of a magical creature, which watches over all the capital acts in the life of the island. The first passage under the gate means almost an entrance into life, into real life outside. The gate watches over the marriage, and under the gate the dead man is taken, solemnly, to the place of eternity. It is, then, a return to the first world: the cycle is closed, and the gate remains, with one less man, to watch over other births, other weddings, other deaths*".

**The Table of silence** is the third component of the ensemble worked, as well as the gate, in Bampton limestone, represents the table before the battle. Time is present, being represented by the circular arrangement of the 12 hourglass chairs, which measure it and can remind of the number of apostles. Everything takes place in silence on the "*Alley of Chairs*" which represents the passage of a certain stage of life and the fate of each. Brancusi created two variants of the "Dacian table", and the first of them is still the object of research by those who study Brancusi's work.

But the current Table, which has a diameter of 2.15 m and a height of 0.88 m, is the final result of the sculptor's creation, being made up of the overlaps of the large plates of the two variants made by the artist, in successive periods. The first table was created in June-July 1937 and the second in August 1938 and were made at the "Pietroasa" workshops in Deva. Also at these workshops were ordered the 12 round-faced chairs around the Table, as well as the 30 square-faced chairs along the alley that connects the *Table of Silence* with the *Kissing Gate*.

*The Alley of chairs*, flanked by the 30 chairs, is a component of the ensemble as important as the other works erected in memory of the Romanian heroes. According to Brancusi, The Alley has 30 seats and was arranged with 5 niches on each side (where 3 seats were placed), and 20 pyramidal poplars were planted on its edge. At the same time, should be noted the "*Stone Benches*" flanking the *Kissing Gate*, which were also made of limestone. Traces of chisels can be seen on them, which corresponds exactly to the then indications of the sculptor: to see "that it is a human hand, not cast".

On the axis of The Way of the Heroes Ensemble, together with the sculptures of Brancusi, is *The church of the Holy Apostles Peter and Paul*, that being inaugurated on November 7, 1937, at the same date as the *Kiss Gate*. It is important that Constantin Brancusi also participated in this event, who filmed with his camera several sequences during the

ceremony. Brancusi had discovered his passion for photography and film since 1920 with the support of his friend, the American photographer Man Ray.

Because the Romanian state, the great loser of Brancusi's legacy, did not approve the metallization of the Column as it wanted from the beginning, a golden yellow, the postponement of the inauguration and some physical sufferings determined Brancusi to leave upset in Paris, without looking back, on September 20, 1938, from where he will never return to Romania. Only in 1964 Constantin Brancusi was “rediscovered” in Romania as a national genius and, consequently, the Monumental Ensemble from Targu-Jiu could be arranged and cared for, after being abandoned for a quarter of a century.

#### **4. Conclusions**

The image rights over the works of the great Romanian sculptor Constantin Brancusi, in fact, should belong to the Romanian state and not be owned by the Canadian citizen Theodore Nicole, or anyone else, because the legal terms on inheritance rights have expired. This situation will certainly be resolved in court, as I mentioned in the introduction of this article and from that moment the city of Targu-Jiu which is the owner of Brancusi's masterpiece of universal art, will be able to benefit from the image rights of the great Romanian sculptor work.

For Romania, Constantin Brancusi is one of the greatest ambassadors of Romanian culture and values.

Tourists, art lovers in general, those who come to Targu Jiu and watch The Table of Silence, The Alley of Chairs, The Kiss Gate, The Infinite Column, realize that these works express modern art. People who visit various museums and see Brancusi's works from Craiova or Bucharest, those from France, England, the United States or other countries have the feeling that they are the creation of a genius, who had his own conception of things and life.

Brancusi himself said: "Every thing-being or non-being has a spirit. Then, at the spread of my profession, I said to myself: I must restore this spirit of the subject. Because the spirit will live forever. Or, if you like, the idea of the subject: the one that never dies .... It grows, in the viewers, like life. From this thought you naturally come to the conclusion that it is not the detail that creates the work, but what is essential ... I worked hard to find a way to ease my way to find out for each subject the key form, which summarizes strongly the idea of those subject. Of course, this led me to a non-figurative art. It is a result. I never set out: to amaze the world with a madness! ... I judged simply, as you can see, and I came to something

very simple, terribly simple: a synthesis that suggests what I want to represent. I ended up removing that hidden diamond from bronze, wood and marble - *the essential* .”<sup>10</sup>

First of all, Brancusi loved the sculpture that he supposedly said, "a ruthless confrontation between the artist and his materials". He learned to carve wood in Hobita, among carpenters, he often carved in oak, linden or chestnut wood objects that he would later make in bronze or marble.

„The life and work of Constantin Brancusi are the expression of a high mission to continue a great tradition and to renew in a contemporary spirit. "What I do, I have been given to do. I came into the world with a purpose ", he confessed, thinking about the impetus of the tradition from the homeland and the duty of each generation and every man to raise even higher the creative force of life, towards the infinity called by the Column of Targu -Jiu. ”<sup>11</sup>

### **Bibliography**

- Alexandru Buican, Brancusi. A biography, Artemis Publishing House, Bucharest, 2006
- Barbu Brezianu, The Work of Constantin Brancusi in Romania, Academia Publishing House, Bucharest, 1974.
- Petre Comarnescu, Brancusi myth and metamorphosis in contemporary sculpture, Meridiane Publishing House, Bucharest, 1972
- Daniel, Metropolitan of Moldova and Bucovina, Patriarch of Romania, Brancusi Orthodox Christian sculptor, Trinitas Publishing House, Iasi, 2007
- V.G. Paleolog, Brancusi's Youth, Youth Publishing House, Bucharest 1967
- Petre Pandrea, Brancusi, Rule from Craiova, Wether Publishing House, Bucharest 2010
- Constantin Zarnescu, Aphorisms and texts of Brancusi, Romanian Writing Publishing House, Craiova 1980
- <https://ro.scribd.com/doc/19651381/Constant-In-Brancusi-Viata-Si-Opera-Sa>

---

<sup>10</sup> Constantin Zărnescu- Aphorisms and texts of Brâncuși, aphorism, Romanian Writing Publishing House Craiova, 1980, page 79

<sup>11</sup> Petru Comarnescu, Brancusi myth and metamorphosis in contemporary sculpture, page 181, Meridiane Publishing House, Bucharest, 1972