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| Artist | Brancusi |
| Title | Sculptural Ensemble at Targu Jiu |
| Date | 1938 |
| Medium | GotK and tToS- Banpotoc travertine (a form of limestone) tEC- sand cast units in iron, then painted |
| Scale | ‘The Endless Column’- 29.3 m  ‘The Gate of the Kiss’- 5.1m high  ‘The Table of Silence’- 2.2 m (diameter) |
| Scope/s | Commemorative sculpture, specified sculptor |
| Style | Modernism, but otherwise not linked with a style label |
| Patron | the National League of the Romanian Women of Gorj |
| Location | Targu Jiu, Romania |
| Function | To commemorate the Romanian fighters in the first world war |

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| Formal features/How ‘Modernist’? | |
| Composition | ‘The Gate of the Kiss’- consists of three rectangles- their individual sons died, and were brought together in their sacrifice  ‘The Endless Column’- Sections arranged on top of each other, shows an ascension to heaven, as well as their infinite memory/sacrifice. Resembles a series of bases which come together to become the total form of the work- Brancusi’s idea that the plinth is as important as the sculpture, also seen in the chairs of ‘The Table of Silence’ |
| Colour or texture | Limestone, weathers well, primeval, texture of the stone is visible- earthy, real, not glamorised or accessorised |
| Light & tone | Outside, lit by sunlight, viewable to everyone from all angles, part of the park and the world around it |
| Space & depth or relief | ‘The Table of Silence’- Chairs positioned far from the table-meant for thought and reflection rather than eating  ‘The Endless Column’- tall- infinite, height of their sacrifice |
| Line or brushwork | Simplified, lack of embellishment and decoration. ‘The Gate of the Kiss’- circles on the pillars resemble eyes, looking to the past. No names carved on- universal |

Influence from cultural/social factors:

World War One- the grief and heroism surrounding the war

Marcel Duchamp- friends with Brancusi, and influenced his work through his choice of materials

Branusi owned both of Henri Bergson’s most important books, ‘The world is in a constant state of flux’- The table of silence could be responding to this through its focus on pause, and reflection in a constantly changing world

Influence from political factors:

A result of the political chaos of WW1 but Brancusi is responding to a commission and reusing earlier ideas rather than taking the opportunity to criticise the War or politics/politicians.

Critical text quote: (On the Endless Column) “the idea of a connection between the unknowable realms of the sky and the certainty of the earth.” - Antony Gormley

Influence from technological factors:

Henry Ford ideas of mass production in Endless Column, Targu Jiu. Works with an engineer to create the project

He was also very interested in modern technology, in particular aviation, which could have influenced the focus on the sky in The Endless Column

Use or development of materials, techniques & processes:

The Endless Column- Brancusi sent a letter to insist the metal was painted yellow The Endless Column, as the piece was metal for structural reasons, but was painted to not appear too metallic

Stylistic comment and artistic influence:

‘The Gate of the Kiss’- inspired by classical Roman celebratory arches, such as the ‘Arc de Triumphe’. Influenced by Cubism and Primitivism.

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