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| Artist | Constantine Brancusi |
| Title | The Kiss  |
| Date | 1906, 1916 |
| Medium | Limestone |
| Scale | 27.9 x 26 x 21.6 cm  |
| Scope/s | Sculpture  |
| Style | Romanian Modernist. Non-literal and proto-cubist representations.  |
| Location | Currently as Craiova Art museum, in Romania |
| Function | To reduce the subject to its essence. To create modern sculpture |

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| Formal features/How ‘Modernist’? |
| Composition | 2 figures intertwined that are seemingly interlocked to each other – there is no gaps between them as they have been carved from the same block of limestone.  |
| Colour or texture | Left the limestone texture/ colour as natural as possible – expressing the subject of the sculpture in the purest form possible (the natural and down to earth relation the figures share).  |
| Light & tone | Limestone is the a light sandy looking material which Brancusi has maintained.  |
| Space & depth or relief | Takes up small amount of space – originally Brancusi didn’t want to showcase these sculptures on plinths in order to further highlight the natural down to earth relationships however this was soon changed.  |
| Line or brushwork | Very shallow carving into the sculpture – his aim was to use the block of limestone (different to the typical was of carving away majority of the block of material).  |



Infuence from cultural/social factors:

Influenced by his own experience of Romanian wood carving and folk art and by African sculpture which was being enthusiastically collected in Paris at this time.

Instead of leaving Paris to experience/be inspired by the more primitive art, Brancusi brought it to Paris.

His own 18 month walk to Paris must have profoundly influenced his attitude towards the simplification and refinement of the subject seen in his work. He spent four months apprenticed to Rodin, but wanted to push modern sculpture much further.

Influence from technological factors:

New movement of Avant-Grade rejected the sophistication of the urban experiences looking instead for truth in nature.

Critical text quote:

style made critics focus more on the material used rather than the two lovers kissing. Sparking a conversation among viewers about a block of limestone and the underlying meaning of the two forms, suggesting that there was more to the creation than what met the eye.

Stylistic comment and artistic influence:

Many artists aimed to copy/ were inspired by his artistic style. he drew inspiration from great names in the industry like [Henri Rousseau](http://www.henri-rousseau.com/) and Edward Steichen. Shows his lean towards abstraction. Auguste Rodin’s The Kiss of 1882.

Use or development of materials, techniques & processes:

Limestone was used with the core function of expressing the subject of the sculpture in the purest form possible. There is a deliberate budge on one of the subjects to suggest breasts (this is the only form of identification). The lack of detail on the sculpture makes it universal and instead of focusing on who they are it focuses on the unity of these two figures. The depiction brings out a vivid feeling of love and affection with the evident loving embrace and wrapped arms around each subject.

E.R.