

## PEDER LUND

### Constantin Brâncusi - Photographs

Peder Lund is delighted to present an exhibition of photographs by the late French sculptor and photographer Constantin Brâncusi (1876-1957). On display for the first time in Norway are 23 works executed between 1913 and 1938, all which have come directly from the Estate of the artist and his family, or through private collections where the works were bought directly from the artist during his lifetime. The exhibition opens January 18, 2014 and will be on display until March 22, 2014.

Constantin Brâncusi was a Romanian-born sculptor, who pioneered the extreme simplification of forms. He was born in Hobitza, a village in Romania, and studied at Craiova School of Arts and Crafts, which is where he learned how to carve stone and wood. He had already made a violin and rapidly gained a reputation for his ability to work with wood. Soon after, he began making wooden furniture before going on to study sculpture at the National School of Fine Arts in Bucharest between 1898 and 1902. He set out for Paris on foot in 1903, and continued his studies at the École des Beaux-Arts in 1905-07.

Brâncusi began to photograph systematically at the end of World War I. From 1905 until the mid-1920s, the artist gradually incorporated photography into a very organic, changeable working process, where it occupied a shifting, but highly creative, position. To Brâncusi, photography was thus an integral part of his artistic practise from an early stage on and one, which became his total artistic expression from the middle and towards the end of his life.

Brâncusi's photographs clarify how he saw his work and wanted it to be seen; they also show something of his working process. But the photographs' distinctive emotional tenor, orchestration of form and exploration with the photographic medium, qualify them as art in their own right.

Assembling and reassembling his sculptures for the camera, Brâncusi transformed each unique work into multiples, which he termed *groupe mobiles*.

Brâncusi's photographs of his sculptures and his Paris studio have been admired since the 1970s, but shows devoted exclusively to his photographs have until recently been rare. They have recently been shown at the Kestnergesellschaft in Hannover (*der schein | glanz, glamour, illusion*, August 23 – November 17, 2013), Centre Pompidou (*Brâncusi: Images, Film sans fin Photographie*, June 29 – September 12, 2011) and as a central part of the group show *The Original Copy: Photography of Sculpture 1839 to Today*, at the Museum of Modern Art, New York, (August 1 – November 1, 2010). The crowded studio views, with their complexes of overlapping sculptures and chunks of material, as well as their emphatic use of light and shadow, justify the critic and photographer John Coplans's 1980 view of the photographs as a kind of Cubism, a style antithetical to the compressed, single wholeness of Brâncusi's sculpture. At the same time, some of these images also present the artist's legendarily beautiful studio, with its plain plaster walls and skylights, as a primordial, slightly chaotic world within which the sculptures stand out as instances of distilled, hard-won serenity and order.

We would like to thank the private collectors and Bruce Silverstein Gallery in New York for their generous loans, which has made this exhibition of some of the most pioneering and exquisite photographs of the 20th Century possible.

Exhibition period: January 18, 2014 until March 22, 2014. For more information: [mail@pederlund.no](mailto:mail@pederlund.no) / +47 22 01 55 55