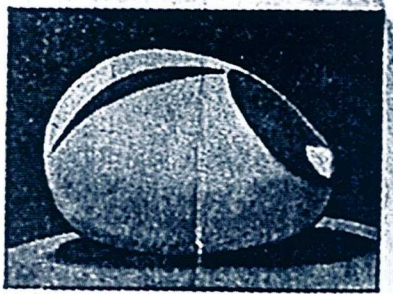


# Ever This May Be - It is Not ART

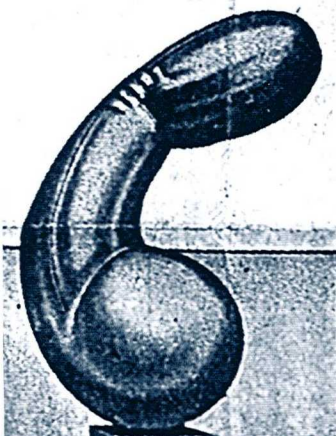
Meaningless Sculptures of the Rumanian Artist Brancusi, the United States Customs Authorities Get the Advice of Sane American Artists and Refuse to Admit His Work Free of Duty as "Art"



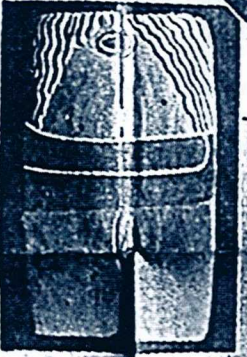
"Kiss of a Child," an Attempt at Simplicity Which Artist Brancusi and His Admirers Are Very Proud Of. The Custom House Experts Were Unable to Find Any Child Whose Head This Resembled.



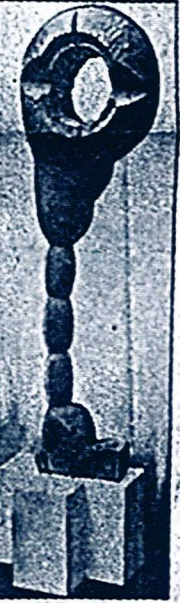
Photograph of Mrs. Fogarty, and Portrait Bust of M. Brancusi by Brancusi.



"Kiss of a Child," an Attempt at Simplicity Which Artist Brancusi and His Admirers Are Very Proud Of. The Custom House Experts Were Unable to Find Any Child Whose Head This Resembled.



Brancusi's Famous "The Kiss" After the Custom House Experts Were Able to See It. It Was Said, but There Was One More Custom House Officer Who Could Make a Use That This Day.



Some Called It a Sculpture. They Said It Was a Piece of Wood or Stone. Custom House Officers Who Could Make a Use That This Day.



"The Kiss" by Brancusi. One of the Artist's Masterpieces.



Constantin Brancusi, Whose Turbulent Career in Art Has Made Him Famous.

...man, each subject in some degree the other's power.

"These impressions are what I try to express in my paintings."

Very simple ideas had another secondary to paint a picture of a child looking at ordinary people like a bird flapping its wings and held in "The Kiss" Brancusi's sculpture.

"The artist," says the critic, "is the real of the French bench really good. The opinion of some will be modified again. It is not that if they are not seen they are not there."

"The psychologist," says the critic, "is not sure about what they are doing. The artistic production of a class which he is well acquainted—the same the present group of the house."

"The artist who creates what might be called a new process came more than ever in the history of art. The work of the artist is not only a work of art, it is a work of art. The high moral of art is to be judged by common sense standards, if work of the artist and other artists should be valued art."

After the exhibition of modern art, the artist, M. Brancusi, at Philadelphia, should write:

"My good people look and say that they do not know. But would they please purchase the children to play with other children who have it. They do not think not. It is not a new world going on in the exhibition which. I do not see how it is that no language of art is to be found. That is the way they are not perfect to be."

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"The Old Greek Philosopher, Aristotle, by Brancusi. On Canvas, Everybody at Once Reminded the Little One."

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- Mardi 4
- Mercredi 5
- Jeudi 6
- Vendredi 7
- Février
- Théâtre**
- Mardi 4 . 20h30
- Mercredi 5 . 20h30
- Jeudi 6 . 14h et 20h30
- Vendredi 7 . 14h et 20h30
- au Pavillon
- Tarif B : 90 F - 70 F
- Durée : 1h 45

## Brancusi contre Etats Unis

### Un procès historique. 1928

Texte et mise en scène : Eric Vigner

En octobre 1926, Constantin Brancusi envoie à New-York une vingtaine de sculptures en vue de préparer une exposition personnelle à la Galerie Brummer.

En arrivant à la douane, les œuvres sont saisies et taxées comme des marchandises, le statut d'œuvres d'art ne leur étant pas reconnu. Marcel Duchamp, ami de Constantin Brancusi décide de réagir ; il mobilise alors un grand nombre de personnalités du monde de l'art. Ainsi s'ouvre en octobre 1927 le célèbre procès autour de la définition de l'œuvre d'art.

C'est à partir des minutes de ce procès qu'Eric Vigner a travaillé pour créer ce spectacle à l'occasion du 50ème Festival d'Avignon. Un spectacle qui a suscité à son tour de vives polémiques. Dans un dispositif original, où les spectateurs cernent les acteurs, le directeur du Centre Dramatique de Bretagne basé à Lorient relance le débat sur les rapports de la forme et du fond, et sur le divorce des plasticiens d'avec le public contemporain.

Des artistes, des avocats, des critiques, des historiens, des collectionneurs et des marchands vont débattre de la notion d'œuvre d'art au XXème siècle.

Texte et mise en scène : Eric Vigner  
 Scénographie : Claude Chestier  
 Avec : Pierre Baux, Odile Bougeard, Philippe Cotten, Donatien Guillot, Arthur Nauzyciel, Vincent Ozanon, Laurent Poitreneaux, Myrto Procopiou, Alice Varenne  
 Production : Centre Dramatique de Bretagne / Théâtre de Lorient - Compagnie Suzanne M / Eric Vigner - La Manufacture des Ouillets / Ivry-Sur-Seine avec le concours de l'ADAMI.