

Théâtre de
Quimper
96

Scène Nationale



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 : 1 h 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.

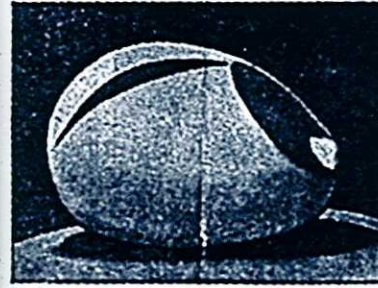
Des artistes, des avocats, des critiques, des historiens, des collectionneurs et des marchands vont débattre de la notion d'œuvre d'art au XXème siècle.

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 Oeilletts / Ivry-Sur-Seine avec le concours de l'ADAMI.

er This May Be - "It is Not ART"

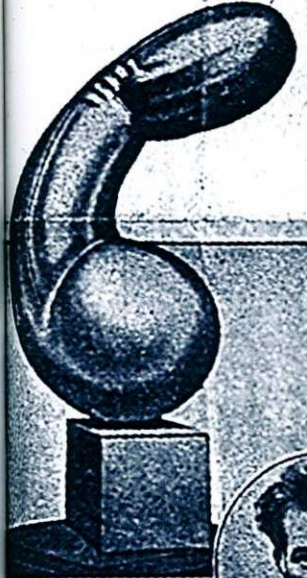
Meaningless Sculptures of the Rumanian Artist Brancusi, the United States Customs Authorities Get the Advice of Sane American Artists and Refuse to Admit His Work Free of Duty as "Art"



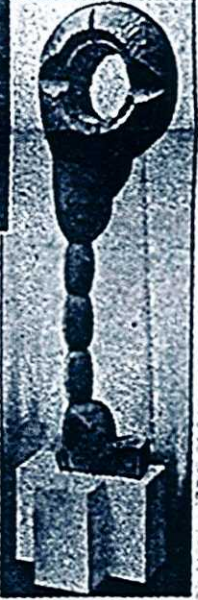
"Head of a Child," an Attempt at Simplicity Which Artist Brancusi and the Admirers Are Very Proud Of. The Customs Men's Experts Were Unable to Find Any Child Whose Head This



Photograph of Mr. Fogarty, and Portrait Bust of Miss Fogarty by Brancusi.



Brancusi's Famous "The Kiss," A Form Which He Explains to the Customs Men as a Kiss, but There Were Other Guys Around Who Could Make a Kiss That They



The Old Greek Fisherman, Sculpture by Brancusi. Of Course Everybody is One Hundred per Cent Sure



name, each artist is some degree the other's peer.
 "These impressions are what I try to express in my paintings."
 Very sincere ideas had another good looking to ordinary people. The a lot struggle flying around and what is "the woman standing a Fisherman."
 "The physician," says the Medical Board, "the preceding Child production is of some strength with their attention to the artistic production of a class which he is well acquainted with the dress the process group of the image."
 "The man who represents what might be called abstract process, some other elements in highly symbolic proposition. Some of their struggles and solution. The point is nearly identical with the English examples of the Child school."
 This high level of psychology holds the judged by common sense standards. It work of the Child's and other external point to be art.
 After the opening exhibition of modern art in New York, it is a fact that Brancusi's work is the most original work.
 "Many good people laugh and say the still can do no harm. But would these people permit their children to play with the pictures and the things that they do not understand? None of us know what I going on in the international mind. A that we do know is that no language amount of what we know to be hidden."
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Constantin Brancusi, whose works were seized by the Customs Authorities of New York

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