

06.18

# ISVOR

IMAGO MUNDI ENSEMBLE | SOUTH EAST CENTRAL EUROPEAN TOUR

## Constantin BRÂNCUȘI

06.23

IMAGO  
MUNDI

[www.imagomundi.ro](http://www.imagomundi.ro)

June 18, 19.00 – Youth Center, BELGRADE  
June 20, 19.00 – Benczur House, BUDAPEST  
June 22, 19.00 – Minoriten Saal, GRAZ  
June 23, 19.00 – Altes Rathaus, VIENNA

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PARTNERS:



SPONSORS:



# Imago Mundi – Isvor. Constantin Brâncuși

south east central european tour | Belgrade - Budapest - Graz - Vienna

01. **Bird in Space**
02. a. **The Table of Silence /**  
b. **The Endless Column**
03. **Hora by the hand**
04. **Doina Oltului**
05. a. **The Wisdom of the Earth /**  
b. **Little flower from the bridge**
06. **Sleeping Muse**
07. a. **The Road to Home /**  
b. **Sirba from Oltenia**
08. **Gorjienne**

Composed and arranged by  
**Catalin Stefanescu-Patrascu**

**Imago Mundi** ensemble are:  
**Daniel Ivascu** – percussions  
**Oana Ivascu** – oboe  
**Adrian Buciu** – flutes  
**Andreea Timiras** – cello  
**Catalin Stefanescu-Patrascu** – guitar, kobza  
**Stefan Barbu** – violin  
**Cristian Stanoiu** – live video projections  
**Florin Ghenade** – foto/video

In 1897, “Costache was only twenty-one years old and what can wish a twenty-one years old other than seeing the world? A trip to Vienna and two months working there should both satisfy his curiosity and broaden his worker experience. Taking advantage of the holiday, armed with a letter of recommendation by Sculpture teacher, Sicherls, and Turnery teacher, Zefeld, adressed to a Viennese company, he is embarking at Turnu Severin on a line boat to Vienna. [...] He can not wait Sundays to visit the museums halls. From the Museum of Ancient Art he must be dismissed by staff at closing time. Then, under the overwhelming impression of what he saw, he often lingers seated at the breweries’ tables of the imperial city. But two months pass quickly and the young man must go home. He doesn’t forget to ask for a certificate of qualification from the factory where he worked, that he needs to use it later. And the factory issues the certificate.” (Alexandru Buican, Brancusi – A biography, Artemis Press, 2006).

2017 is the year of the 60 years commemoration from the death of the great Brancusi, but also the year that marks 120 years since “the young Costache” get in direct contact (perhaps for the first time!) with artworks inaccessible in Romania, thanks to that trip in Austria. We think it is a good time to celebrate Brancusi in Vienna, while promoting Romanian contemporary art; an inspired moment to remind the cultural world the ties of “father of modern sculpture” with art school in Romania; but also the opening that the Viennese museums gave to Constantin Brancusi.

**Imago Mundi** ensemble proposes a re-evaluation of traditional romanian music from the perspective of the contemporary musician.

The **Isvor. Constantin Brancusi** project is dedicated to greatest Romanian sculptor, from whom life and work is inspired; it’s a reconstruction – visually and musically – of Brancusi’s world: from Gorj county, where he was born and spiritually formed, to Paris where he artistically and culturally evolved. Thus, the works that builds up the music programme are inspired by traditional music from Oltenia; Maria Tanase’s music (probably the most important voice for Romanian traditional music, but also one of the greatest loves of Brancusi); Erik Satie’s music (french composer, precursor of minimalism, surrealism, repetitive music or “theatre de l’absurde”, interested in Romanian fiddlers music and good friend of Romanian sculptor); or, simply, compositions inspired by Constantin Brancusi’s work: Sleeping Muse, Bird in Space, The Wisdom of the Earth, The Table of Silence, The Endless Column.

The music programme is doubled by photo/video projections, a moving instalation that visually comments (and scenographically completes) the sound univers sonor imagined in spirit and honor of Brancusi’s work.

Lastly, we intend to culturally “recover” Constantin Brancusi – often considered a french sculptor, we believe that the “details” of his origins are easily passed.