

PAUL KASMIN GALLERY

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December 2013



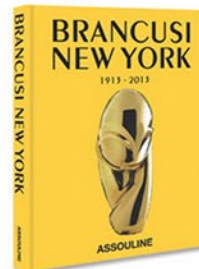
REQUIRED READING

Holiday BOOKS

It isn't always easy for a book to convey a sense of place. Photos are great, but they're not necessarily a substitute for intelligent editing or descriptive language. The best new art and design books of the holiday season, however, strike the perfect balance and are a joy not just to behold, but to give — or receive.

BY TED LOOS

DECEMBER 2013



Brancusi New York
1913-2013

BY JÉRÔME NEUTRES
ASSOULINE, \$95

The Romanian-born sculptor Constantin Brancusi, one of the 20th-century's best form-givers, may have lived mostly in Paris, but his career was truly launched in Manhattan, at the famous Armory Show, which debuted exactly 100 years ago. And, certainly, *Brancusi New York 1913-2013* conveys the flavor of the great city's past — there's something almost redolent of cigars and sawdust in its earliest pictures.

While the New York Armory Show of 1913 propelled Brancusi to fame, a series of shows in 1926, in particular the one seen here, held at the Brummer Gallery and organized by Marcel Duchamp, cemented his reputation. Photo © Fonds Brancusi, Centre Pompidou

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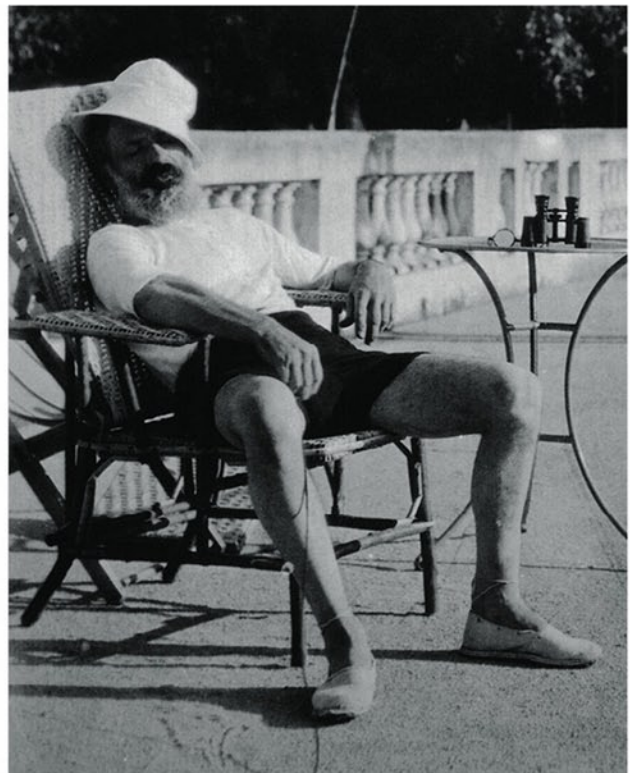


A posthumous casting in polished bronze of Brancusi's 1920 *Head*, which transforms anatomy into a geometric abstraction. © Tate, London 2013



Local patrons John Quinn and Katherine Drier were crucial for his career as well. The newspapers may have been scandalized by Brancusi's masterpiece, *Bird in Space*, but the New York art-elite (including artist Marcel Duchamp and photographer Edward Steichen) knew a good thing when they saw it, and they contributed to his great rise. This book, which accompanies an exhibition at the Paul Kasmin Gallery in Chelsea (up through January 11), relates some of the juicy backstory that underlies Brancusi's elegant abstractions.

Above: For a decade beginning in 1922, Brancusi worked toward perfecting a fish form, creating versions in various marbles and, as seen here, polished brass. Right: The artist takes a rest in 1929 at the Villefranche-sur-Mer home of arts patron Mary Reynolds. Photo © Fonds Brancusi, Centre Pompidou



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