

Chapter 7. Incidence of the Neutrosphy and Popular Elements in the Sculptural Works of Romanian Constantin Brâncuși

Mihaela-Gabriela Păun,

PhD-Candidate at University of Bucharest, Romania

(Professor Gymnasium School Nr. 1, Bals)

Abstract:

The study is an application in the esthetic field of the neutrosophic theory of Florentin Smarandache. The double thesis towards which it is argued is the following:

a) popular, sculptural elements, initially neutral, entered in the sculptural profile of Constantin Brâncuși and became “brâncușiene”;

b) at the same time, those elements have kept a quasineutrality, in the sense that they are still used as popular elements “non-Brâncuși-ian”!, by the masters of icons and crosses from Oltenia.

The conclusion is that, Constantin Brâncuși was impregnated by representative, imagistic, neutral and popular cores; he sublimated and reorganized them, bringing them up at the level of universal art. So, those cores became “Brâncușian” characteristics. However, the popular and neutral cores to which Brâncuși appealed for, didn’t pass into nothingness, they didn’t disappear together with the “Brâncușian” sublimation. Those popular and neutral cores kept their viability: they have a “Brâncușian” existence and a popular, millenary existence. In this way, the cores became quasi-neutral: they are not totally “brâncușiene”, but not pure popular either. The ones who preserved these cores and who experiment their quasineutrality are the masters of icons and crosses from Oltenia. The esthetics of Constantin Brâncuși is a pleading in favor of the creations which exhale joy, relax and have therapeutic function. The work of Brâncuși comes from vernacular legends and myths, from the popular traditions from Oltenia, which are included in the art of 124 the masters of icons and crosses. Brâncuși broke from clay through forms which combine the good, truth and beauty exhaling serenity and order. He proves to have been fascinated

by the essence of the things represented by the artistic habit and indicates the necessity of rethinking the conceptions in what concerns the analysis of the conceptions in what concerns the analysis of the values of art. Concerning himself with the rural art, from where he inspired himself, Brâncuși was frequently interested in the faith of the popular artists and masters, in the environment where they accomplished their works and not lastly in their souls. For that purpose, the discussion between Brâncuși and Petre Pandrea, about the art of these masters from Pietriș village (from the actual district Olt), remains memorable.

1. Neutrosophic beautiful-from concept to achievement in art and painters and Brâncuși works

In antiquity, the beauty was perceived in a syncretic way, as a value resulted from the fusion between beauty, good and usefulness. As professor V. Morar says, Platon identifies an objective, transcendental and absolute character, "a beauty who lives forever, who is not born and then perished away, who doesn't arise and then decays, who is not in some way beautiful and in another way ugly; sometimes yes, sometimes no; for some yes, for others no. A beauty who doesn't appear with face, arms or other physical appearance, a beauty-but not a thought, or science; who doesn't live in another being but himself, not a survivor somewhere in the sky, on earth or wherever; a beauty who remains forever himself, always as one and the same face, a beauty from where all the beauties in the world sympathize with; a beauty who doesn't arise or decays if beautiful objects appear or disappear" (Morar V., 2003). In time, the concept of beauty was appreciated as being "gorgeousness": a part of the Platonist people called it "the gorgeousness of truth" (Vlăduțescu, 2007; Vlăduțescu, 2008). St. Augustin identifies it as "splendor ordinis" and Thomas d'Aquino called it "splendor formae". If in the conception of I. Kant the beauty is represented by something which is naturally admired, Hegel considers that the idea of the beauty is represented

in a sensitive way, balancing harmony, grace and sublime (Smarandache, 1999; Smarandache, 2002; Smarandache, 2003; Smarandache, 2005). At the beginning of the twenty first century, the idea of beauty reflected in art is adopted. It is sensible, overflowed with subjectivity; the beauty perceived through intellect, having objective character revealing only the beauty of the world, is abandoned (Vasantha Kandasamy & Smarandache, 2003).

If we want to understand the concepts of art and beauty, the DEX is very useful, because we can find the following definitions: art: 1.a form of human activity having as purpose the production of aesthetical values by means of specific character; the wholeness of the works which belong to this activity. 2. Cunning in an activity; work which requires competence and some knowledge (Breban V., 1980, p. 36). Also, the beauty is defined in the same work as being: 1.that thing which is admired for the harmony of the lines, movements, sounds, colours, which has aesthetic attributes (...). 7. an attribute of the objects of the nature and human creations which create aesthetic satisfaction ” (Breban V., 1980, p. 224).

The one who raised the art of sculpture on the highest peaks of existence, reflecting it into modernity, is Constantin Brâncuși- the man, the artist, the philosopher who, being a good knower of the human soul, has his own vision about life and its cosmic dimension, which is registered under the sign of modernity, considering that” people do not recognize the mission of life itself. What is missing to the people of our times is the cosmic dimension, that feeling of the adventure of the spirit beyond the immediate reality” (Deac M., 1982, p. 6). In a discussion with Petre Pandrea, the great sculptor used to say about art and the artist: ”Art is something else than the reproduction of life; its transfiguration (...). It would be better for each of us to be our own artist, artist for us, not for others. In every man, there are unsuspected energies,

just like diamonds hidden under the ground. Every man has his own diamond. What's the role of the artist? The artist operates the unfinished diamond, treats it and cuts it in lots of pieces, following the form he has previewed in the entrails of the diamond and after the inner dream of the artist" (Moisa M., 2008, p. 224). He was a supporter of serenity and joy and very frequent he used to say: "I don't believe in creative suffering. The mission of art is to create joy. You cannot create something artistic if you are not in equilibrium and composure. We can obtain peace only through abdication" (Moisa, 2008, p. 241).

The whole work of Brâncuși comes from the vernacular legends, from the popular traditions (oltenesti) included in the Romanian and popular art, which in its turn, registers in the line of modernity through an aesthetic which reunites the simplicity of form, the escape from real through symbol, touching the absolute emotionally, by styling the form impregnated by purity, perfection and equilibrium and not lastly, finding the idea which can offer universality and durability for the work itself. Ion Itu in "Brâncuși artist-philosopher" noticed in this great sculptor, the harmony between form and nature, between the human creation which succeeds in moving the universe and the divine creation through the" archetypal and geometric forms" (Itu I., 2001, p.70). If Michelangelo and Rodin used to find their source of inspiration in the nature dominated by physical representations, Brâncuși broke from clay through forms which combine the good, beauty and truth, exhaling serenity and order, that is way we can say that in the works of Brâncuși, the beauty luring to peace and quiet has neutral character. Brâncuși proves to be preoccupied by the essence of the things represented by the artistic object and indicates the necessity of rethinking the conceptions in what concerns the analysis of the values of art, saying referring to its creations: "Those who say that my works are abstract are morons, what they call

abstract, is the most pure realism, because reality is not represented by the exterior form, but by the idea which lies behind it, by the essence of the things” (Zarnescu C., 2006, p. 82). Keeping the heritage of the ancestors wisdom from Gorj in his genetic fond, he knew how to improve the geometrical aesthetics of the rural people, their morality and philosophy. For example, “The gate of kiss” improves the motif of the kiss in an innovative manner of realization, which reminds not only of “a unique couple, but of all those couples who loved each other sometime in this world before leaving it” (Zarnescu C., 1980, p.116). The embracement of the two suggests an eternal union, a communion, through the position of the arms around the neck, of the eyes and the mouths which become a single eye and a single mouth. Therefore, the heads of the two become “hemispheres united through diameter and in which only the eyes remained adjacent, and the blowzy hair forms in its braded blaze, the double pier, (...) because the synthesis of the Gate glorifies the divine idea of the human embracement” (Daba, 1995, p. 125). In Brâncusi’ works” not only the united eyes of the Kiss are spectacular, but also the eyes of the mirror-sculptures and he goes on the analytical intuition of the structure which he reveals, lays stress on and brings it into the possibility of expressing into a real day dream of the substance; he proposes in a special way a view of the back of the man and the Kiss represents for us more than the face, the double back of two people, while their faces are dedicated to one another, not to the viewer, not to the exterior, not to the others”(Stan, 2012, p. 13). This motif becomes leit-motive which beautifies the piers of the gate, very much like the piers made of hewn timber, which sustain the beautiful houses of the field from Gorj. It is noticed the popular symbol of the pier-man who accedes to the celestial dimension through verticality and absolute love (Vladutescu, 2009; Smarandache & Vladutescu, 2012).

Over the time, to the Gate of Kiss from Tg. Jiu were attributed many symbols: the tree of life, absolute love regenerated in every couple of lovers or the sequence of the generations on a column of the sky. This symbolic can be found also at the “Column without end”. In this work of art we find an old Romanian motif-the rhomb, valorized in his ideal form, integrating all the forms. According to Alexandru Nisa in “The trigonometry of Brâncuși”, included in “Brâncuși-artist and philosopher”, the great sculptor said, referring to the absolute form: ”I think that a real form should suggest the infinite” (Nita, 2001, p. 111). There are many interpretations resulted from the effort to decipher the symbolic meaning of these “Brâncușian”art: the column of life, an axis mundi which unifies the sky and the earth as an illustration of the genesis principle, a cosmic ladder which encloses the collective spirit of the souls of a nation or a ladder of spiritual evolution. In what concerns “The Table of Silence” the key to understand this work of art, in the view of Lucian Gruia in “Ion Pogorilovschi- the silence of the table of silence”, in the Hyperion magazine, can be found in the assertion of Brâncuși which constitutes the aphorism dedicated to his work: life and death, just like the substance, can be confounded in an unique form-The Silence. Everything flows in the pot of silenceoceanic sea where the whole universe flows. Brâncuși was thinking to suggest, through the round form of the table,the unity from where the multiplicity is born, unasserted form-a state so well observed in a lyric way by the “no words” of the poet Nichita Stanescu (Gruia L., 2010, p. 86). In the same article, Lucian Gruia, sustains the idea that: ”From The Table of Silence come and resorb: the birds, the fish, the seals, the turtles and the people modeled from the hands of the artist (...) the tubular form of The Table of Silence and the chairs in the from of clepsydra, can be found in most of the sculptures (...) the silence, as a moment when

the artist meditates about conceiving a work of art, is a moment of genesis, which accompanies all the human works. The Table of Silence can be virtually found in the interior of every sculpture created by Constantin Brâncuși (Gruia L., 2010, p. 86) (also Smarandache & Păroiu, 2012).

2. Popular neutrosopic items reflected in the Brâncusian sculptural works

Coming back to Brâncuși-the man, we must say that Petre Pandrea identifies in him a soul having a profound Romanian spirituality, even if he had left from an early age from his native land: "His spiritual equilibrium planted on a rural biology, represents a real spiritual miracle towards the social and agitated destiny. His inner peace and the joy he always speaks about, are the signs of an ethics very well sharpened (...) because, from an ethic point of view, Brâncuși always remained an artistic peasant, a man for whom the values of life matter and he respects them with fidelity (...). Of course, it is about a peasant who had learnt in glorious belle-arte schools, with a lecture and reflexio of consumed intellectualist, who lived in the center of the most cultivated artists of the continent (Moisa M., 2008, pp. 238-239). In "Memories", Petre Pandrea says that he was interested in "The Brâncuși-man, the polyvalent humanist, the moralist Brâncuși, wasted in aphorisms as nabob, not only his aesthetics, by the wise Brâncuși, with his philosophy (...). We found in him a theory of knowing, a moral, pedagogy, psychology, sociology, aesthetics, politics" through which Pandrea gets beyond the lack of an ideal, of a system of thinking and a deep faith (Pandrea, 2000, pp. 192-193). Being preoccupied with rural art, Brâncuși was frequently interested in the fate of the popular artistsmasters of crosses and icons, by the

environment where he creates his works and not lastly, by their souls (Vladutescu, 2006a; Vladutescu, 2006b).

In this line, the discussion of the two, about the art of the masters, remains memorable; Mircea Moisa, "ardeleanul" with the soul of the people from Oltenia, also remembers this discussion in his book: "Craiova of Petre Pandrea".

„I am speaking to Brâncuși about a thorp from the north of the district Romanati, where all the peasants are masters. They are in charge of this art, almost exclusively (...). They create crosses and icons and they sell them in three districts: Dolj, Vlasca and Romanati. The thorp is at a crossroad of three districts (...). The region is poor. The next village is called Vartop. There are only pothols, rift-valleys, hills and sandy fields. Aside, there is a forest of the State from where they buy or steal wood for crosses (...) tens of peasants are send every season at the jail of the district (...). Meeting the jail, the masters change and start to like the city. Then they leave the village and go to make merchantry....Brâncuși breaks in: "The forest of the village was, obviously, from thousands of years, the forest of the thorp of the masters and of this artists of the wood through inheritance (...) Aren't you ashamed? You should change the forest code. Nothing can be done for the thorp of the masters? I am smiling. Brâncuși is ready to leave the road and his departure to Amsterdam, in order to stay in Romania to fight for the cause of the masters. He feels united with this cursed artists and brothers who go to jail to obtain the plastic material in which they work" (Moisa, 2008, pp. 243, 245-246). Although Petre Pandrea has the honor to explain to the great artist, from the point of view of the lawyer who knows very well his job, that in the moment of his speaking, the popular masters are „preserved" by a good judge: Brâncuși is immovable in what concerns the distinction between the authentic artists and merchants: "and the artists are stealing wood to create

crosses (...). I am interested in the souls of these artists. Are they stealing the wood and carve the crosses, without remorse? Haven't you asked the peasants and the judges?" (Moisa, 2008, p. 245). This dilemma is cleared by the lawyer Pandrea who assures him that the theft takes into account only the wood used for fire and not the one destined to become work of art. This handcraft, valorizes in an authentic way the spiritual richness of the one who carves the wood, after he prepared to get into contact with Divinity. This dialogue begins during life and continues into eternity. The existence of a "ritual" rised from piety is remarked by Brâncusi who says: "Ahead of time, the masters of crosses and icons were working for their personal pleasure and from piety, they had a sacred art: the intimate pleasure and the conscience of a mission (...). I remember that a master of icons, before he begins to paint, or a master of crosses before carving, are fasting a few weeks before. They were praying all the time for their icons and crosses to be beautiful and well done" (Moisa, 2008, p. 243).

The beauty exhaled by the creations of these masters comes from their spiritual sensitivity which is in key with Divinity through the gift of the mind, that's why they are in a perfect harmony with the universe, bringing in the soul of the receiver, peace, serenity and joy. Their art has neutral character which assures its durability (Smarandache, 2010a; Smarandache, 2010b; Smarandache, 2010c).

The beauty mirrored in the popular art is always perceived on the basis of personal considerations, of spiritual, mental particularities of the one who contemplates them, that is why it is said: "we are not talking about tastes", about the beauty, the proverb: "it is not beautiful what is beautiful, it is beautiful what I like", and the expression: "The beauty lays in the eyes of the viewer " are very suggestive we can say that we call

beauty everything that is harmonious, true, good in its own conscience. The one who created The Great Theory about beauty is St. Augustin who said: "Only beauty is liked; in beauty-the forms, in forms-proportions, in proportions – the numbers" (Morar, 2003).

The entry of the work of art constitutes the beauty and it is commune with sensitivity, just as poetry is under the sign of sensitivity artistic beauty detaches from natural beauty with superiority because she appears first in the soul and then she transfers into reality through the effort of the artist. If beauty in poetry can be expressed through word and beauty in music can be discovered through sounding vibrations, sculpture exposes its grace through material and form, and painting discovers its elegance through colour. All the things which have clarity, harmony and are close to perfection are considered beautiful (Vladutescu, 2002). It was necessary for the popular artist, before doing his work, to impregnate himself with holiness having a balanced life. What this mean for a popular artist? Balance means pray, measure and measure. This thing was known by Constantin Brâncusi too, who, being a dreamer, was feeling through intuition that any influence of modernism cuts obsolete images of the original. The popular artists who lack holiness and are impregnated with "alcohol vapours and rich food", take out "from the mouth and pores of dermis, fetid seeps from the horrible corpse and....such thing it is no longer pure art. The creation of every artist, needs, before releasing, an orphic atmosphere" (Moisa, 2008, p. 246). He pleaded for an art with "original and total inspiration (...) art must rest and cure the inner repugnances of man. All these repugnancies derive from the man's destiny, from his natural tragedy or the foolishness of the society. Art has this therapeutic mission, too" (Moisa, 2008, p. 242). This optics of Brâncusi allows us to say that beauty in his vision is neutrosophic, pacifist and clear (Vladutescu, 2004).

Kurt Hielscher is fascinated by the love and natural sense in perceiving the undelayed of the popular, Romanian artists, through sign; he said: "The Romanian peasants adorn their houses and their eternal place with so much love and natural sense of art: the crosses from the graves, the wells, the roads are signs of a deep introspection of their deep and naïve feelings" (Hielscher, 1997, p. 32). The cross made of wood called crucifix contains "an ethic order in its deepness and aesthetic in its expressions" used to say Ovidiu Papadima, in 1941, in "A Romanian vision of the world" (Papadima, 1941, p. IX). The handcraft of crosses improved qualitatively along the time as a continuity of the community, becoming a symbol through the sculpture of funeral objects which remind us today of a person or an event, a crossroad, a well or a spring, indicating the village or the place where once there was a village. The masters from Pietris specialized in creating crosses made of wood having the form of crucifixes and icons, "written" by men and painted by women. Their ornament is realized through excision (Vladutescu, 2011; Vladutescu, 2013a; Vladutescu, 2013b).

Between the Architectural Assembly from Targu-Jiu and the popular creations from Oltenia there are similarities in what concerns the creative core. Less people view, for instance, in this, a funeral assembly, which was ordered in the glory of the heroes from Gorj, from the First World War, on the exact place where they sacrificed their lives for defending the ancestral land. This place is called cenotaph. For its realization, Brâncusi had as a source of inspiration the crucifix and the Pier of the Sky - a funeral monument pre-Christian having the form of a parallelepiped with the big basis up, having the function of a sanctuary; it was believed that the sky was backing up on it. It appears today also at some graves from Oltenia having the form of crosses that wear a bonnet, a thenar up

(Vladutescu & Ciuperca, 2013). This element can be found on the crosses from Pietris. Also, specific to Oltenia is the association between the motif of the crucifix and the well, seen as space that communicates with the underground. This two-term: cross and well and the image of a tree are represented on the roadside crucifix. The last element of the Infinite Column is open, and that plane part can be seen at the roofs of the roadside crucifixes from Oltenia. The composing elements of the column are not the rhombs, but the clepsydras, which symbolize the human being in a successive repetition which rises becoming a base for the sky to back up. The work technique of Brâncuși is close to the one of the icon. It is known that the great sculptor was attending as a sacristan in Paris, in the church from the neighbourhood. Maybe that's why the kiss on the Gate is so different. It contains the formula agape, that Christian love which expresses a monolithic unity through which the two lovers become one person, a unity accomplished through the Wedding Sacrament. However, his work sets free from these existential modalities and anchors to absolute through its own forces. No other artist, until Brâncuși succeeded in simplifying the forms and converting them in accomplishments which astonish today, through perfection.

Knowing the inverse, spiritual perspective with a confusing linearity, chromatic and figurative symbolism specific to the Byzantine icon, allows the sacred art to move the heart towards God. Brâncuși and the popular artists from our area knew the importance of the icons representations on the crucifixes. These presences allows us the communication and approach with The One presented in a specific dialect-of silence, known only by those who avoid the desolation and negligence of the soul. There was a preparation of the masters practiced before carving or painting. Is this the way Brâncuși thought when he sculpted the Table of Silence? Is the little assembly a

base for the “silence” lay on? Is the silence, the work created by Brâncuși?

This idea was launched in 2012 by Stan Marius-Daniel, in his doctoral dissertation: “Aesthetic and transcendent in Romanian modernity. Brâncuși, Tuculescu, Paciurea and the imaginary of death”. Did the peasant women see, when they painted the icons or crucifixes, in such lively colors, in which predominates the clear blue, yellow and red, the possibility to represent a part of the celestial joy, which begins since the man is alive on earth? In the representations of the icons, a symbolic of the colors is represented in the following way: clear blue means faith and modesty, yellow means: pale-the sin, adultery, betrayal, gold-yellow: light and sun, and the praise of Christ, red-love, sacrifice, altruism and the bloody sacrifice of Christ and the vanity of Lucifer, hatred. It is amazing that white is missing from the saints looks who appear on the crucifixes. White is seen as a non-color, as a cloth as a model of background where the masterpiece is about to be created. From a symbolic point of view the white color from the icons means: the absence of time, the holiness of God, purity. And then, in what key must be understood the work of Brâncuși, where the white color predominates? It is the thorp where the sky shows its greatness? Or the space in which the human meets the divine in a dialogue which occurs in communion? In “Memories and exegesis”, Petre Pandrea mentions: “The column is a funeral object and a monument for the heroes, only in correlation to the orthodox cathedral. The correlation borrows the votive accent” (Stan, 2012, p. 7).

In his turn, Brâncuși said: “I cannot see in the peak of the column a soldier or some kind of bird (...). I only want to see the sky, if I was well understood...You don’t know what I let you here” (Mocioi, 1971, p. 80).

The newest perspective over the Architectonic Assembly from Targu-Jiu is launched by Pavel Floresco in “Brâncusi – enigma-the mistery of world and life”, a study registered at the Roman Office for copyright in 5.07.2013. He goes beyond the boundaries of funeral monument and sees in this accomplishment a Temple, a divine sanctuary which sums up all the times in which the Column is imposible to be completed in another representation, being a pier of the sky and the Gate of Kiss is the acces gate through the Garden of Eden. Also he identifies in Brâncusi a Christian fond where the ancestral relics of great value, of the nation, enfold. He considers that “the genial artist wanted by all means, to create from Romania the centre of the world, the cradle of the oldest religion, the seed of a whole generation” (Floresco, 2013). Coming back to the iconic space, we must say that this is born in the porch of the church, has an inner force, captivating the viewer to communicate in silence and make him partake of eternity. In this context, the icon must be perceived as being the Way. Should this be the motivation for painting the crucifixes? According to Saint Augustin we like the images which address to all the people no matter if they are educated or not and transmits them a mood and a message, because the main function of the painting takes into account the creation of beauty and not the imitative or illusory reproduction of reality. In the opinion of Ms. Conf. Univ. Dr. Gabriela Rusu Pasarin in “The crucifixes from Pietris- between receiving the strangeness feeling and receiving the aesthetic”: ”the colors of the paintings are in harmony with the ambiental colors, suggesting the syncretism of the worlds separated by ashes, but with its projection to the sky, the imagistic variety has the effect of integration in a world governed by serenity, with magical valences (...). The saints are protectors and the image of Virgin Mary induces the feeling of quietness” (Rusu- Pasarin, 2012, p. 64). In what

concerns the crucifixes, through the way the arms are disposed, they indicate the gender of the man or woman, deceased and offers to the viewer “a panoramic view iridized of color, by the round roofs, by the new-old alternance in relation to the nature of the eaves of the cross” (Rusu-Pasarin, 2012, p. 66).

The popular artists from the village of their ancestors, a village which represented the object of discussion between Petre Pandrea and Brâncuși, continue even today the handicraft inherited. The ethnographic research from the village Pietris, undertaken by the team from which teacher Rusu-Pasarin was part of, confirms the existence of the contemporary artists who stopped the time and who, even today, are still carving the wood, encircled with the same aura of holiness, as their ancestors. Brâncuși had this creative, ancestral blow inside him, which he offers to the world through his creations from the point of view of the man who aspires to serenity and detachment towards the existence into another world, the world of thoughts.

For Brâncuși “art is not an escape from reality, but an entrance to the real reality, into the only valid reality” (Georgescu-Gorjan, 2011, p. 54).

3. Conclusion: Constantin Brâncuși improves the autochthon myths and the popular traditions from Oltenia included in the art of the artists, impregnating by imagistic, popular, neutral and significant cores; he is captivated by the essence of the things, by the ideas behind the artistic objects, indicating the necessity of rethinking the conceptions in what concerns the analysis of the values of art. In this context, the popular, neutral cores of the artists, evolving through the “brâncușian” gab in forms which emanate serenity and order, have been raised at the rank of universal art without losing their viability and without

being purely popular, or totally “brâncusian”; they have become quasi-neutral cores.

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