



# MAGAZZINO

Mircea Cantor

Selected Works 2005 - 2022

*The Garden of Paradise (Jardin du Paradis/ Gradina Raiului)*

2023

Mircea Cantor x Dior Lady Art

Mircea Cantor is among the twelve artists called by Dior to bring their vision and a fresh essence of boundless imagination and exceptional craftsmanship to the maison iconic bag : the Lady Dior.

The bag becomes a black canvas offered to the selected artists on which they can express their virtuoso techniques and innovations.

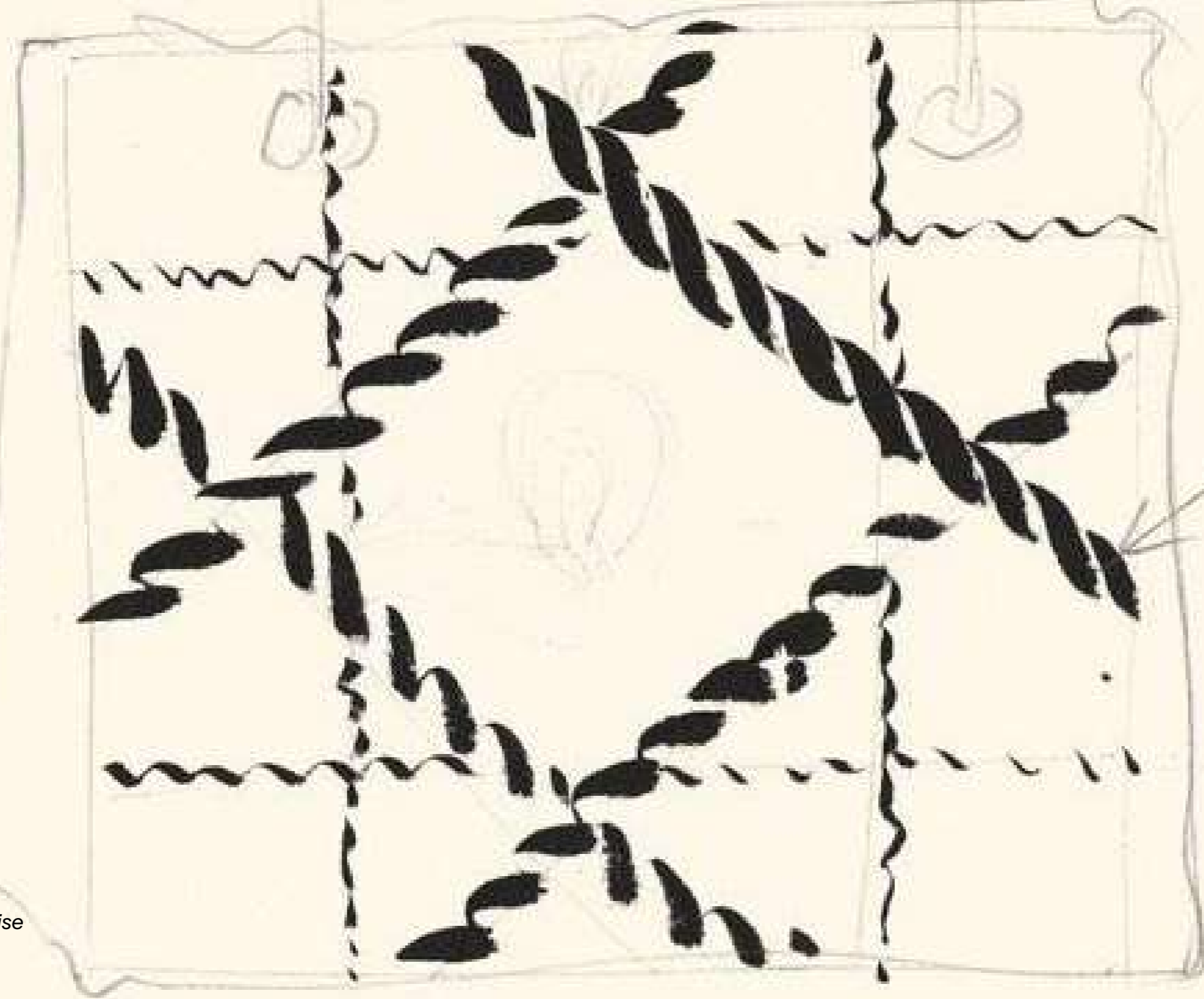
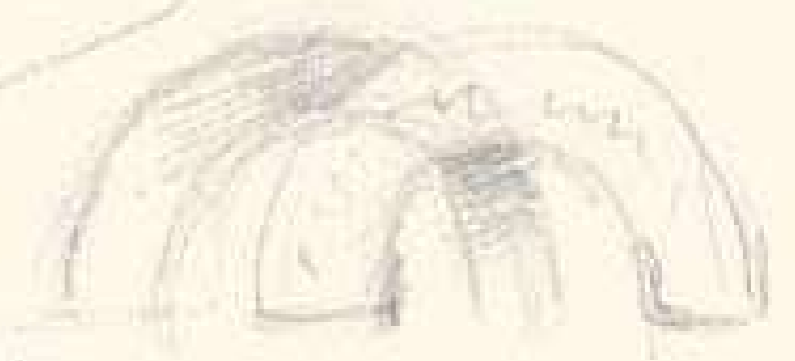
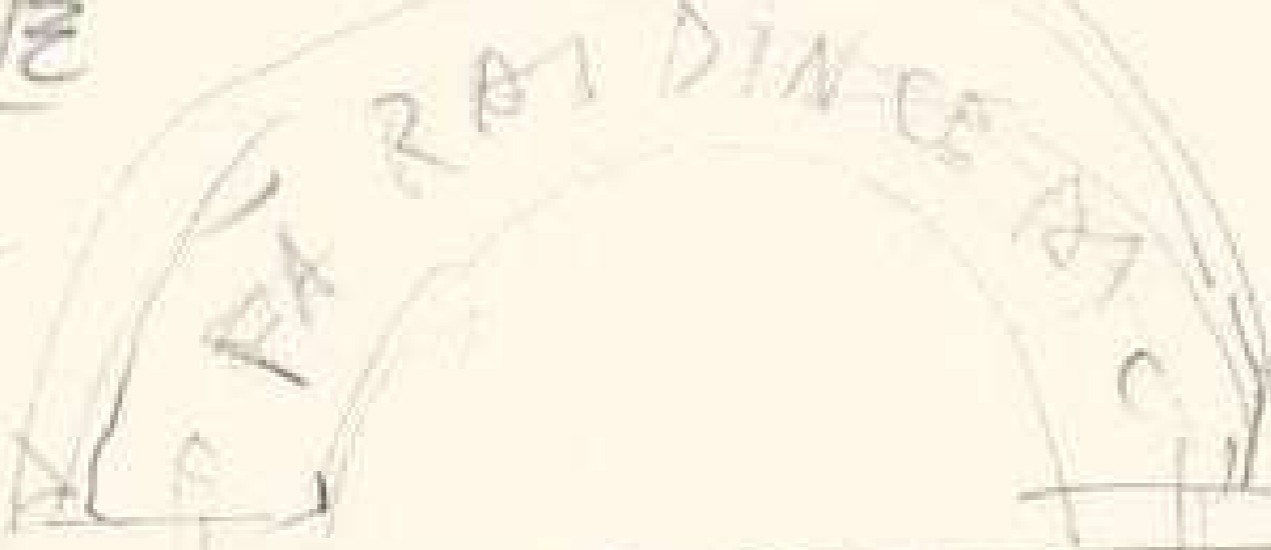
Mircea's project, called the Garden of Paradise, takes inspiration from a jacket found in the Romanian region where his grandmother comes from, the pattern of which was then applied to the typical square motif of classic Dior bags. The straight lines reminded Mircea of the rationality of Chateau de Versailles gardens.

In Mircea's words: "Beyond the inherent beauty that radiates, I wanted to pay homage to a lineage of artisans and craftsmen that keep the flame alive via a permanent renewal of what we can calla universal tradition and savoir faire".



MAKE PARADISE  
OUT OF WHAT  
YOU HAVE

FAIS LE PARADIS  
DE CE QUE TU AS.



Highlighted  
Black  
Leaves



Mircea Cantor

*The Garden of Paradise*

2023

Project for DiorLady Art



Mircea Cantor

*Airplanes and angels (Avions et anges)*

2016  
hand woven carpet 270x400cm  
Installation view at UNESCO Headquarter Paris, 2023



Mircea Cantor

*Aquila Non Capit Muscas*

2018

Building and Dreaming Instalationview at Hangzhou, China

*Fire Doina*

2022

HD Video, sound, color

*Fire doina* is a site specific installation made up of separate and autonomous elements that blend together to create a unique and unprecedented landscape. A common element of the works is that they are made from the beginning of the pandemic until a few weeks ago – when he made the video that bears the title of the exhibition in Romania – in addition to the various interventions in the space that establish a choral dialogue. As the artist himself points out: “The red line that connects the two video works and the other site-specific interventions is the idea of abandonment. In the video *Fire doina* it is as if the viewer were abandoned in a forest, but also surrounded by the song that the soldiers play. It is a song so deeply rooted in the history of the Romanian national identity that it has been inscribed in the Unesco World Heritage. The sound appears as a pause in times of war where we don’t know what happens.

Installation view at Base / Progetti per l’arte, Florence, 2022



Mircea Cantor

*Fire doina*

2022

Installation view at Base / Progetti per l'arte, Florence





Mircea Cantor

*Hands are adjectives to numbers*

2020

Wool, tapestry handwoven in Săpânta village, Maramures region,  
Romania - Dimensions variable  
Installation view at Kathmandu Triennale, 2022





Mircea Cantor

*Born to be burnt*

2006 - 2022

Incense, Japanese knife, bambou bronze cast, oyster shell, mirror  
Variable dimensions



Mircea Cantor

*Born to be burnt*

2006 - 2022

Incense, Japanese knife, bambou bronze cast, oyster shell, mirror  
Variable dimensions  
Installation view at Museum of Palazzo Mocenigo, Venice

Mircea Cantor

*Chaplet*

2007 - 2021

Black ink for engraving, artist's fingerprints

350 cm, 35 mm celluloid

350 centimeters of film marked by the artist's fingerprints which, like a rosary, unfold seamlessly without a continuity on the celluloid strip to form a sort of author's filing and, consequently, a reflection on the concept of identity and individual freedom.





Mircea Cantor

*Chaplet*

2007-2021

Detail



Mircea Cantor

*I decided not to save the world*

2011

Installation view at Académie de France - Villa Medici, Rome

Mircea Cantor

*Ciel variable*

2007-2021

Candle smoke

Dimensions variable

Traced with the smoke of a candle (an ephemeral and transitory tool inasmuch as the meaning of the text it explains), the inscription *Ciel variable*, belonging to the homonymous series started by the artist in 2007, emerges on the ceiling of the Balthus Lodge. A reflection on the fragility of human condition.

Installation view at Académie de France - Villa Medici, Rome, 2021



Mircea Cantor

*DNA Kiss*

2008-2021

12 women, each with a different sign of the zodiac, lipstick

Dimensions variable

The double spiral of DNA is at the center of many works by Cantor, first of all *Epic fountain* (2012-2014) composed by gold brooches linked together in a circular sequence to form a twisted column of Bernini's memory. In this case, the imprint of the lipstick left on the wall by twelve female mouths, corresponding to as many zodiac signs, explicits in a chromatic solution the very same visual system, thereby translating in color the artist's research on the theme of identity.

Installation view at Académie de France - Villa Medici, Rome, 2021





Mircea Cantor

*Adjective To Your Presence*

2018

Installation view at Stuk, Leuven, 2020





Mircea Cantor

*Aquila non capit muscas*

201

Installation view at Stuk, Leuven, 2020



Mircea Cantor

*Mircea Cantor*

2019

View of the exhibition at Hangar Art Center, Brussels

Mircea Cantor

*Take The World Into The World*

2019

Bronze

ø 60 cm

Installation view at Hangar Art Center, Brussels, 2019



Mircea Cantor

*Anthroposynaptic*

2018

Embroidery on hand-woven wool carpets

Overall dimensions: 450 x 65 cm



Mircea Cantor

*Adjective To Your Presence*

2018

Plexiglas

40 elements, each 100 x 40 x 40 cm

View of the installation at Musée des Beaux Arts, Nantes 2019





Mircea Cantor

*Inainte*

2019

View of the exhibition at Musée des Beaux Arts, Nantes, 2019



Mircea Cantor

*Inainte*

2019

View of the exhibition at Musée des Beaux Arts, Nantes, 2019

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Mircea Cantor

*Adjective To Your Presence*

2018

HD Video transferred on file, color, sound

Duration. 38'

View of the installation at Musée des Beaux Arts, Nantes, 2019







Mircea Cantor

*Aquila Non Capit Muscas*

2018  
China ink on Kraft paper  
Variable dimensions



Mircea Cantor

*Vânatorul de imagini / Chasseur d'images*

Installation view at Musée de la Chasse et de la Nature, Paris, 2019



Mircea Cantor

*Aquila Non Capit Muscas*

2018

HD Video transferred on file, duration 3' 08"

To access the video: <https://vimeo.com/348567550>



Mircea Cantor

*History is a bullet in your timeline*

2018

View of the exhibition at VNH, Paris, 2018

*Add Verticality To Your Seat (To Socrates)*

2018

Oak wood

209 x 39 x 39 cm

The sculptures from the series *Add verticality To Your Seat (To Socrates)* have been made from the section of centuries-old oak and cherry tree trunks, collected in Romania and engraved within the mass by local craftsmen which have worked on this purified form with the artist, whilst following traditional techniques and motifs.

In parallel to this patrimonial dimension, the making of these abstract portraits of the philosopher resembling a chair, reminds his position of accused, he who was sentenced to death for his ideas.

Accused of everything for recognizing he knew nothing (cf. the Socratic doctrine for which the artist has proven great interest), the philosopher, far from renouncing, took advantage of this funeral ending forum – narrated later by Plato, in his “Socrates’ Apology” – as a sounding board of which the echo inspired his contemporaries as much as it inspires contemporary philosophy.





Mircea Cantor

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*Add Verticality To Your Seat (To Socrates)*

2018

Oak wood

210 x 39,5 x 39,5 cm



Mircea Cantor

*Add Verticality To Your Seat (To Socrates)*

2018

*Detail*

MAGAZZINO

Mircea Cantor

*Add Verticality To Your Seat (To Socrates)*

2018

Cherry tree

174 x 39 x 39 cm





*Adjective To Your Presence*

2018

HD Video transferred on file, color, sound

Duration: 38'

The video piece *Adjective To Your Presence* (part of Cantor's eponymous solo exhibition at Fondation Hermès, Tokyo in 2018) was filmed at 16 locations in Tokyo with a cast of 49. A previous work by Cantor focusing on demonstrations in urban spaces is *The landscape is changing* (2003), filmed in Tirana, capital city of Albania. The procession of 30 young people in the former communist nation immediately evokes political propaganda, but in place of placards they held up mirrors reflecting their surroundings. Now, 15 years later, with individual and group expression in public places gaining increased attention as a contemporary issue, Cantor had the idea of people holding up transparent placards, which can be viewed as a kind of symbol of democracy.

Holding their transparent statements, the procession of people advanced silently through the streets of Tokyo.

Cantor did not give the cast specific instructions or guidance, such as on facial expressions or on how to move. How this is the essence of this performance, no doubt the "adjective" the artist had in mind when titling the work. The camera carefully observes the group and its individual members in the urban environment. The performance entailed not only walking, but also standing still and holding the placards so they reflected the sun, or shaking them backward and forward, left and right. They may be calling for something, or they may be transmitting to someone or something.

Everywhere they go, the performers only move forward in silence as if turned invisible by their placards. Indifference, suspicion, fear; curiosity.. the modest reactions they incite in those around becomes another transparent layer that quietly





Mircea Cantor

*Adjective To Your Presence*

2018

Installation view at Fondation Hermès, Tokyo, 2018



Mircea Cantor

*Breath Separator*

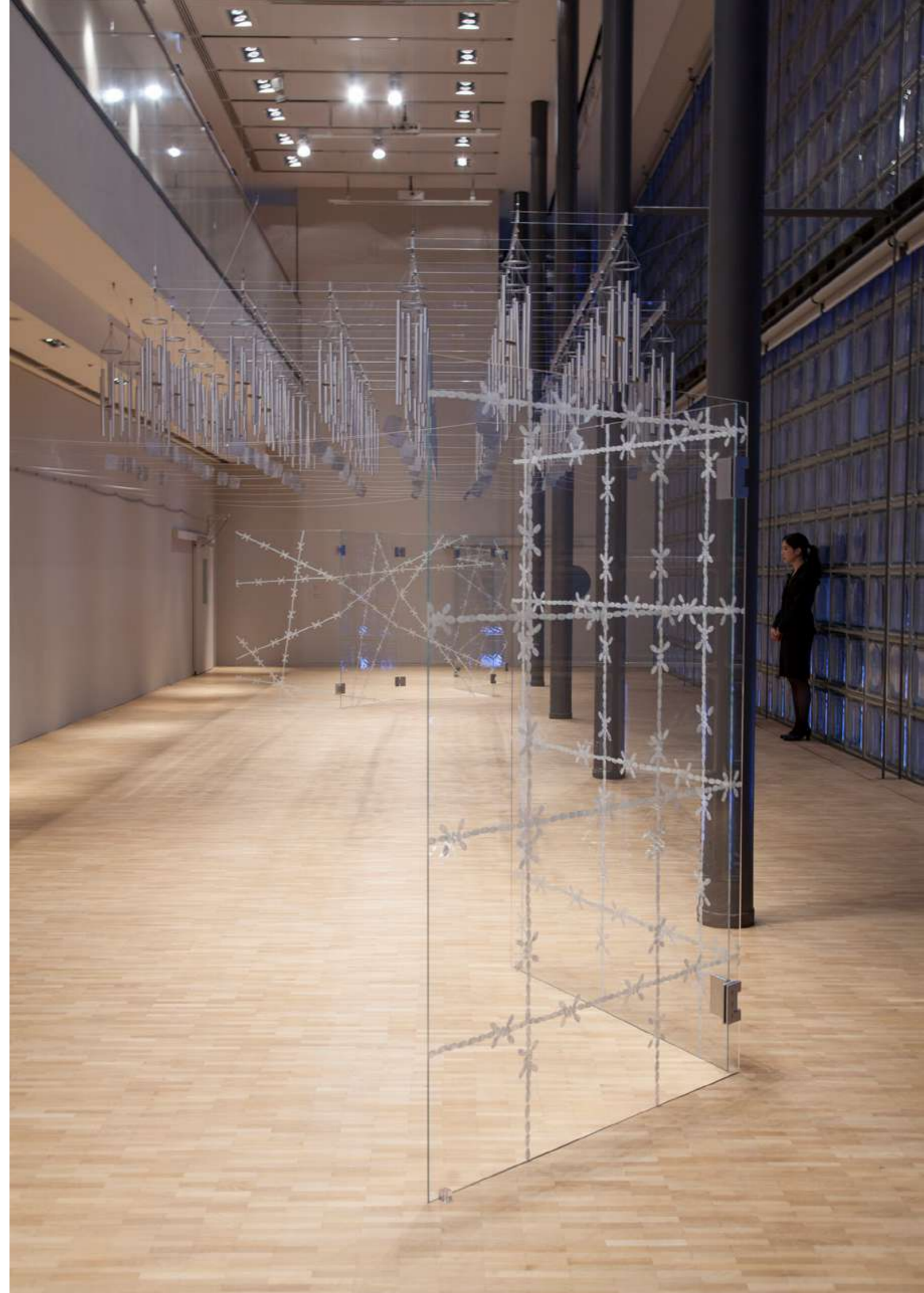
2018

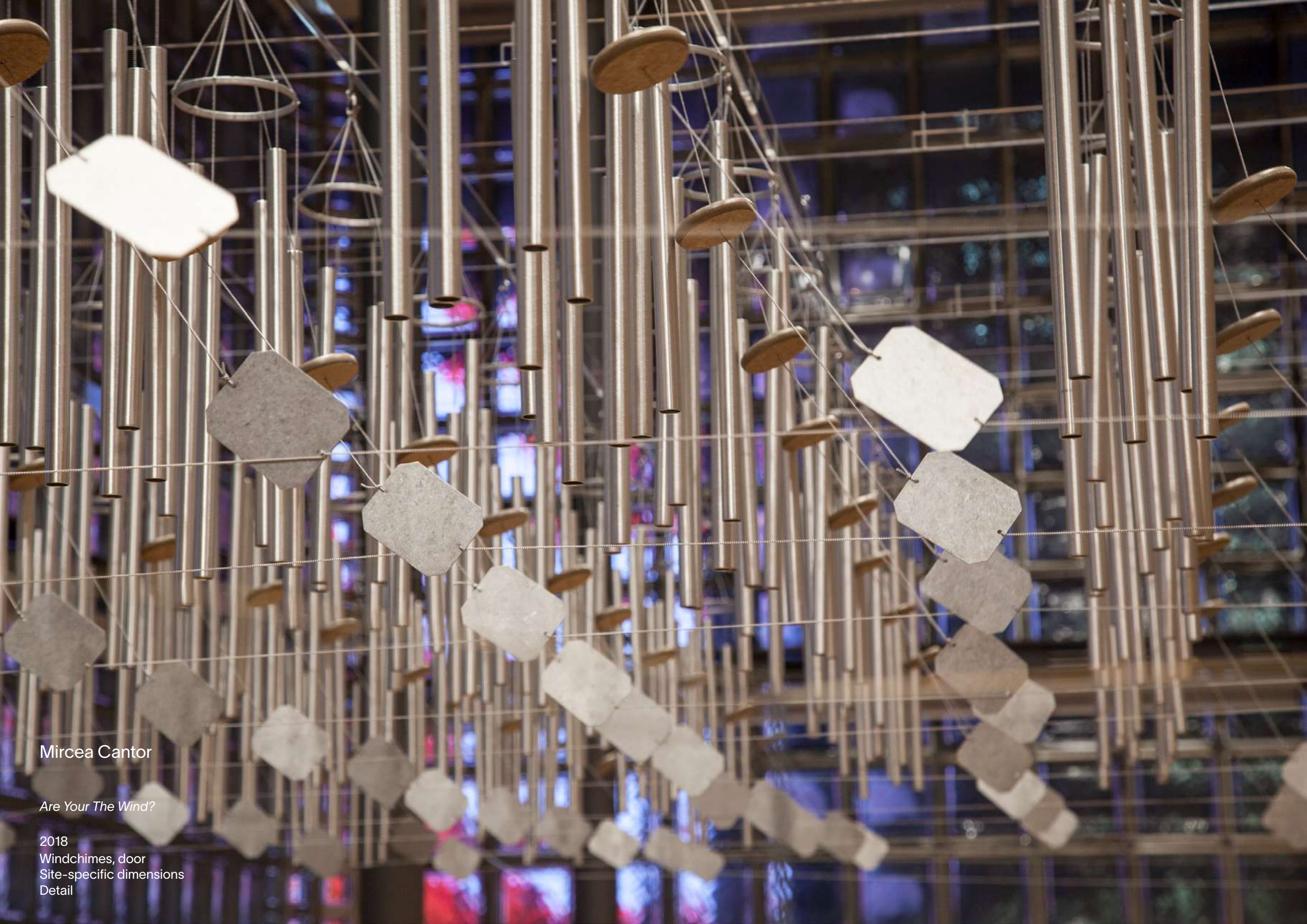
Etching ink, artist's fingerprints, steel hinges, glass

174 x 216 x 0,6 cm

The installation dramatizes salvation from an invisible confinement space, surrounded by barbed wire which seems exclusionary and controlling while on the other hand is almost invisible to the eye. By the title *Adjective To your Presence* Cantor must have hoped spectators would use the situations he set up to get to an awareness of their own singular existence, unable to be paraphrased by simplistic words, or broadly categorized into groups through the movement of their bodies and working of their senses.

Installation view at Fondation Hermès, Tokyo, 2018





Mircea Cantor

*Are You The Wind?*

2018  
Windchimes, door  
Site-specific dimensions  
Detail

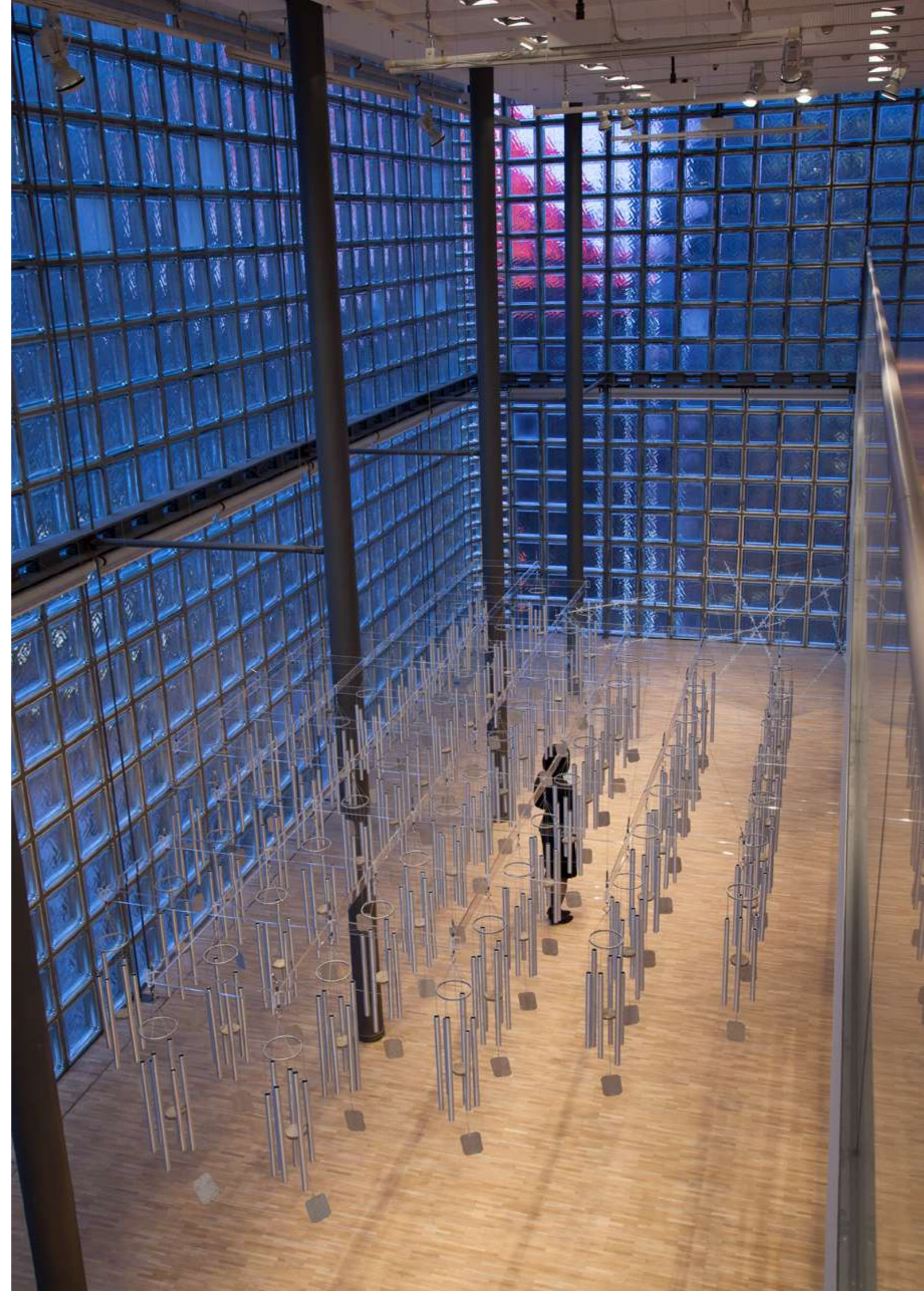
Mircea Cantor

*Are You the Wind*

2018

Windchimes, door

Site-specific installation



Installation view at Fondation Hermès, Tokyo, 2018

Mircea Cantor

*Vertical Aleppo*

2017

Aleppo soap, aerated concrete, iron

Column height: 370 cm; ø: 49 cm

Rubble base: 200 x 323 x 83 cm



View of the installation *Your Ruins are My Flag*, Fondazione Giuliani, Rome, 2017

2017

Video installation: wood, LED 40" monitor media  
player, iron, water pump  
Thermal camera video and color video

130 x 130 x 80 cm  
Duration: 7' 03"

The work *Breath Separator* was originally part of the exhibition *Adjective To your Presence* held in Fondazione Hermes, Tokyo in 2018.

The installation dramatizes salvation from an invisible confinement space, surrounded by barbed wire which seems exclusionary and controlling while on the other hand is almost invisible to the eye.

By the title *Adjective To your Presence* Cantor must have hoped spectators would use the situations he set up to get to an awareness of their own singular existence, unable to be paraphrased by simplistic words, or broadly categorized into groups through the movement of their bodies and working of their senses.



Mircea Cantor

*Haiku Under Tension*

2017

Trampoline, rubble

252 x 240 x 240 cm



View of the installation *Your Ruins are My Flag*, Fondazione Giuliani, Rome, 2017





Mircea Cantor

*Give More Sky To The Flags*

2016

Corten steel, 200 x 350 x 200 cm

View of the installation at Fondation Francès, 2016



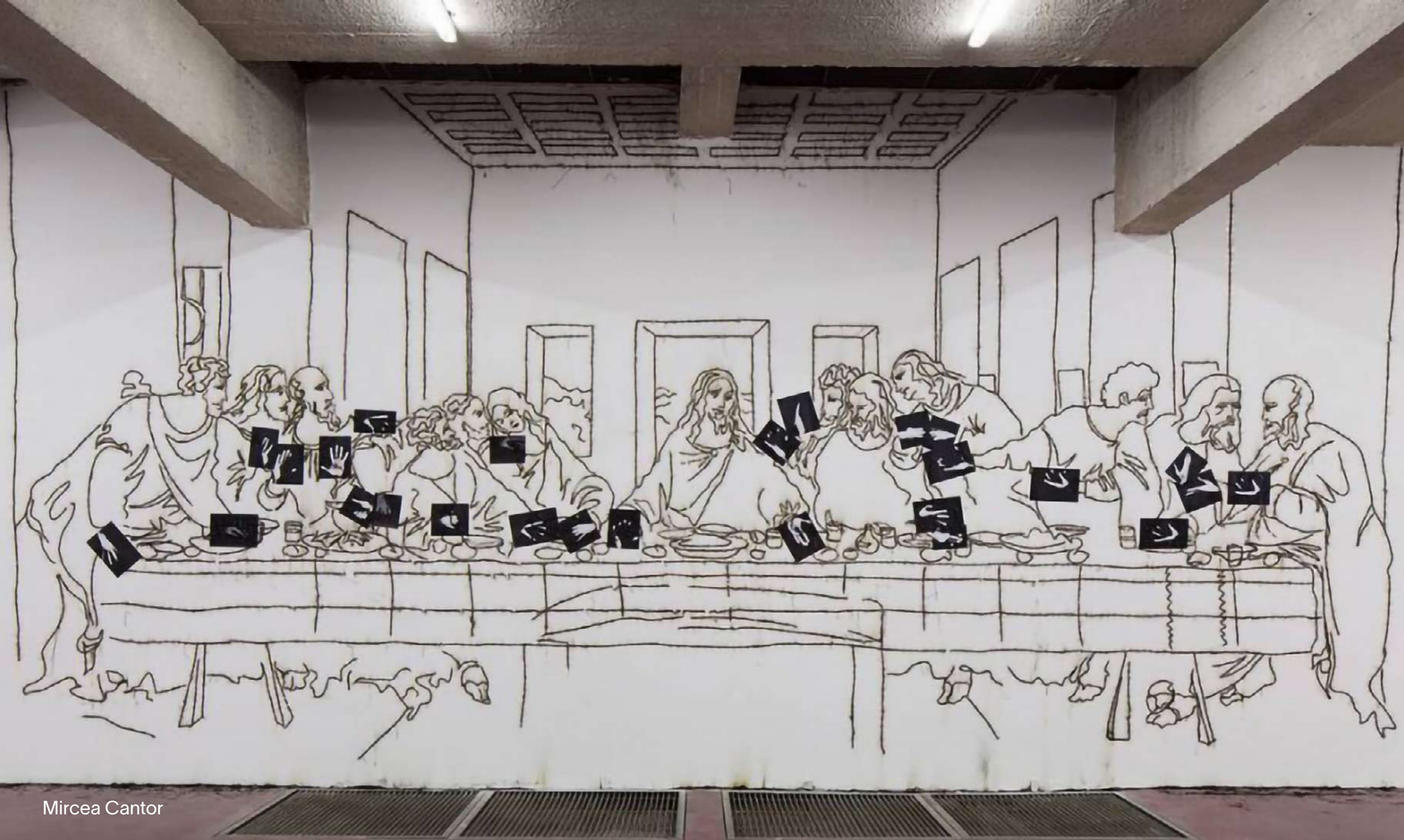
Mircea Cantor

*The World Belong to Those Who Set it On Fire*

2016

Candle smoke on paper

197 x 297 cm



Mircea Cantor

*Sic Transit Gloria Mundi*

2016

Wall drawing made out of dynamite blasting caps, paper, artist's hands  
Installation view at DVIR Gallery, Tel Aviv, 2016

Mircea Cantor

*Sic Transit Gloria Mundi (Le Penseur)*

2016

Blasting caps on plexiglas

210 x 150 cm



*Sic Transit Gloria Mundi (La Porte de L'Enfer)*

2016

Blasting caps on plexiglas

210 x 150 cm





Mircea Cantor

*Anthroposynaptic*

2015  
Embroidery on traditional Romanian male and female shirts  
Installation view at Art Unlimited, Basel, 2015



Mircea Cantor

*Funia*

2015  
HD Video transferred on file  
Duration 2'

Mircea Cantor

*All the zeros of a neverending Haiku*

2015

Cut Romanian 10 Bani coins

360 x 2 cm







Mircea Cantor

*Future Gifts*

2014  
White Carrara marble, Black Marquina marble, concrete  
Each 49 x 40 x 40 cm

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Mircea Cantor

*Future Gift*

2014

White Carrara marble

49 x 40 x 40 cm



Mircea Cantor

*Future Gift*

2014

Black Marquina marble

49 x 40 x 40 cm



MAGAZZINO

Mircea Cantor

*Future Gift*

2014

Concrete

49 x 40 x 40 cm



Mircea Cantor

*L'AM della mia vita*

2014

Gold coin (solidus) from Theodosius II, iron fence

234 x 64 x 64 cm

Installation view at Magazzino, Rome 2014



Mircea Cantor

*L'AM della mia vita*

2014

Gold coin (solidus) from Theodosius II, iron fence  
Installation view at Magazzino, Rome 2014





Mircea Cantor

*Ti do la mia giovinezza*

2014  
Neon  
169 x 33 cm



Mircea Cantor

*Regalo*

2014

HD video transferred on file

Color, sound, duration: 3"

To access the video: <https://vimeo.com/100804764> password: regalo



Mircea Cantor

*Epic Fountain*

2012

24k gold-plated safety pins

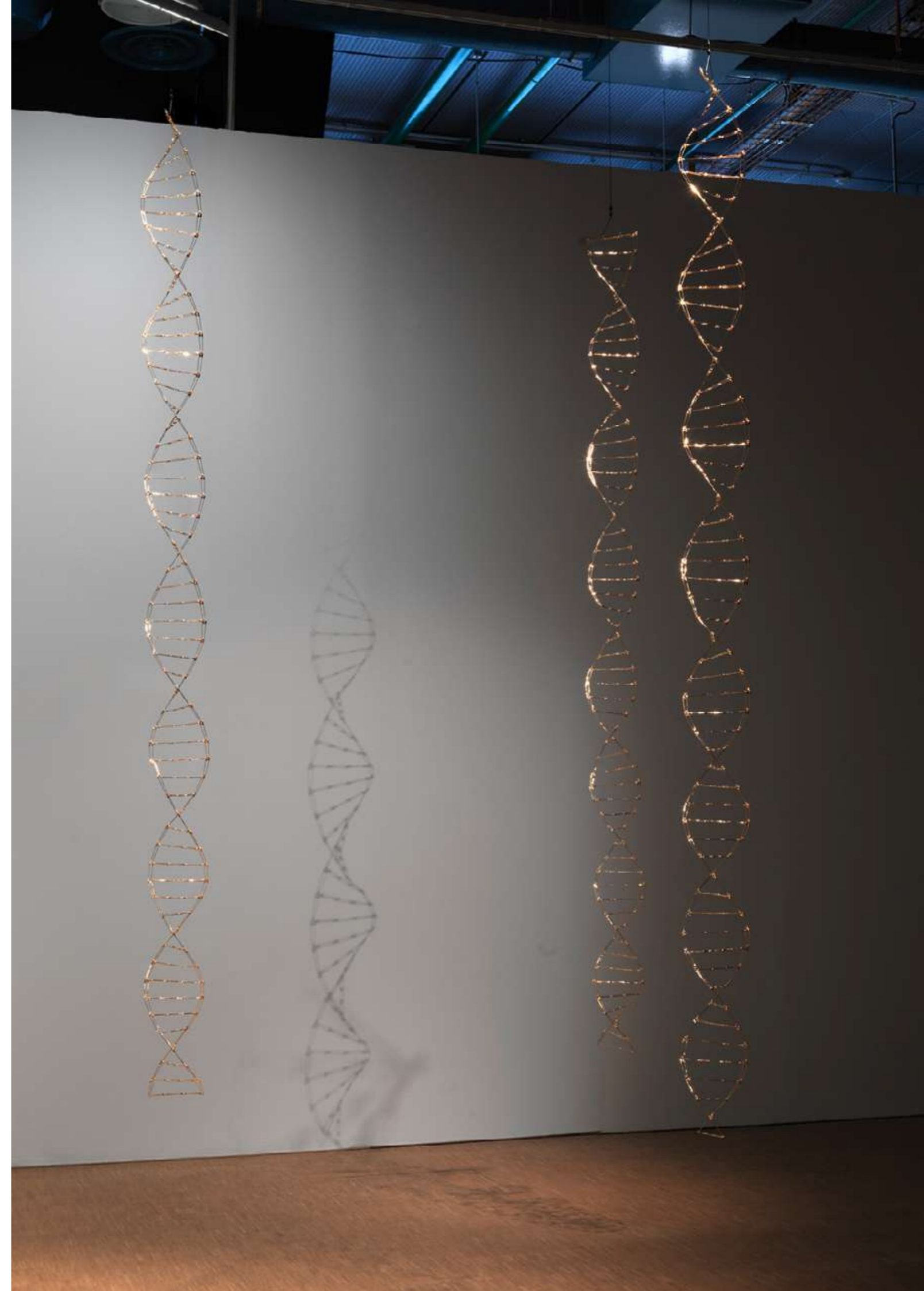
Three elements, each 314 x 20 x 20 cm

In this work the artist unexpectedly blends the scientific imagination with an everyday dimension, connecting the safety pin, a symbol of maternal care and of the family circle, to the double helix of DNA, the molecule of life and code of individual identity.

Microscopic form thus becomes a great gilded column, totemic and eschatological, to whose sacredness the small objects of which it is comprised form a counterpoint: popular wisdom is linked to the most sophisticated scientific discoveries and an emotionally-charged element meets the cosmic and impersonal perfection of geometry.

As is typical in Cantor's work, the interpretation is left open: only by dissolving the opposition between the universal and the individual, the artist seems to suggest, can new images be created.

Installation view at Centre Georges Pompidou, Paris, 2012



Mircea Cantor

*Don't Judge*

2012

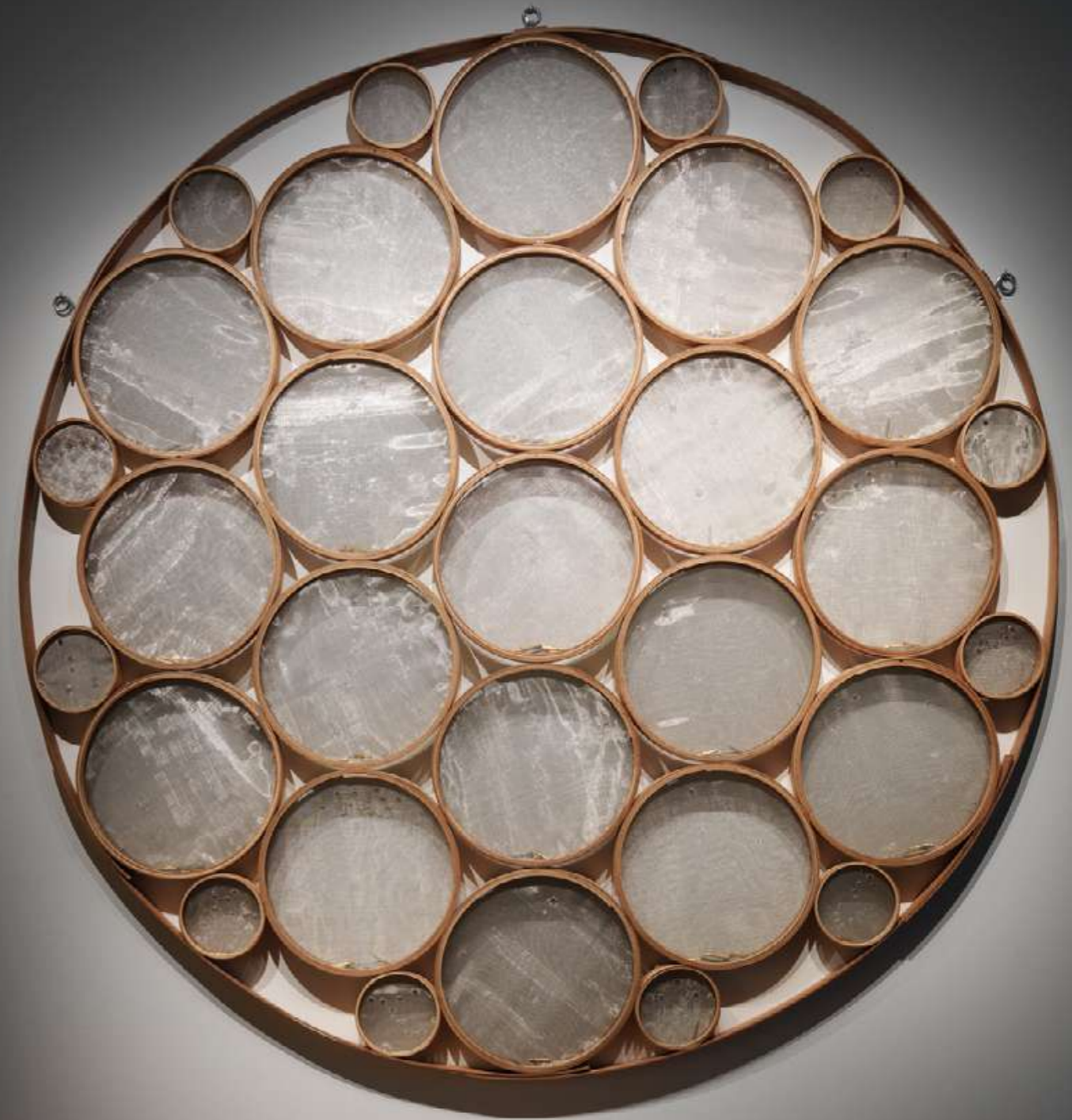
Sieves, bullets, concrete

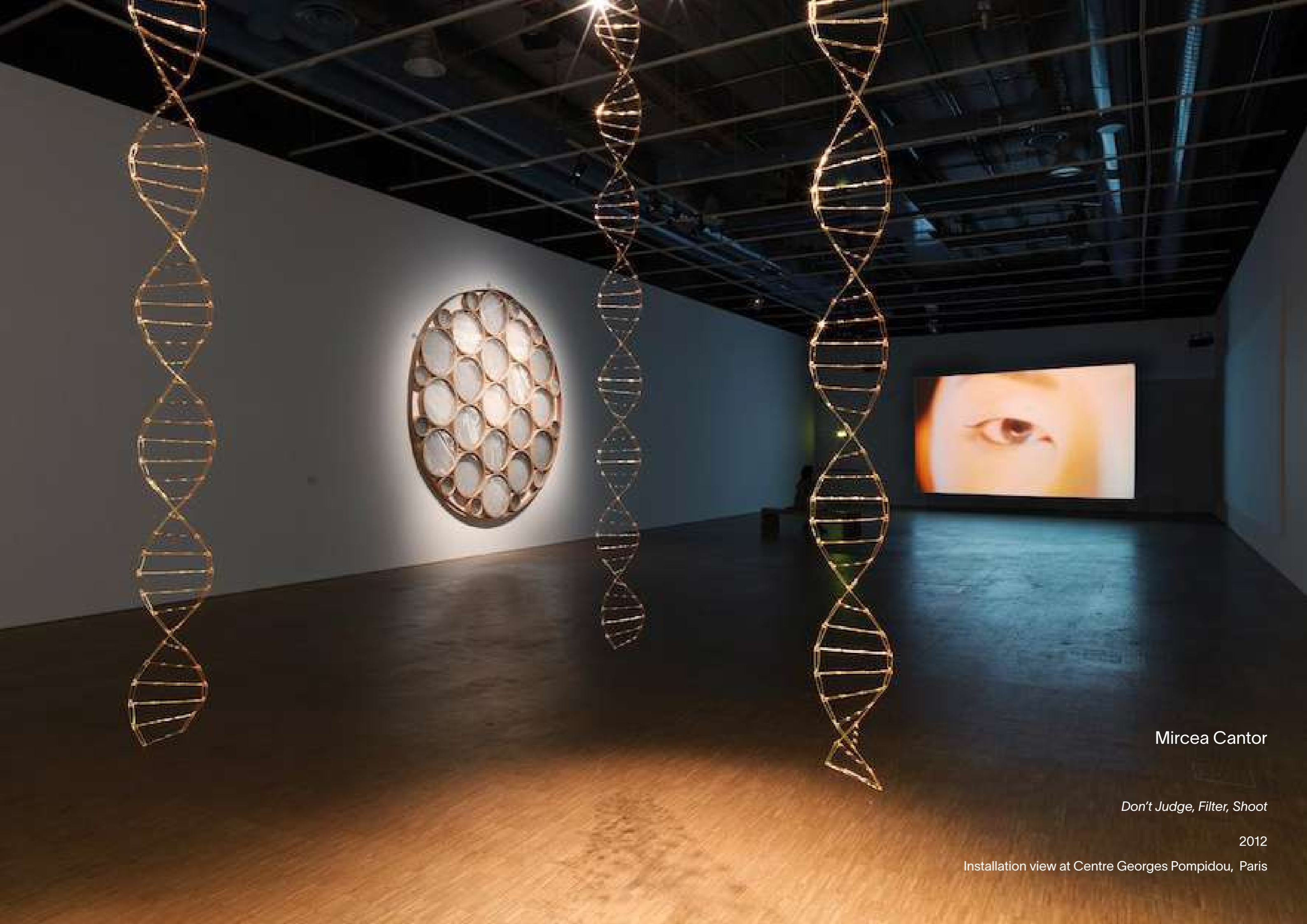
Diameter: 400 cm x 15 cm

*Don't Judge, Filter, Shoot*, first shown in Mircea Cantor's solo show at the Centre Pompidou, consists of a monumental rosette composed out of different sized wooden sieves, which are violently penetrated by bullets made from gold and concrete.

This major piece merges two main subjects in Mircea Cantor's work, tradition and modernity. This basic object so related to civilization is now rendered to a relic, only seen through the lenses of modernity/war.

The bullets made out of gold glorify the otherwise banal imagery of war that surrounds us, where the concrete bullets emphasize a tension of material poor and rich, past and present.





Mircea Cantor

*Don't Judge, Filter, Shoot*

2012

Installation view at Centre Georges Pompidou, Paris



Mircea Cantor

*Sic Transit Gloria Mundi*

2012

HD Video transferred on file, color, sound

Duration: 4' 06"



Mircea Cantor

MAGAZZINO

*Sic Transit Gloria Mundi*

2012

HD Video transferred on file, color, sound

Duration: 4' 06"

With this video we take mute part in an obscure but evocative ceremony: a young woman puts a lighted fuse, which slowly burns down, into the hand of kneeling beggars.

The Latin motto is the same as that which is pronounced during the coronation rite of the Roman pontiff: a warning about the transitory nature of power and life itself, it has often been used, even recently, in describing political events.

Dense with references ranging from literature to painting and cinema, this work offers us an enigmatic allegory of the human condition and of the illusions of worldly power, in which it is not difficult to read an allusion to our own contemporary life and its illusions of permanence.



Mircea Cantor

*Wind Orchestra*

2012

HD video transferred on file, color, sound

Duration: 13"

## Mircea Cantor

*Threshold Resign*

2012

Wood

770 x 500 x 700 cm

In his work the threatened tradition of Romanian handicraft once again plays a decisive role.

The sculpture is a replica of a traditional house from the north of Romania, where the knowledge and skills of traditional building methods and handicraft have survived. But globalization is being felt here as well, so slowly but surely the centuries-old handicraft traditions are disappearing.

Threshold Resign is therefore akin to a memorial to this long-standing, rich history of tradition and a disappearing way of life. At the same time, its relocation to Ghent becomes a symbol for displacement and migration.

The wood-carved rope running around the house elicits further associations. It seems as if the fragile structure of the house and the history that is in danger of disappearing must be held together by this thick cord. After all, the house also lacks a protective roof. At the same time, the rope also calls to mind ancient symbols that we know from early church buildings. Back then the rope stood for solidarity and a sense of community. Yet simultaneously there is no avoiding thoughts of being tied-up, or of slavery and captivity. It is precisely this ambiguity of references and diversity of levels of meaning that account for the power of Mircea Cantor's work. (Philippe Van Cauteren)

Installation view at Le Jardins de Tuilleries, Paris, 2012



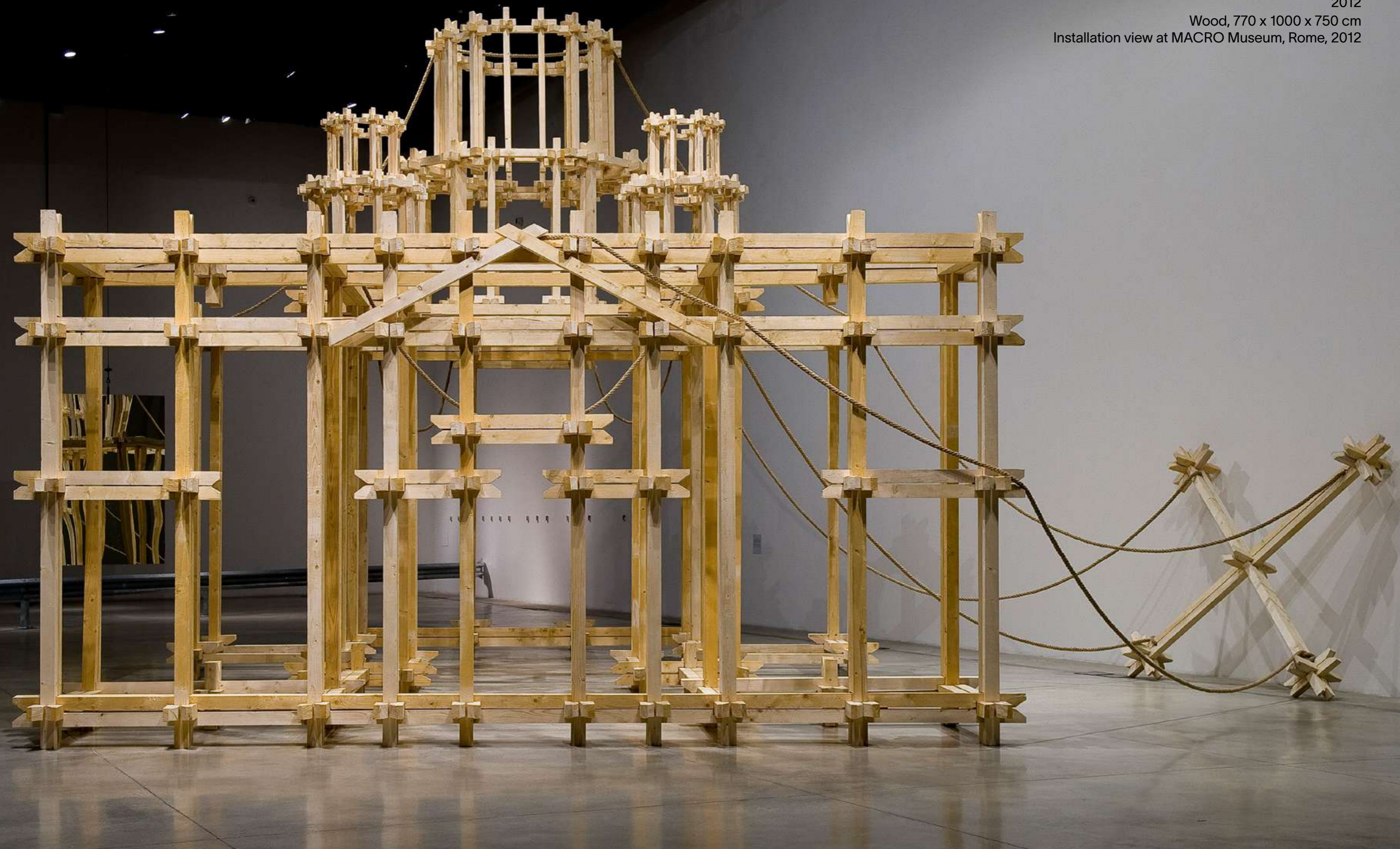
Mircea Cantor

*Anima*

2012

Wood, 770 x 1000 x 750 cm

Installation view at MACRO Museum, Rome, 2012





Mircea Cantor

*Fishing Flies*

2011

Airplanes made of soda cans, fishing hooks, fishing wire, fishing net, bamboo, steel

170 cm x 270 cm x 270 cm  
Positioned on wall at 161 cm height

Fishing Flies was the work that allowed Mircea Cantor to win the Prix Marcel Duchamp in 2011. As is often the case in his works, Cantor creates startling visions that combine references to archaic and "local" elements (the bamboo fishing net draws from Asian river cultures) together with contemporary references - often linked to the political dimension of art. These visions, through a simple and direct language, address universal questions, and often open up to philosophical musings, allowing us to see a further world through the lens of art.



Mircea Cantor

*Fishing Flies*

2011

Airplanes made of soda cans, fishing hooks,  
fishing wire, fishing net, bamboo, steel  
Detail





Mircea Cantor

*I Decided Not to Save The World*

2011

HD Video transferred on file, color, sound  
Duration 6'

Mircea Cantor

*Stranieri*

2011

Bread, knives, salt, wood

80 x 240 cm ø

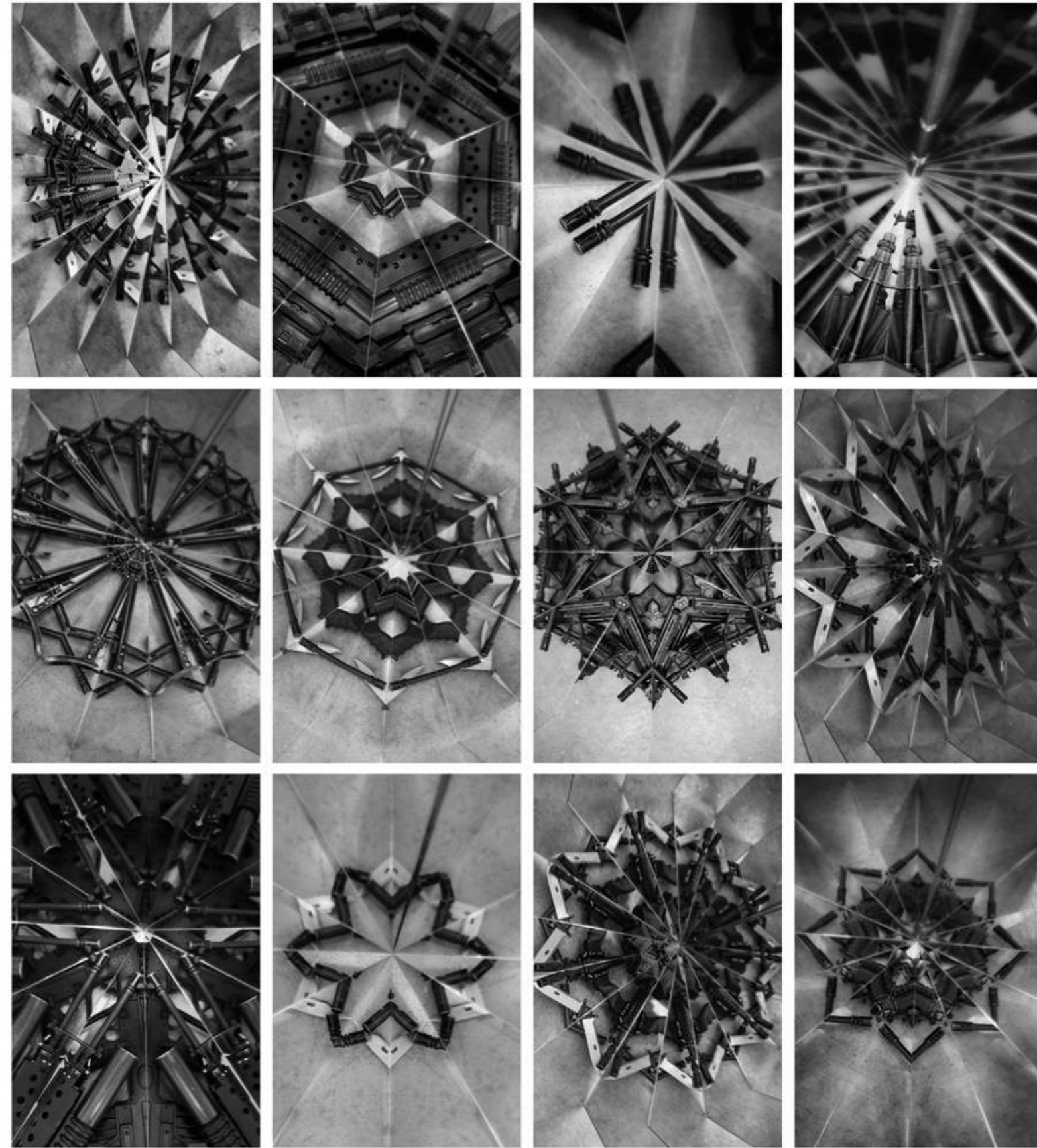


*Holy Flowers*

2010

Inkjet black and white print on acid-free paper

Twelve elements, each 99 x 65 cm



MAGAZZINO

Mircea Cantor

*Europe Supported by Africa and Asia*

2010

Silver gelatin print

210 x 150 cm





Mircea Cantor

*Dimensions Variable*

2009

Iron, wood, leather, flags, roses, horse manure



Mircea Cantor

*Tracking Happiness*

2009

Super 16mm film transferred on HDCAM, color, sound

Duration: 11'

To access the video: <https://vimeo.com/45504526> password: happiness



MAGAZZINO

Mircea Cantor

*Angels and Airplanes*

2008

Hand-woven wool carpet

150 x 250 cm





Mircea Cantor

*Seven Future Gifts*

2008

Concrete, iron, seven elements, dimensions variable  
Installation view at Muksarnok, Budapest, 2008

MAGAZZINO

Mircea Cantor

*Chaplet*

2007

Ink fingerprints on wall

Dimensions variable



Detail of the installation at Magazzino, Rome



Mircea Cantor

*Chaplet*

2007

Ink fingerprints on wall  
Dimensions variable

Mircea Cantor

*Nido*

2007

Ping-pong table, eggs

Installation view at Magazzino, Rome, 2007



## Mircea Cantor

*Talking Mirror*

2007

White "El Patron" cowboy hat, used car motor oil, plexiglass, wood

16 x 30 x 40 cm

Base: 100 x 61,8 cm ø



Mircea Cantor embarked on the journey of presenting the politics of power in a new and meaningful way since his first presentation, and has beautifully communicated the tension in piece after piece.

It is strong without crushing one under the weight of electuary politics. It is respectful of our own individual ideals, allowing viewers freedom to stand along the political fault line accordingly.

Cantor's work makes sense of the politically turbulent world in which we live by juxtaposing gentle, poetic imagery with modern and established symbols of power. His attention to how globalization has changed the meaning of objects, colors, and mediums is an ever-present facet of his work.

The growing webs of global connectedness are ever-present in Cantor's work, while his commentary on power-driven politics is an inescapable, though subtle, facet of his art.

Mircea Cantor

*Talking Mirror*

2007

White cowboy hat, used car motor oil,  
wood, plexiglass  
135 x 61 x 61 cm



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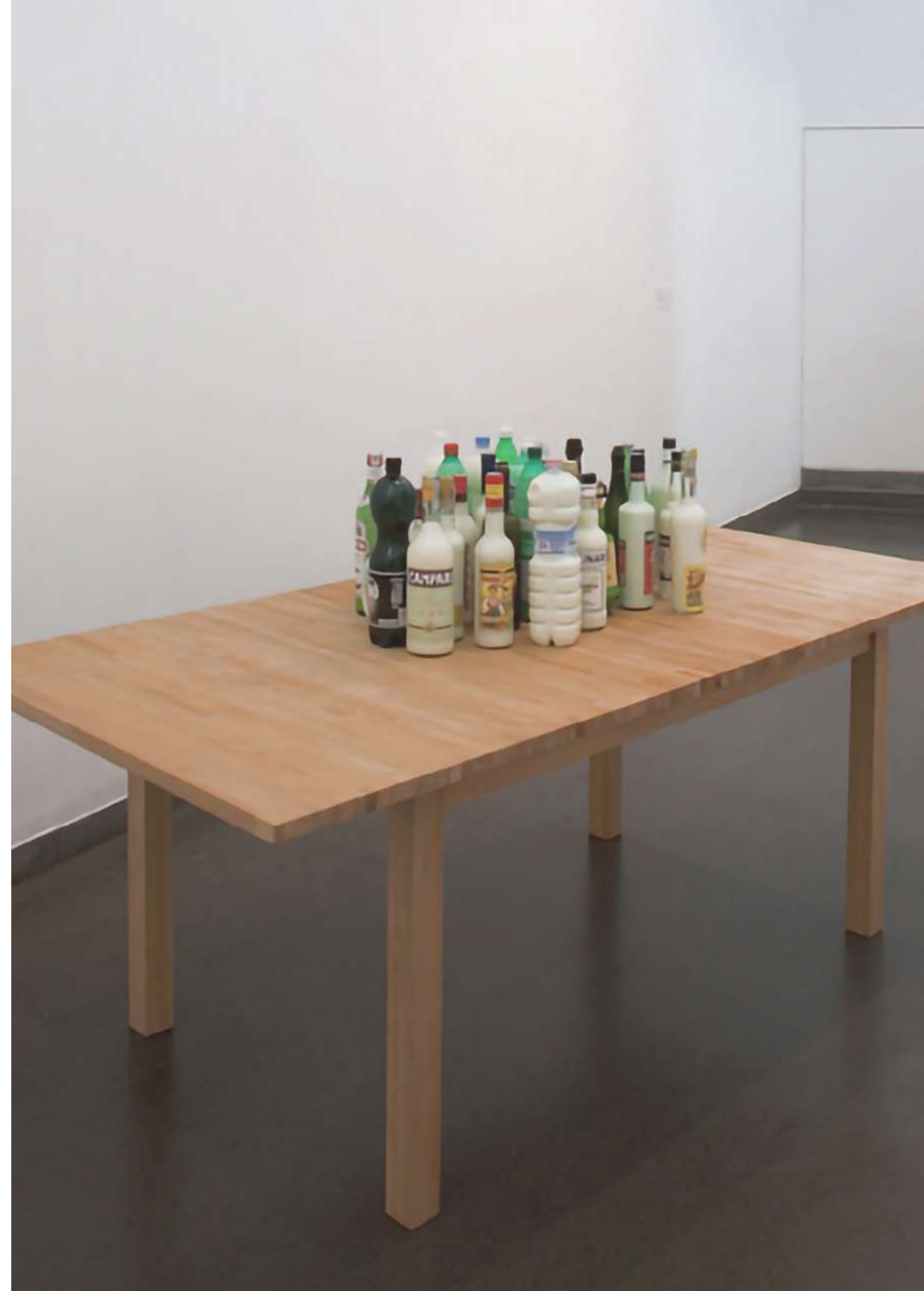
Mircea Cantor

*Energia*

2006

Thirty-three liquor bottles, milk, wood table

150 x 100 x 200 cm





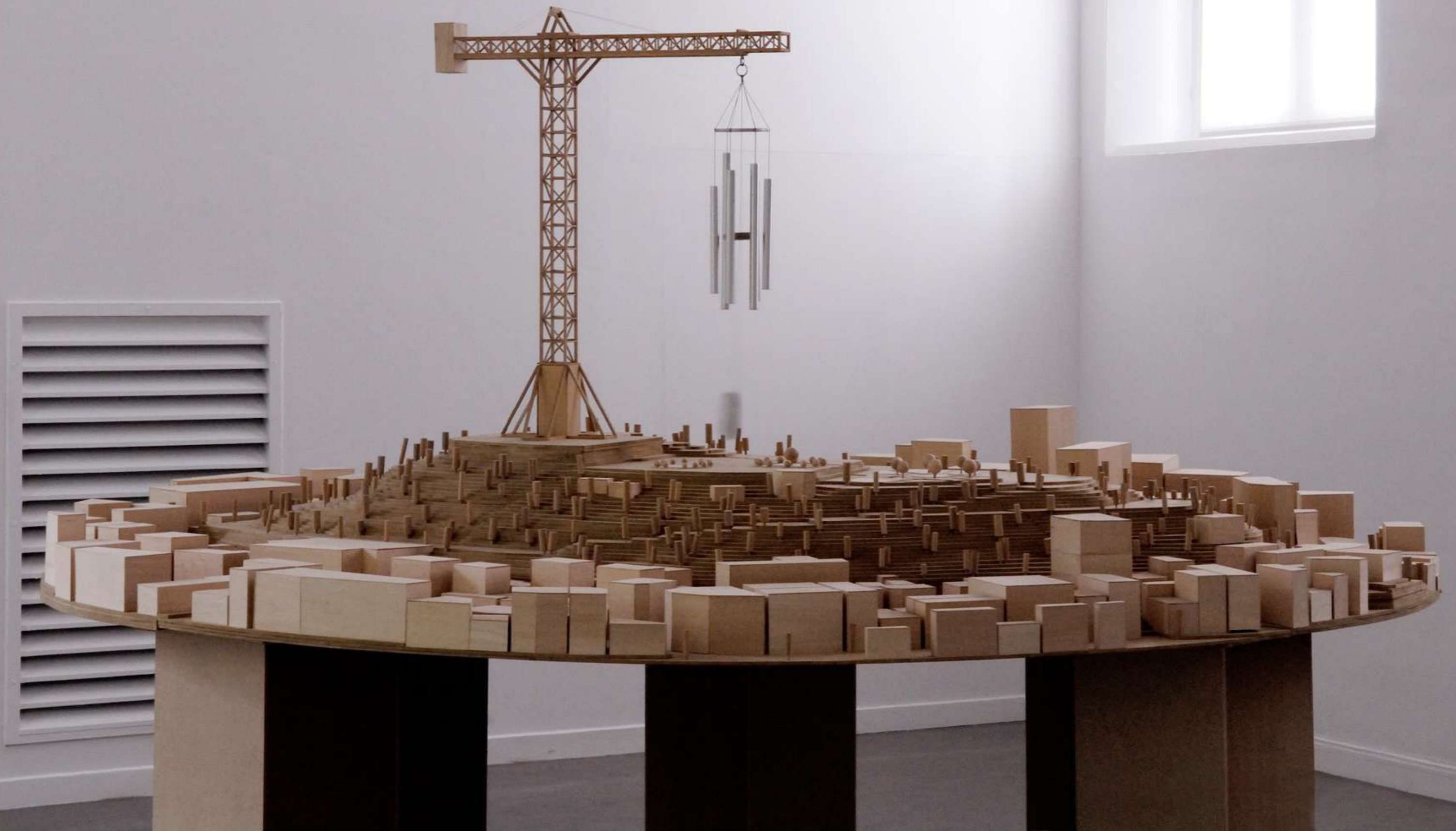
Mircea Cantor

*Monument for the End of The World*

2006

Wood, windchime, fan

90 x 300 cm ø



Mircea Cantor

*Deeparture*

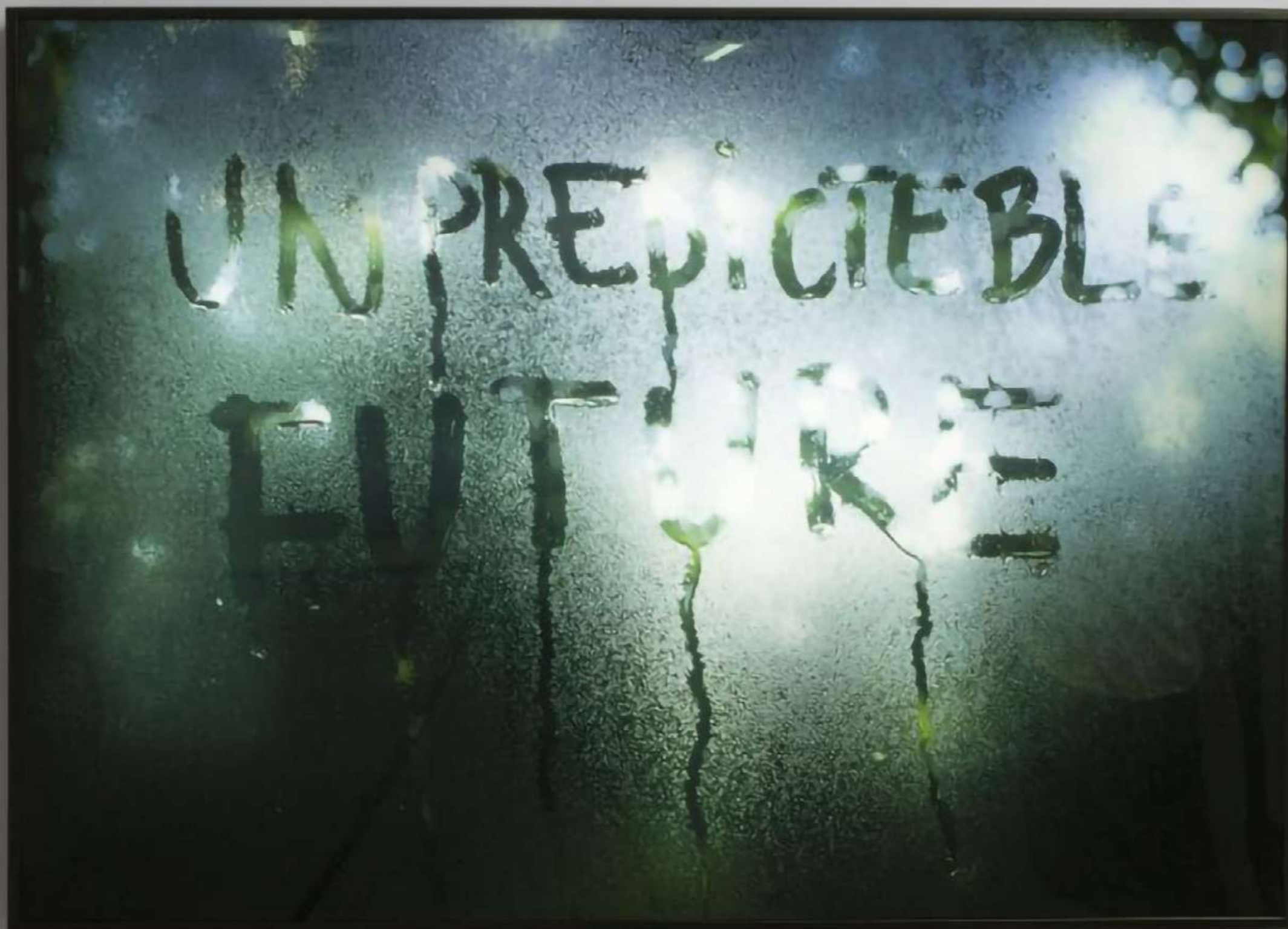
2005

16mm film transferred on BETA Digital, color

Duration: 2' 46"

To access the video: <https://vimeo.com/45630571>





Mircea Cantor

*Untitled (Unpredictable Future)*

2004  
Lightbox  
70 x 100 cm