



fundatia EI  
AD 2014

the ladder of the world



liviu mocan

**the ladder of the world**

liviu mocan

dedicated to the resurrection of Jesus Christ

to write about liviu mocan in introduction of this album,  
might seem an impiety, since his work speaks for itself  
without too many stylistic fireworks, but with a symbolism that melts in the Divine  
in other words, you need grace to embrace the message of his artistic creation,  
one that - this time - requires constant exaltation, self-overcoming, in the path of virtue,  
embodied in the Christian tradition by passing from stage to stage , for above, for all the above  
not coincidentally, moises went up mount sinai in order to receive the tablets of the law,  
before entering the promised land, bringing people of Israel in obedience to the Almighty,  
as Jesus of Nazareth was raised on the cross not necessarily as the heights point of passion,  
but as the beginning of life, on the path of virtue and faith moreover, the scale is the symbol  
of our connection with the Divine, not only the fruit of imagination of Jacob's dream,  
but the way of our accession to immortality, on heaven stairs that is why almost all saints speak of steps,  
spiritual stairs, up that lead to the encounter with God  
liviu mocan long understood this message of the passage through life from stage to stage,  
from virtue to virtue, not only as human, but also with the tools of the artist because who knows liviu moacan,  
found in almost all of his creations, parts of his soul and his thoughts moreover, he defined himself  
less as a "sculptor", but rather as a "sculpture" in the idea of creation,  
a creation in the absolute sense for humans genesis of direct knead by the Almighty  
knowing the artist, especially watching his work reproduced in this catalogue,  
without dissociating it from the "workshop" in which it was conceived naturally  
- the most complex meaning of the concept of creation -  
we realize the immense spiritual experiences of liviu mocan  
for him everything subsumes to his relationship with the Divine ,  
not only the thought, but the deed too and this link is now through the ladder,  
which relates souls with the pursuit of absolute , for purity, for rarefied and oxygenated areas  
of indefinitely and especially intangible time  
therefore, liviu mocan is obsessed with steps, continuous ascension of lifting means,  
not physical, but spiritual one, of an extraordinary refinement  
the delicacy of forms comes from an extraordinary inner power that shapes the metal,  
one that hides beyond a hard surface an enormous gentleness that urges us to piety,  
to profound reflection regarding our attitude towards the Almighty,  
without asking anything instead but, the ladder theme, as it is presented to us here,  
of a complex symbolism, not only extol us but return us down to earth  
in fact, each step gives you a different perspective on what surrounds you,  
so one scale, and countless instances, countless views behold the artistic greatness of liviu mocan,  
which does not keep us trapped between two worlds, but gives us the opportunity  
of spiritual salvation through ascension, with patience and hope,  
step by step!

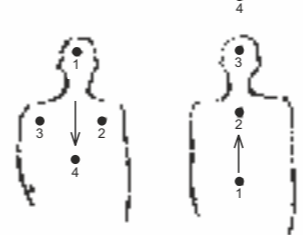
**Lucian nastasă-kovács**  
headmaster  
art museum, cluj- napoca  
april, AD 2015

they wanted to kill Jesus  
 they took rocks in their hands to stone Him,  
 but God the Father said: 'NO!' and saved Him  
 then all the angels asked: 'God Father, why not ?'  
 'because I want Him to die VERTICAL !', the Father answered  
 then, once again, when Jesus proclaimed His divine nature,  
 they picked up rocks to kill him, to cover him with a horizontal pile of stones  
 but God the Father said: 'NO !'  
 then all the angels asked Him: 'why not, He is the Lamb, destined to die for humanity ?!'  
 because I want Him to die VERTICAL !, God the Father said  
 and made Jesus invisible to them  
 this happened in jerusalem, in the temple court  
 once, when He proclaimed the truth, the people of nazareth wanted to kill Him  
 they took Him to the edge of the mountain, to push him down  
 but God the Father said: 'NO !'  
 than all the angels asked Him: 'why not?'  
 'because I want Him to die VERTICAL !, God the Father answered  
 then, one night, when the prophetic time came, Jesus was praying in a garden,  
 asking God the Father to deliver Him from the cross, if possible,  
 'NO, SON, IF YOU WANT, GO AND DIE A VERTICAL DEATH' the answer came  
 so, Jesus obeyed His Father and died on the cross  
 after that, His body was laid down horizontal, on a stone, in a tomb  
 we humans along with the dark powers of the earth, finally, were victorious:  
 we put God, on the ground, horizontal !  
 but,on the third day, the infinite power of God came into His dead, horizontal body  
 and raised Him up, vertical, in a superior new type of life!  
 for 40 days after, He met His disciples and other people to help them process the facts  
 of His life on earth  
 mission being completed, He decided to go back to the Heavenly Father  
 so, He took His disciple on the most vertical form of the earth – on a mount,  
 to say good bye and give them the last commandments  
 when He was doing this, the angels of God asked: 'Almighty God, our universe is multi dimensional  
 your Son Jesus is now on earth, in a 3 dimensional space  
 when He will leave the earths, entering back into our universe, how that will happen,  
 He will simply disappear from their side?  
 do you want us go cover Him for that moment?  
 'NO!' God the Father said, 'I want Him to depart from earth VERTICALLY in front of their eyes  
 than, Jesus Christ ascended in front of their amazed eyes, up to a point, where those angels covered Him,  
 and He simply entered that world that we humans cannot yet see  
 full of joy for the fulfillment of the salvation of human race,  
 the angels followed Jesus to the great meeting with His Father, that was waiting for Him  
 during the celebration, the angels asked God: 'Almighty Father, would you help us understand  
 what was all this about verticalness in the life of Jesus Christ?  
 'I help people', God say, 'to become better persons,  
 not only on the basis of theirs reason, but also on the basis of their feelings  
 humans measure the universe from the level of they r eyes:  
 when they see a creature or an object lower than thers eyes are,  
 they consider it small and unimportant; when something is higher than they r eyes,  
 they think it is big, important, skewing, desired  
 our world here is too complex for their capacity of perception  
 how then can we stimulate their desire to raise the standards?  
 we use verticality – the direction that lifts theirs eyes up to sky, up towards a superior reality  
 do you remember jacob's dream: the ladder?  
 that was Jesus – the ladder of the earth  
 people can climb on His sacrifice up to Me  
 in jacob's dream, he was lying down, horizontal, but the ladder was vertical, rising up to Me  
 isn't it iconic, to represent Myself, the omnipresent One, just on the top of a ladder?

I consider that, we christians have not yet found a visual symbol  
 expressing the full revelation of Jesus Christ, or, if we found it, we do not use the proper one  
 the dogma of the cross, the substitutionary death of the Lamb of God for mankind,  
 is revealed in details to us in the Scriptures, but the visual image, the shape of the cross,  
 was not revealed  
 we seek to express it visually  
 it is possible that the early Christians ,the copts, to be taken, or to contextualized the cross symbol  
 of the ancient Egyptians (ank):

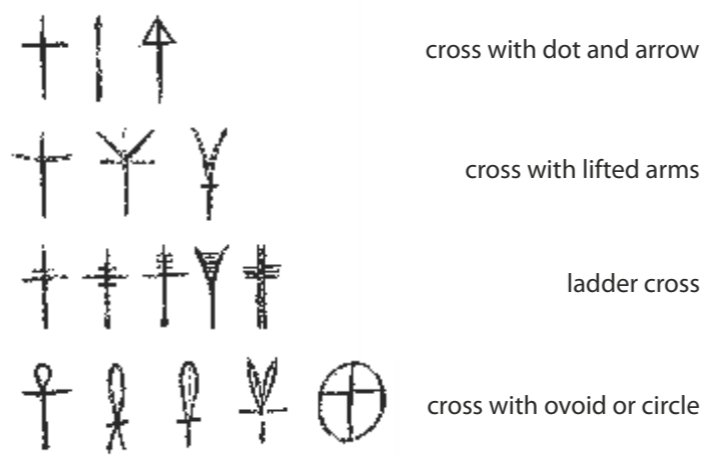


from the visual point of view, the cross is the strongest  
 iconic tension of this planet: the intersection of the vertical to the horizontal  
 and masterfully expresses substitutionary death of the Saviour  
 The problem is that this symbol does not express also the resurrection from the dead of Jesus Christ ,  
 and resurrection is the major theme of His revelation, its peak  
 He died on the cross pointing His resurrection and our resurrection from the dead  
 death on the cross of Jesus Christ is the minor theme of Christianity  
 (friday), however, the major theme is the resurrection (sunday)  
 aware of this iconic inadequacy , some of the ancestors of our faith  
 advocated non presentation on the cross of Christ's body,  
 than, the cross left blank, to express that Jesus rose  
 yes, for those of us who a have theological knowledge,  
 it can be a deduction, but effectively, the visual symbol of the cross  
 does not suggest resurrection, but rather may express that He  
 was not put on the cross, or that He was descended from it  
 and is placed in the tomb  
 as an practical application: why, the sign of the cross which we describe over our bodies,  
 start up, forehead and goes down like settlement in the grave,  
 when, by gesture, we could symbolize our bodies ascent from the bottom,  
 towards our foreheads, or even above them?



or, why we do not do both of them:down for death, followed by up for life after death

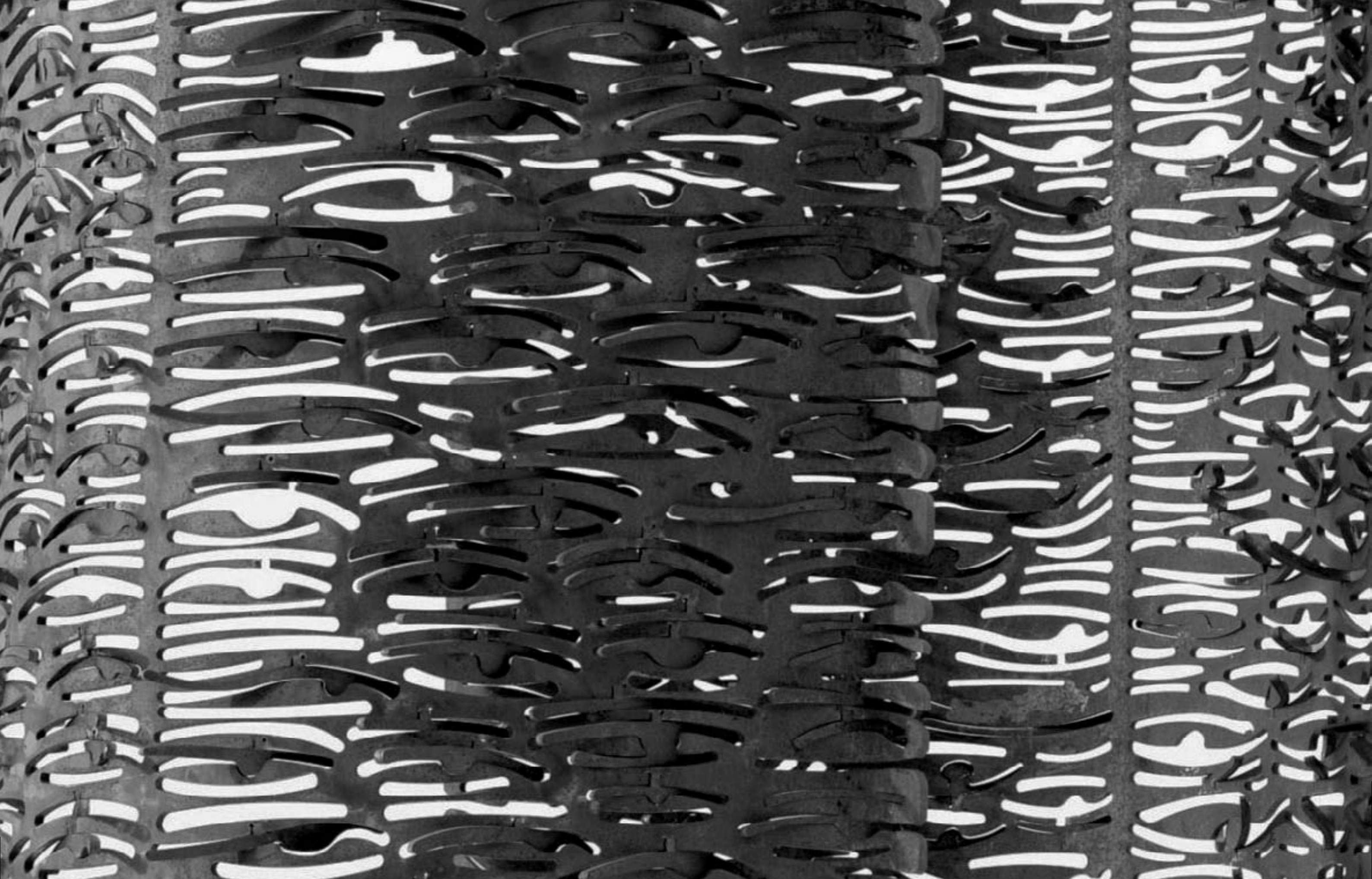
my series of work 'the ladder of the world' constitutes a search, my search  
 to find symbolic forms expressing both death and resurrection  
 here are some graphic searches , followed in this catalog by sculptural searches





heaven's eyes  
iron, 300x157x118 cm  
AD 2014





the symbol of ladders is a very helpful way of communicating the relationship between now and then climbing ladders is unsettling, one can fall, the top can look like it is the end of ones efforts or simply at the top that one takes a risky step to something more secure how we see a ladder can guide us into new life your exhibit gives us an intriguing language for the future

**gary bradley**  
painter

**the square, the circle and the ladder**  
iron, 300x93x91 cm  
AD 2014





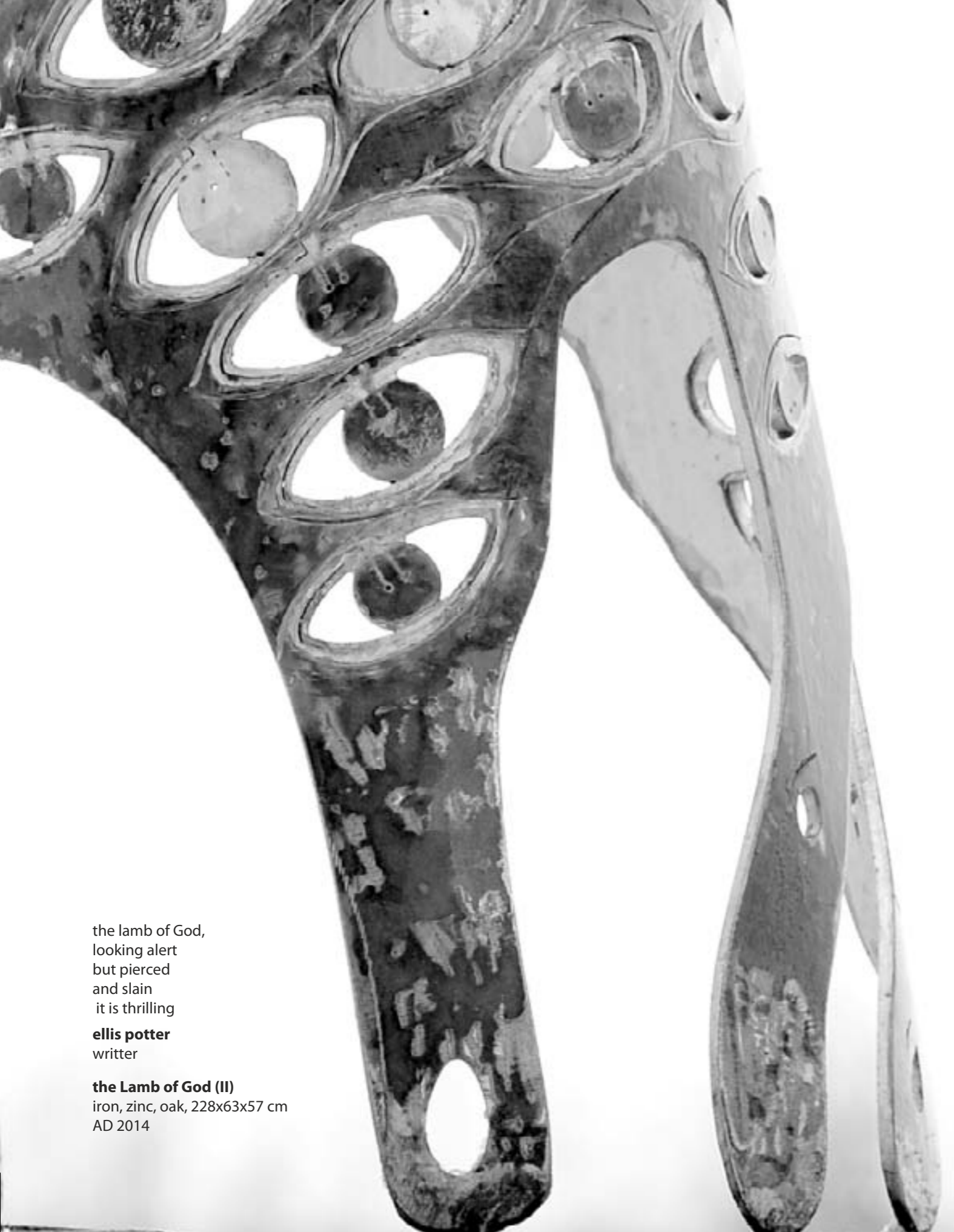
the work presents a body  
dotted about with bright spots,  
an allusion to the projection of familiar beasts,  
in the celestial figures of the constellations  
on which are based each area's  
foundational myths  
this symbolic register is rooted  
in and crosses the history of culture

**alexandra titu**  
art critic

**the Lamb of God (I)**  
iron, zinc, 179x155x60 cm  
AD 2014







the lamb of God,  
looking alert  
but pierced  
and slain  
it is thrilling

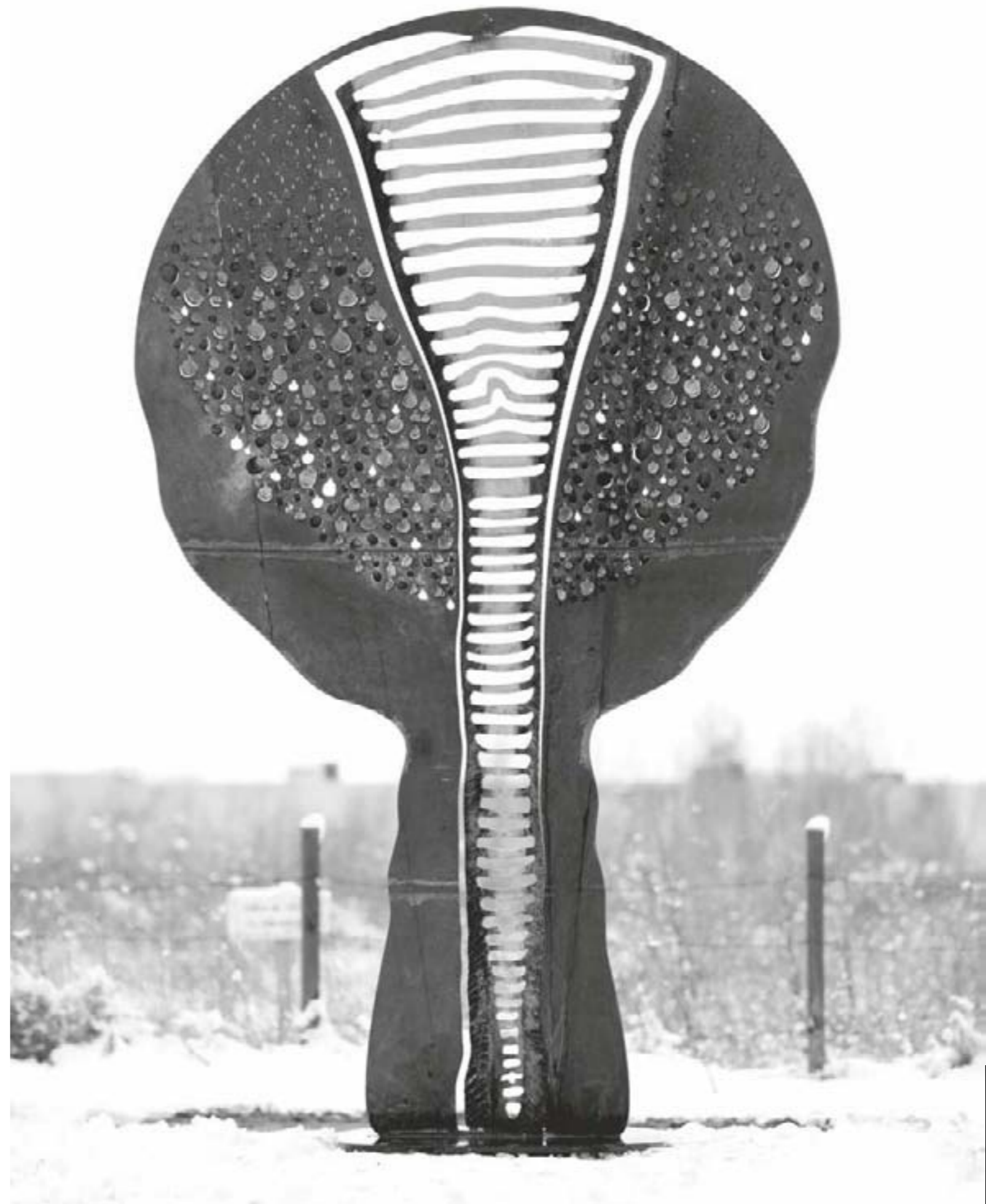
**ellis potter**  
writer

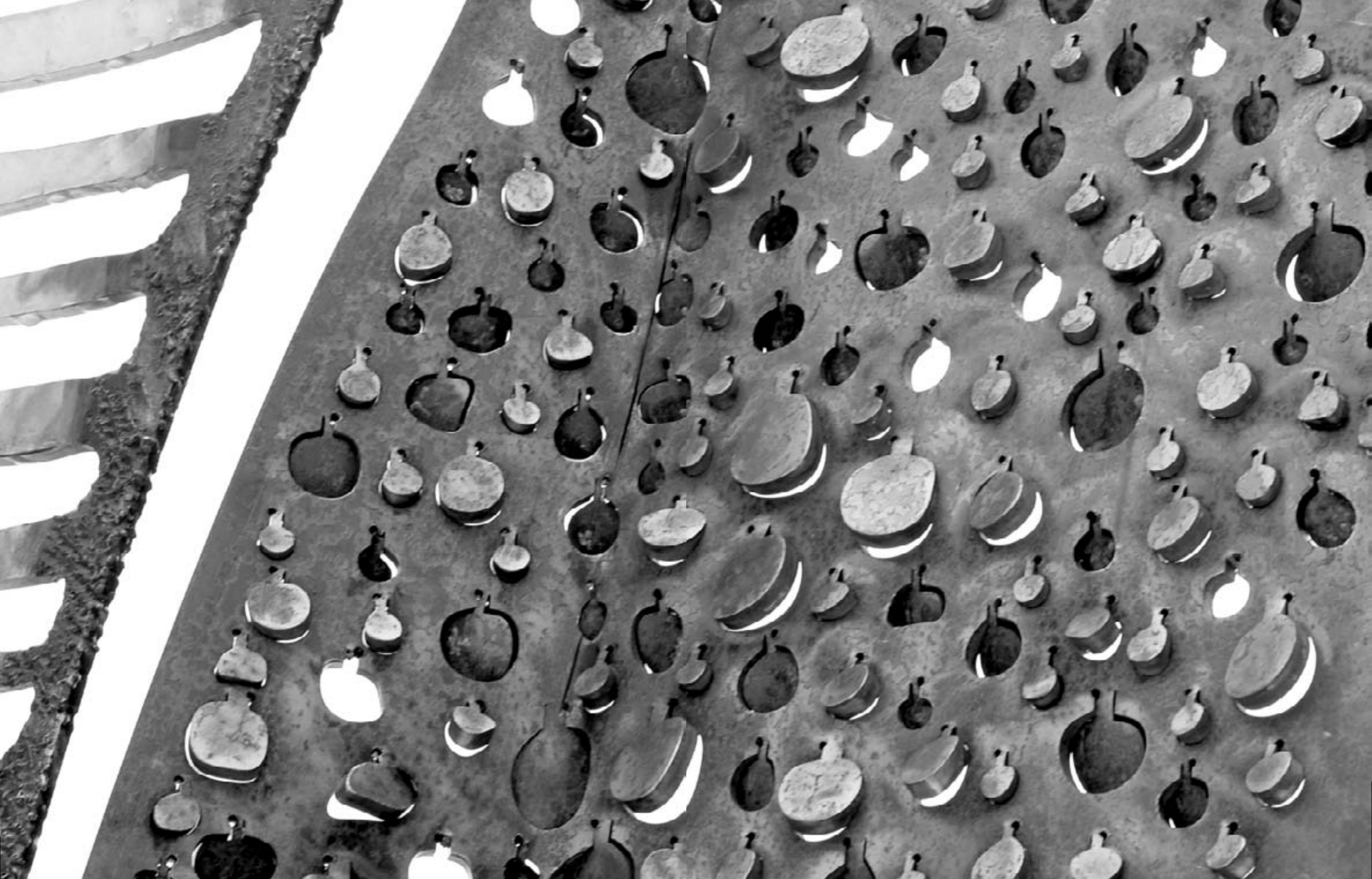
**the Lamb of God (II)**  
iron, zinc, oak, 228x63x57 cm  
AD 2014

liviu mocan, in his composition in metal,  
rediscovers the deep sense of identification  
between the vertical human stature  
and the ladder, as a Christian symbol of ascension

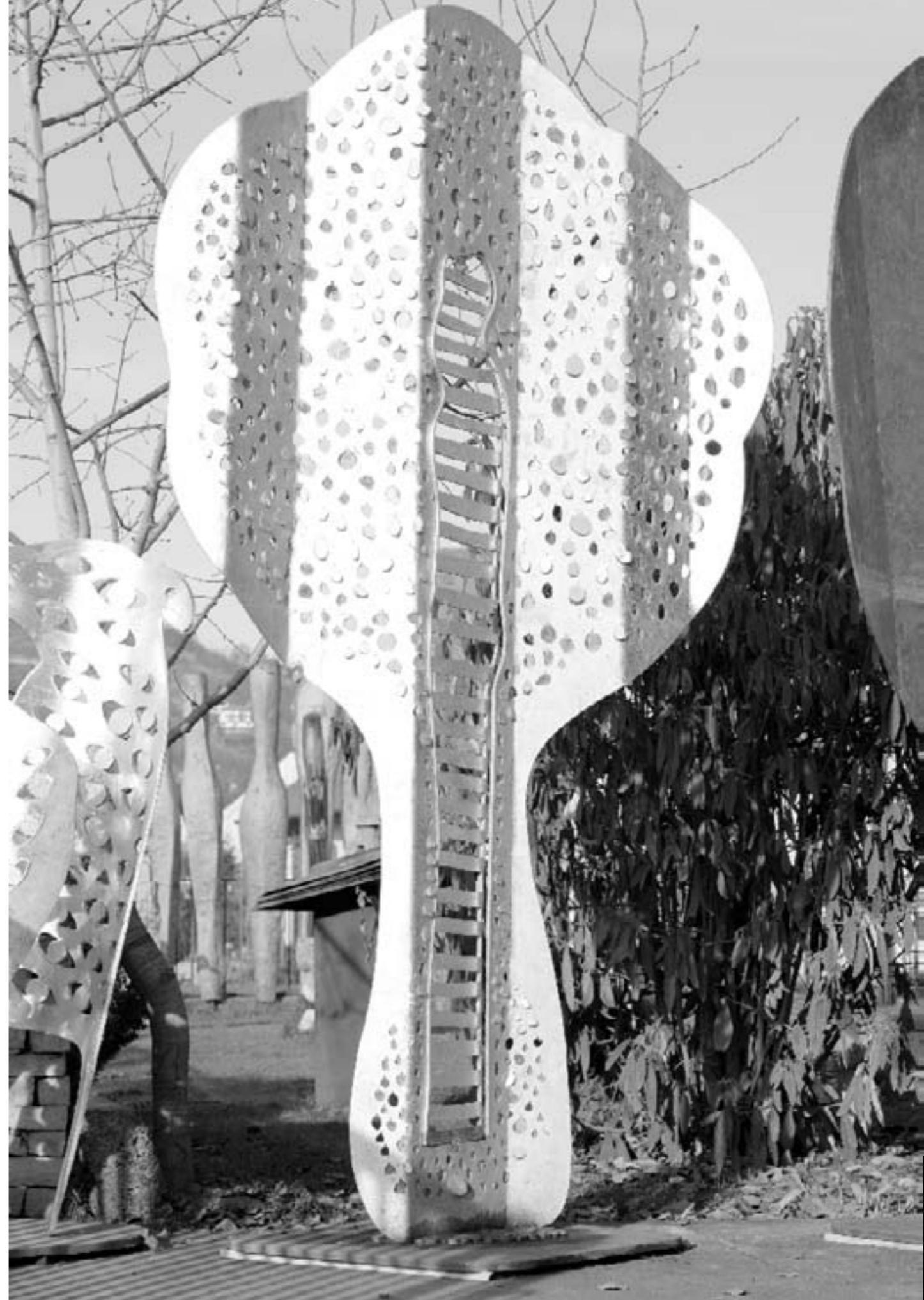
**alexandra titu**  
art critic

**the tree of life**  
iron, zinc, 300x160x85 cm  
AD 2014





**tree of love**  
iron, zinc, 300x167x85 cm  
AD 2014







**Him**  
iron, hemp, h 3m  
AD 2014



Jesus is the prime mover,  
the means and the  
ultimate end of all things

**rei abruman,**  
pastor





liviu mocan, in his composition in metal,  
rediscovers the deep sense of identification  
between the vertical human stature  
and the ladder, as a Christian symbol of ascension

**alexandra titu**  
art critic

**the ladder of the world (I)**  
iron, 230x148x38 cm  
AD 2014





made from metal, **the ladder of the world**,  
is the fire escape of the planet for the  
day of the apocalypse

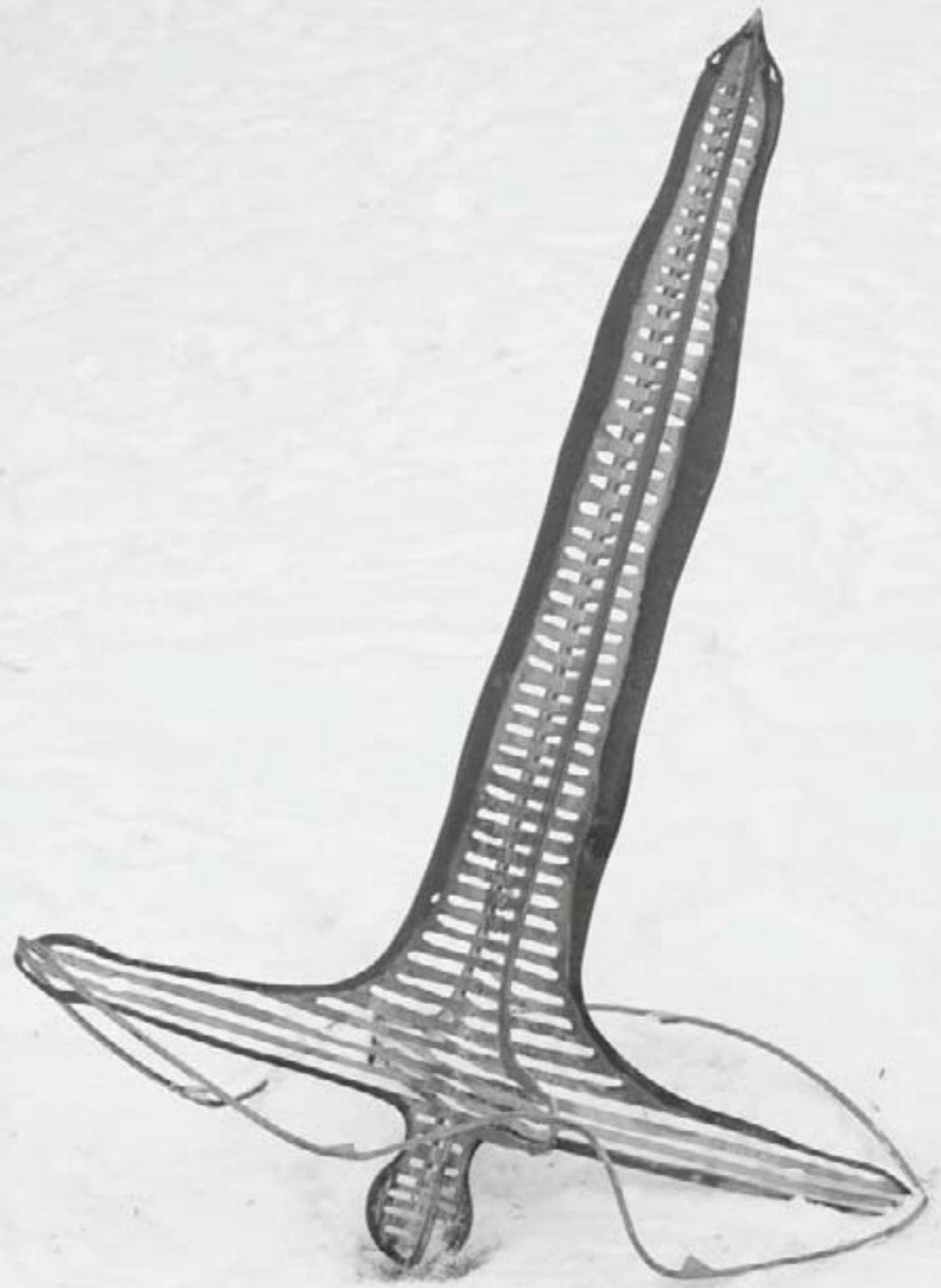
**the ladder of the world (II)**  
iron, 300x230x81 cm  
AD 2014



with humility and hope,  
the ladder hangs down  
from love towards people,  
from heaven towards earth

**radu feldiorean**  
sculptor

**ladder from heaven**  
iron, zinc, 235x150x150 cm  
AD 2014





**the second adam (I)**  
dedicated to rei abrudan  
iron, zinc, 270x90x cm  
AD 2014





**the second adam (II)**  
iron, zinc, 277x92x 47.5 cm  
AD 2014





**the great ladder**  
iron, 387x107x107 cm  
AD 2014





this sculpture resembles  
a resurrection poem  
by ioan alexandru

**radu feldorean**  
sculptor



**take light**  
iron, 290X47X47 cm  
AD 2014



valer și ana mocan, my dear parents



beniamin fărăgău, my spiritual mentor



doina elaș, my youth angel of sculpture



traian dorz, poet of my early life

dedicated to the people  
that discipled me in Christ  
(truth and beauty)

valer and ana mocan  
beniamin and nora fărăgău  
ioan alexandru  
traian dorz  
iosif Țon  
iustinian chira maramureșanul  
atanasie popa  
steve ramey  
donald mc gil christ  
karl sandin  
jim petersen  
john and julie ferguson  
jonathan and helen tame

doina elaș  
mihai barbu  
eugen gocan  
constantin lucaci  
alexandra și vasile rus batin  
marc egon lövith  
samuel gore  
keneth ryden  
esther augsburger  
edward mc callow  
gary bradley  
rochelle peterson raimão

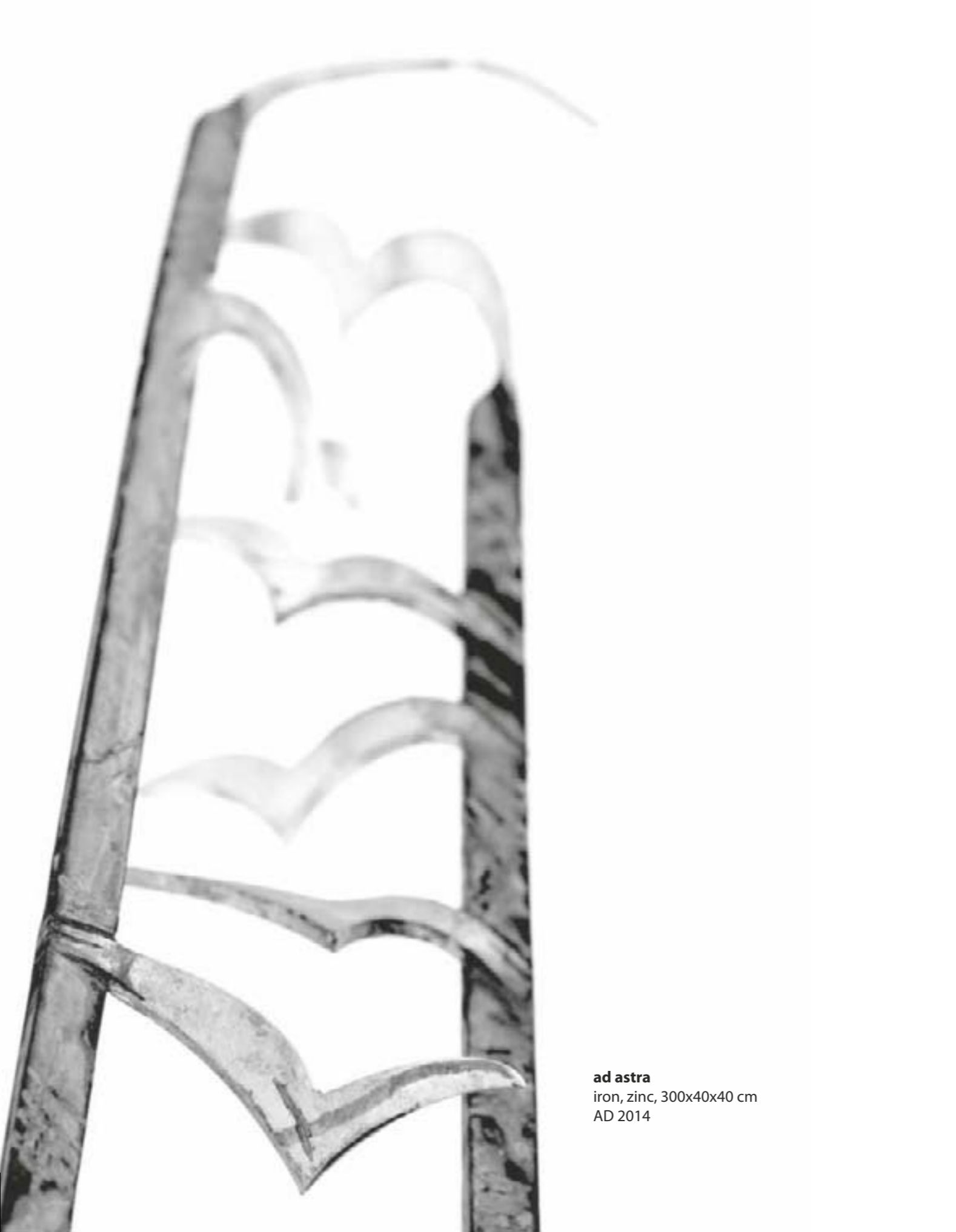
**the mountain and His heart**  
iron, 300X57X57 cm  
AD 2014







**king's ladder**  
iron, 300X50x50 cm  
AD 2014



**ad astra**  
iron, zinc, 300x40x40 cm  
AD 2014





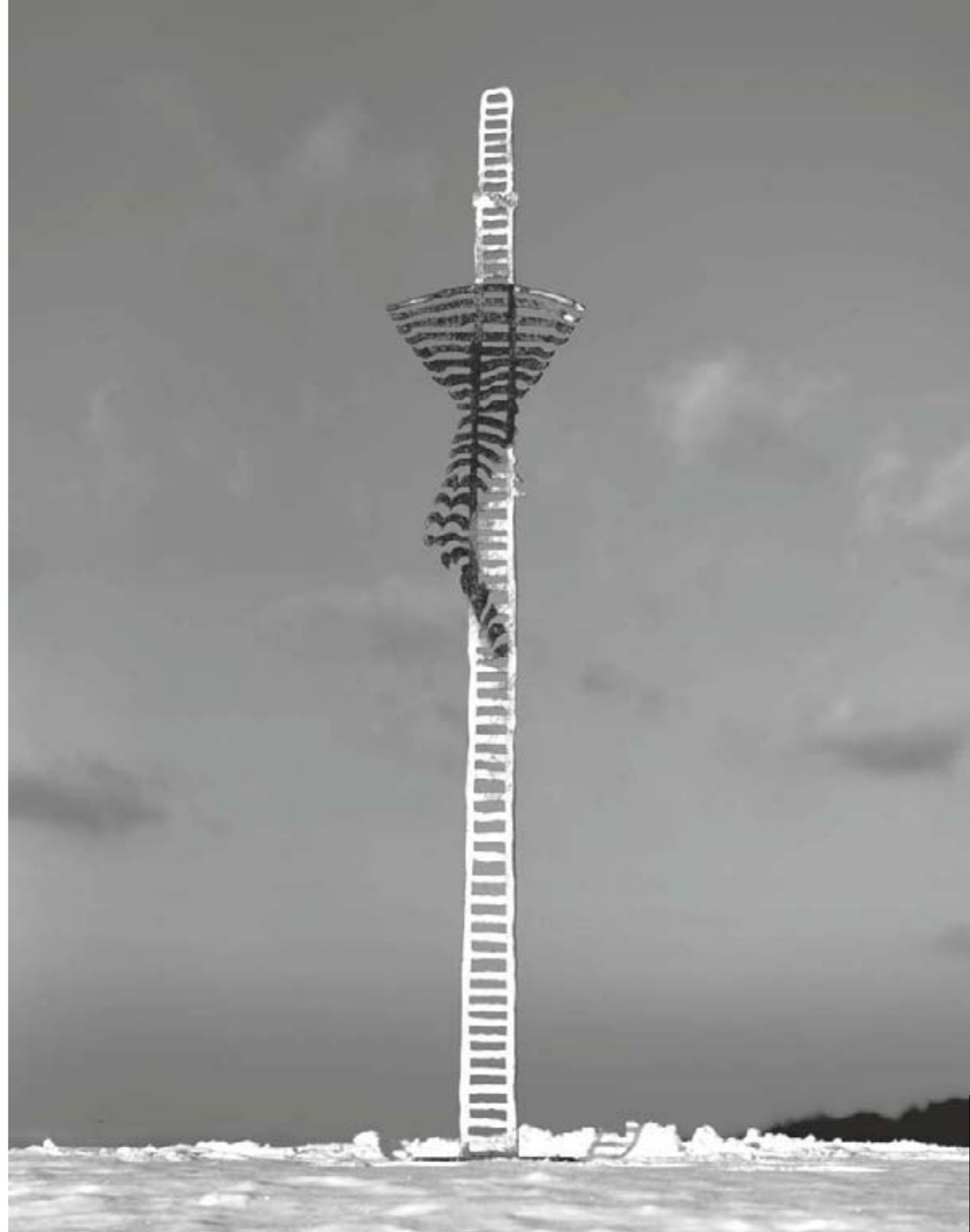
**calligram** of solitude,  
that preserves unaltered  
the arid neutrality  
of motionless sorrow  
in the size of light,  
the tacit sense of vision  
turns into "sign"  
and the expression  
is translated  
into **significance**

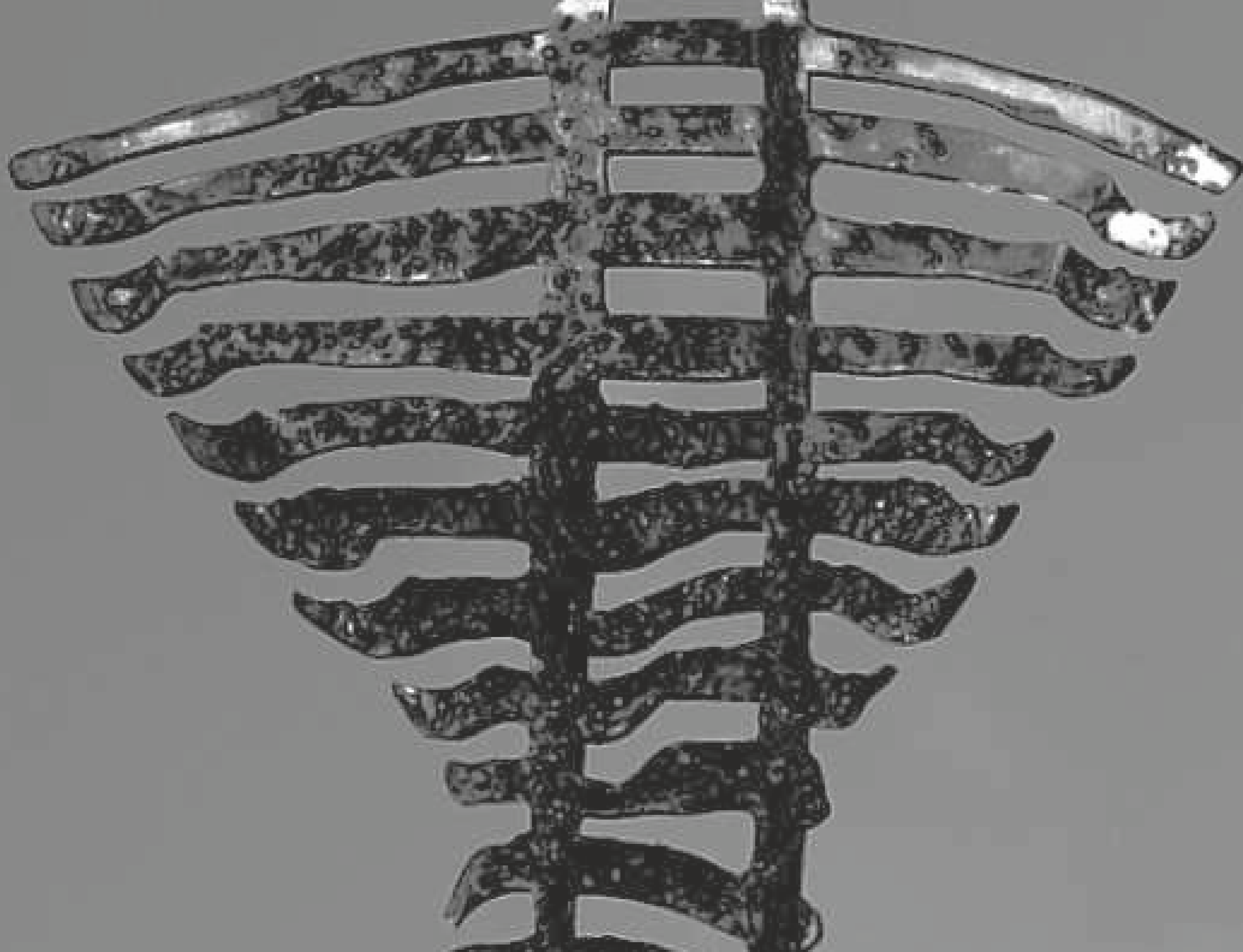
**alexandra sârbu**  
art historian

**light over death**  
iron, 291x49x46 cm  
AD 2014



**the ladder of the infinit reconciliation**  
iron, zinc, 300x52x41 cm  
AD 2014







scale - visual sign, metaphysical, complex  
nothing more fragile and more determined  
this expectation of an object to be lifted ...  
the two parallel sides that meet  
in our inside infinity,  
lifting us

**andrás visky**  
dramatist

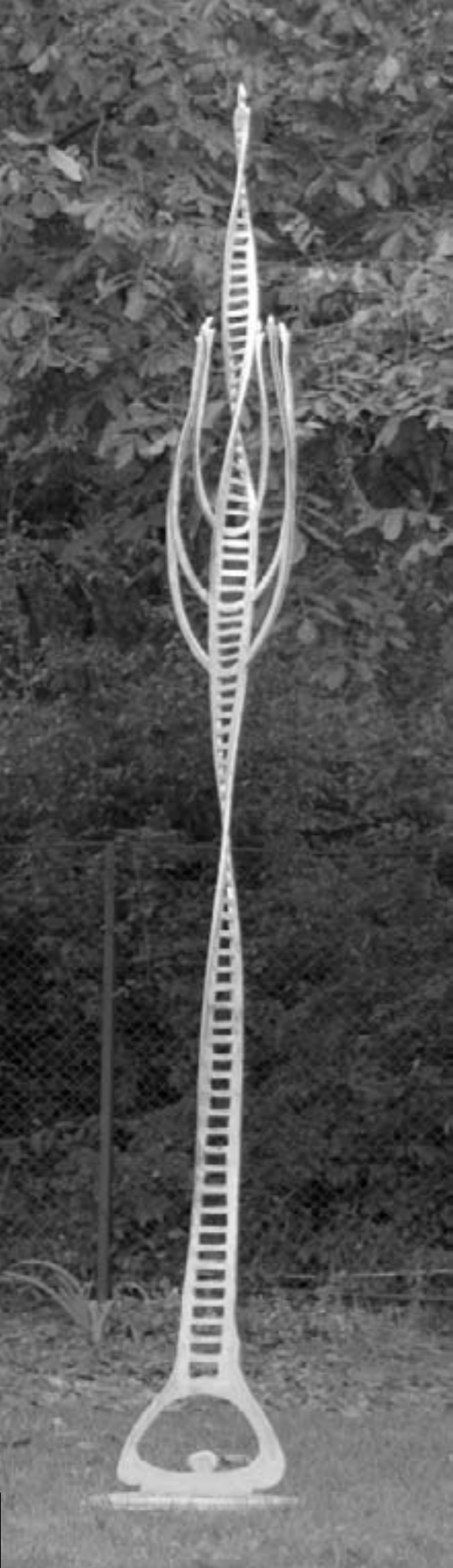
**momentum**  
iron, 290x85x44 cm  
AD 2014





**trinity**  
iron, zinc, 293X43X43 cm  
AD 2014





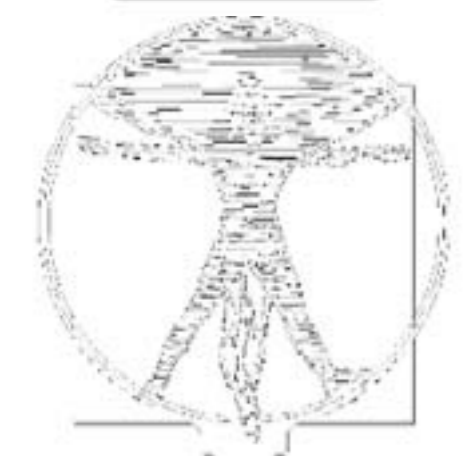
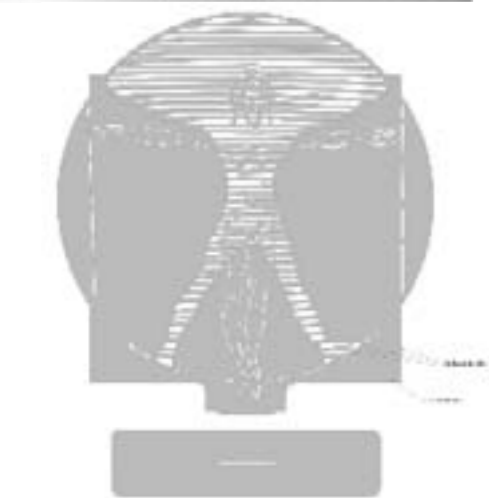
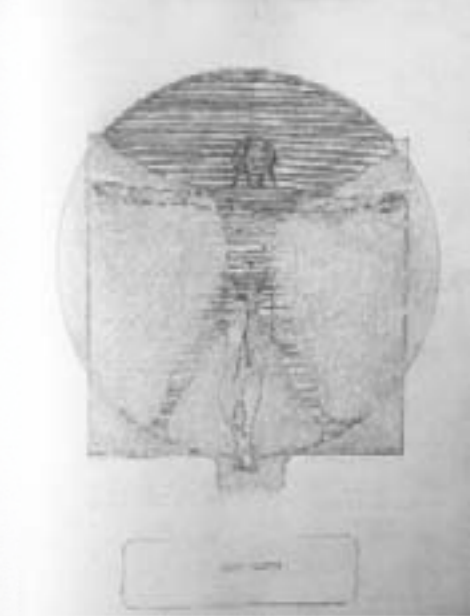
from the depths of judaism,  
in the sanctuary of life  
**menorah** always accompanies us,  
giving us the hope of deliverance,  
sometimes twisted into a world  
full of trials and temptations,  
where only it leads us  
to the light salvation,  
to eternal golden  
gate of eternal jerusalem

**lucian nastasă-kovács**  
historian

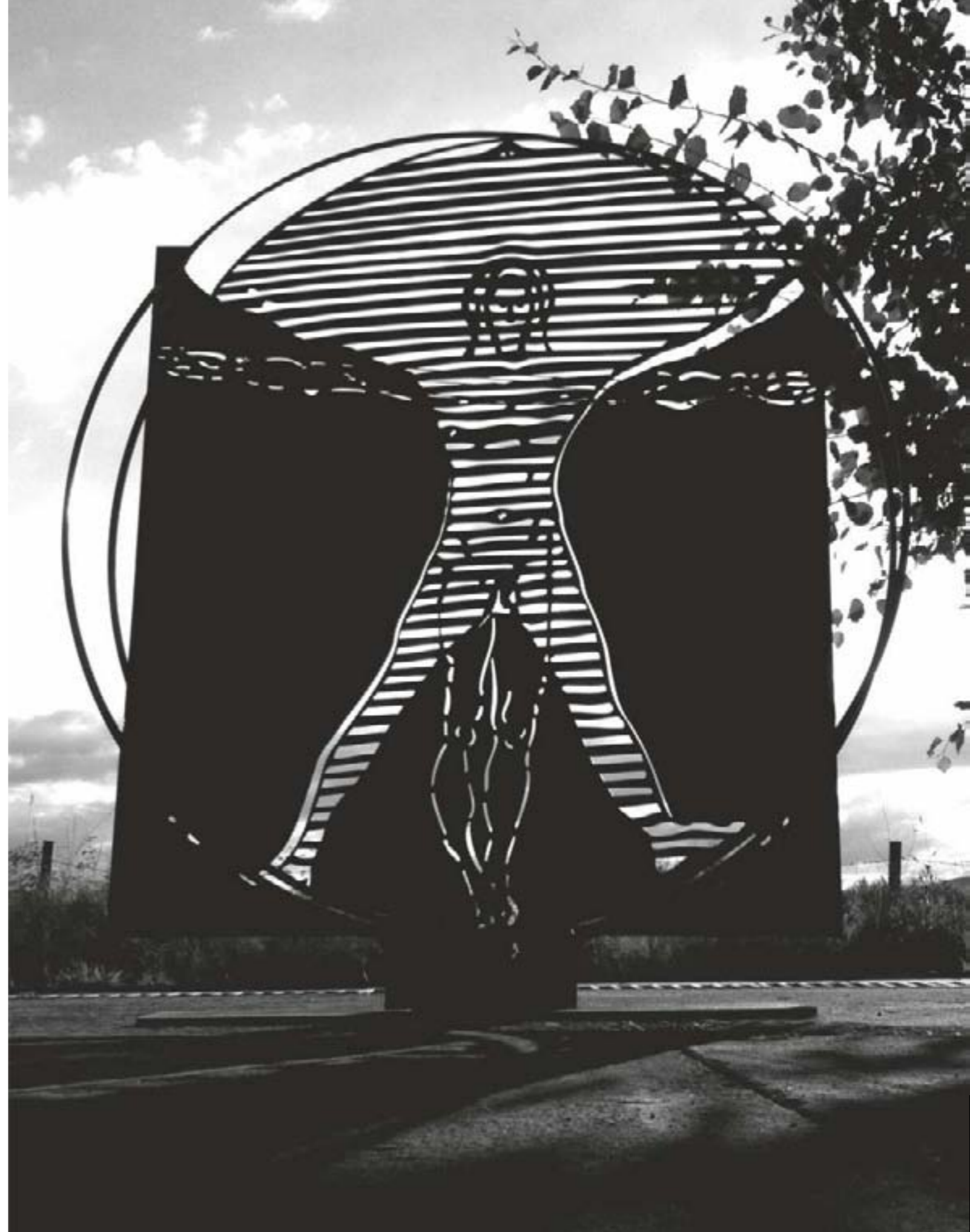
**menorah**  
(light on ladder)  
iron, zinc, 293x43x43 cm  
AD 2014

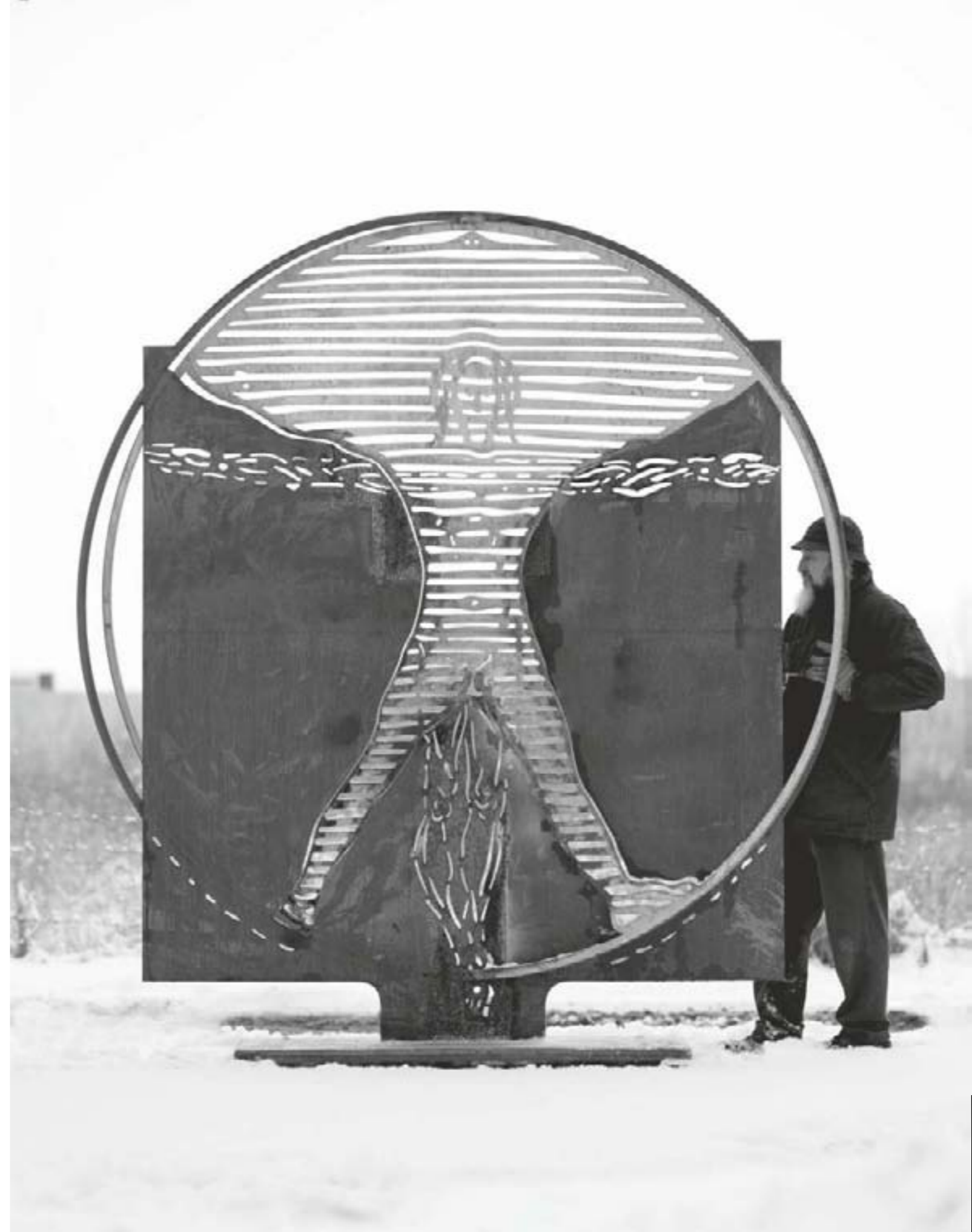
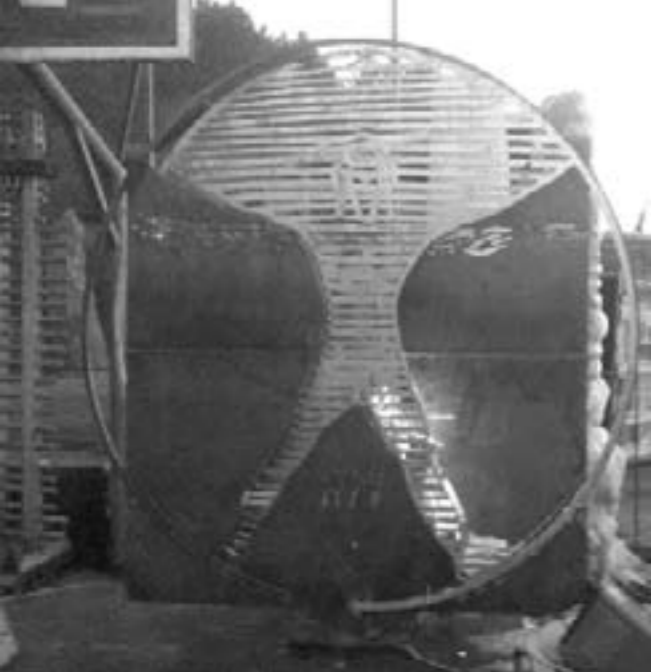
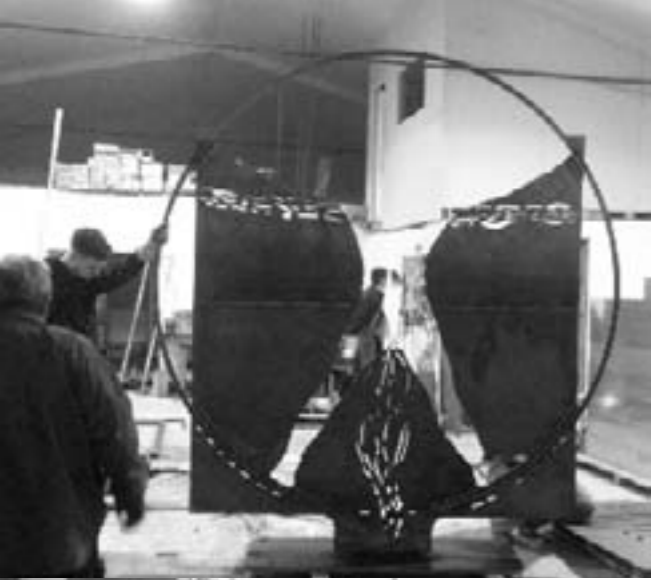




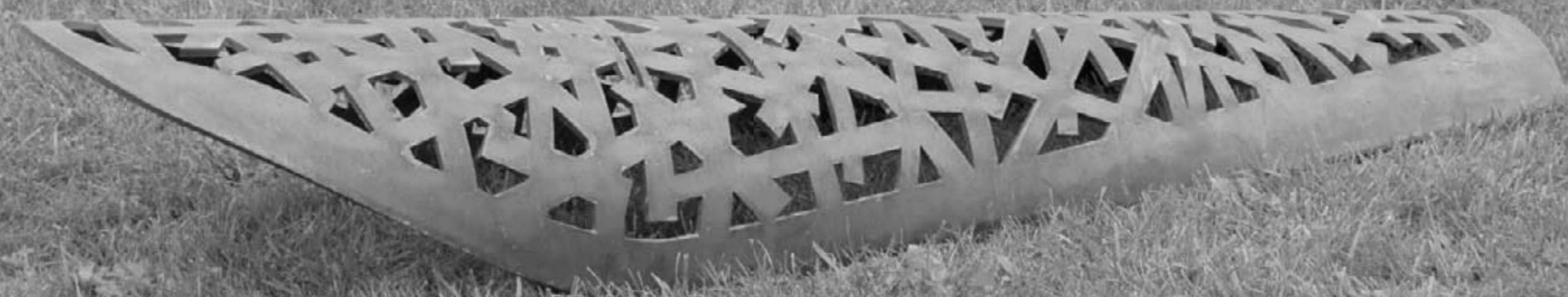


**ecce homo ! (I)**  
cross in square, ladder in circle  
(my answer to leonardo  
and humanism)  
iron, zinc, 148x136x35 cm  
AD 2014





**ecce homo ! (II)**  
cross in square, ladder in circle  
(my answer to leonardo  
and humanism)  
iron, zinc, 279x253x50 cm  
AD 2014



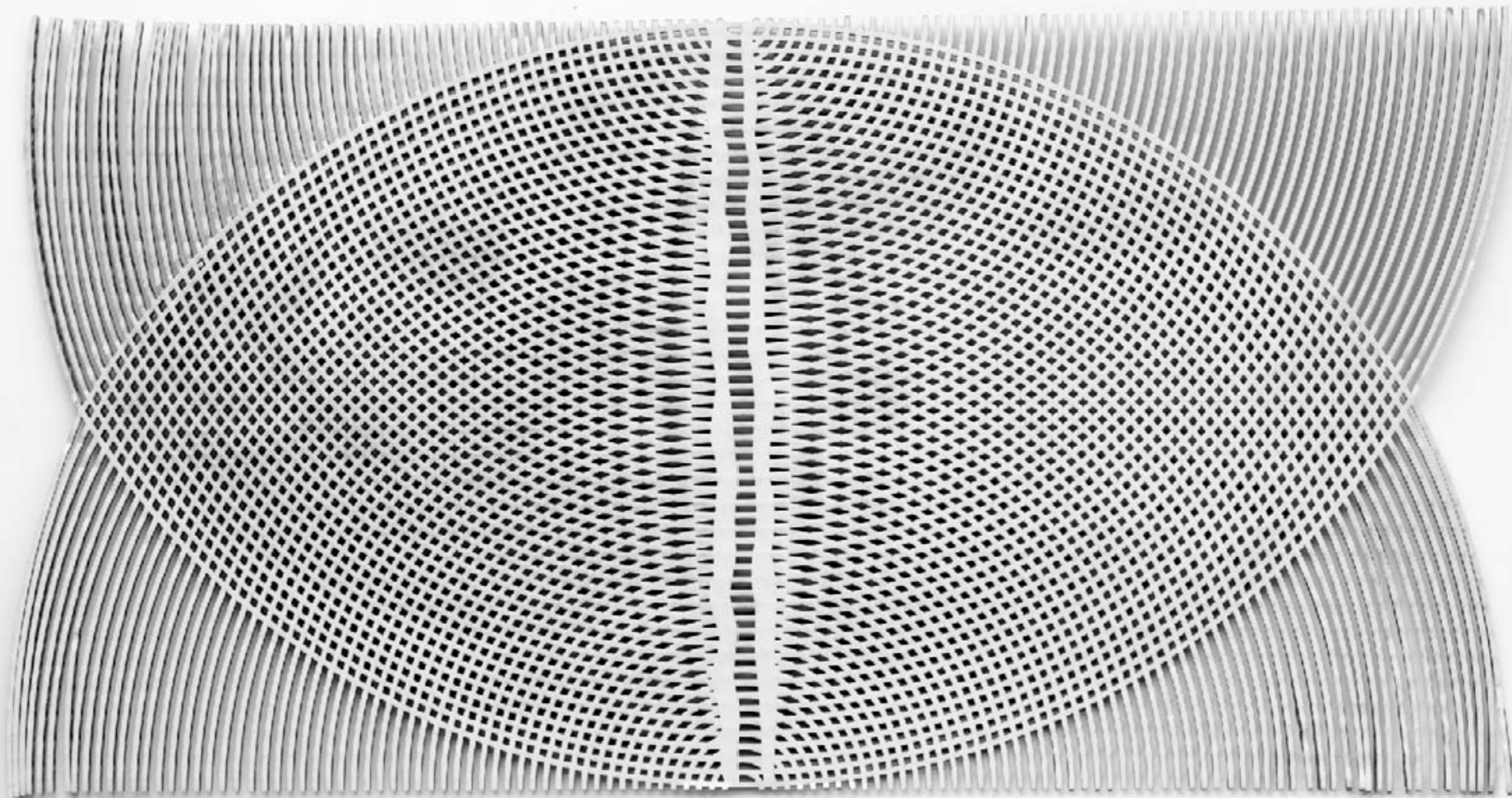
**sarcophagus**  
iron, 180x39x31 cm  
AD 2014





**lot, or the influence of the square on the circle**  
**daniel, or the influence of the circle on the square**  
rusted iron, stainless steel , 82x60x40 cm  
AD 2013





**ladder in between**  
cardboard, 40x20x0,3 cm  
AD 2014



supreme art is light · these sculptures call the light to penetrate the thick metal surfaces and confer on them a kind of mystery · but for this to happen, another intense light, monocular, had to penetrate the metal: the laser · through these artistic creations we are the beneficiaries of a collaboration between contemporary art and contemporary technology **stefan kreibik,** researcher





the young person, (david mocan), climbed through his own capacities a huge scale, which started from the floor and pierced the ceiling of the church he was tied with two ropes at the end of which there were two different groups of people one group helped him to climb up, pulling the rope, while the other group pulled the rope down, trying to slow him down, to stop him, or even to pull him off the scale



happening  
ladder  
easter AD 2011





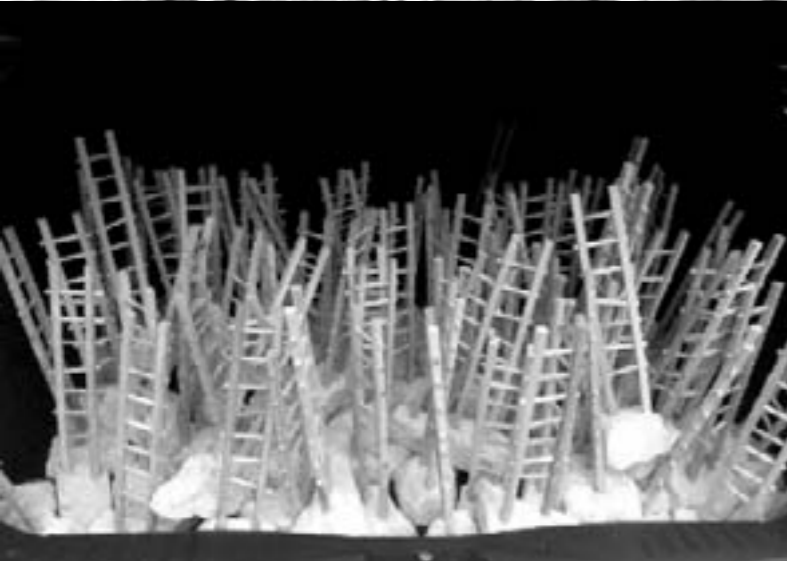
**carol**  
fir, acrylic, 272x47x40 cm  
AD 2014





**jacob's ladder**  
 cherry tree, h. 4m  
 AD 2012  
 collection:  
 Bible college, kolding, danemarca

in the spring of 2013 the international apostolic Bible college in kolding, denmark, had the privilege of welcoming as their guest the visual artist liviu mocan from romania he contributed a piece of art to our arts festival "imagine", a magnificent sculpture entitled "jacob' s ladder" this beautiful and deeply prophetic piece, which stands permanently in the grounds of the college, is not only a testament to the wonderful talent that God has imparted to liviu, but also a testament to God's never ending love for our city and nation  
**neil tye**, leader of the iabc arts festival "imagine"



**the ladder of all jacs**  
walnut, sand stone, h 40 cm  
AD 2013

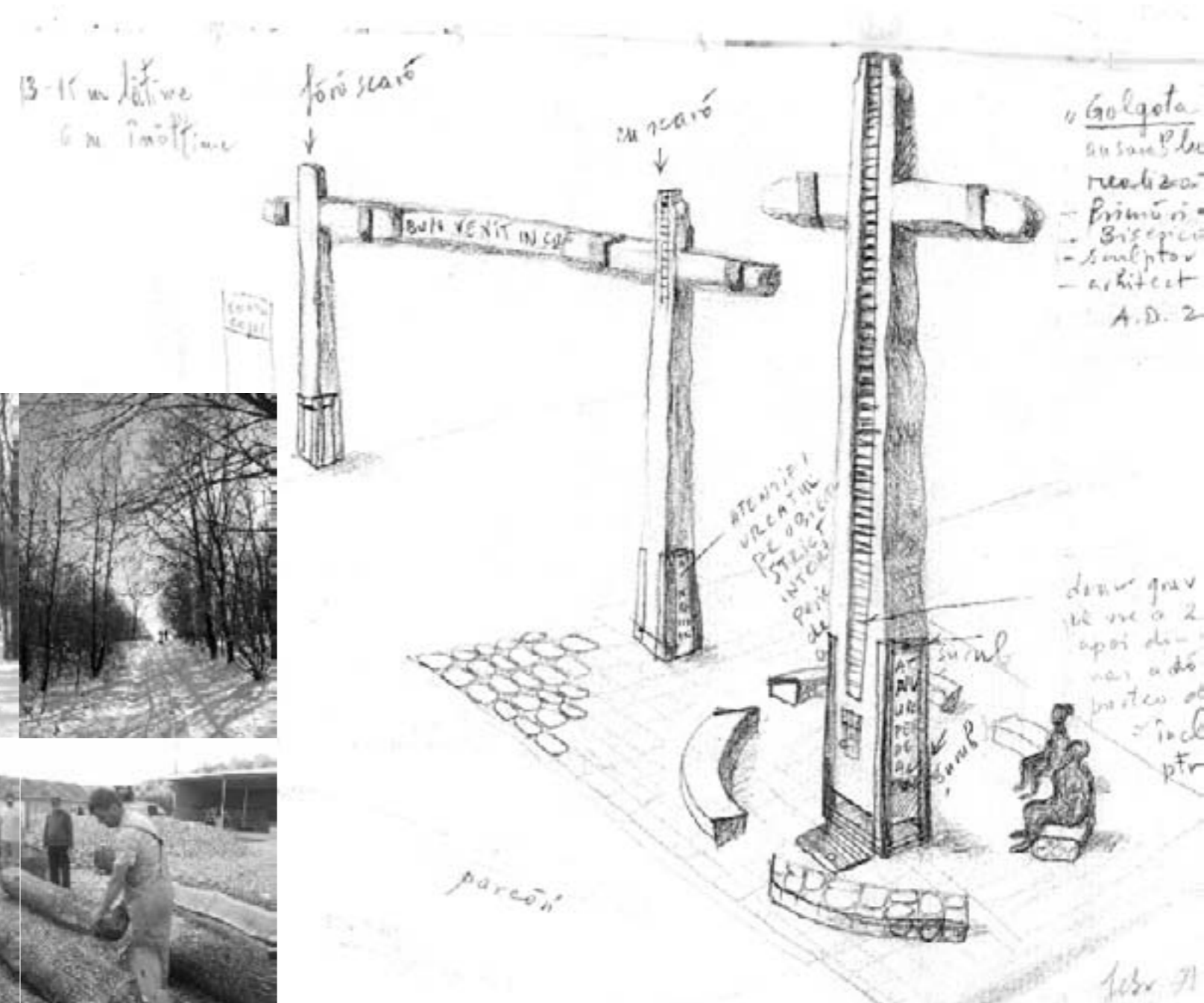


**altars of revelation**  
oak, 425x370x41.5 cm  
AD 2011-2015



God reveals Himself!  
revelation is of two types  
**general:** through conscience, nature and history, and **special:** through the bible and through Jesus Christ  
liviu mocan presents in a creative way each of these sources of revelation, giving prominence to the revelation in Christ  
the symbolic elements of the work invite us to reflect, they reconfirm paul's text about revelation:  
God can be seen if you look diligently to the things created by Him

**marius sabou**  
theologian

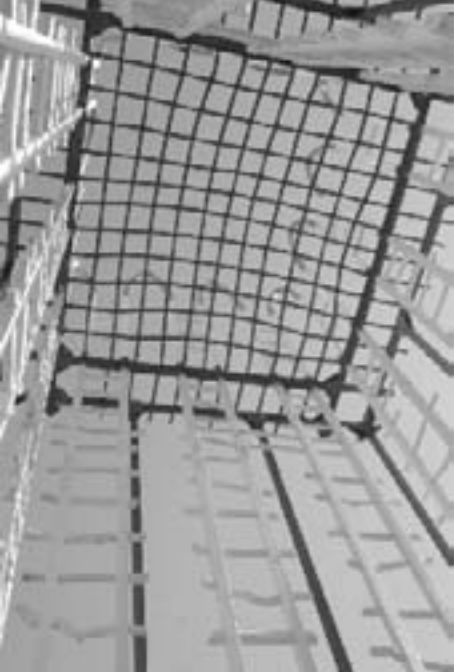


**golgotha**

the gate of cojocna county  
 work in progress, started in 2014  
 oak, h.750 cm  
 location  
 indentifying oaks  
 first cuts

calvary hill with three crosses: Christ's and the two thieves  
 the cross of Christ could only be assumed by the Son of God,  
 that is why we do not go under it, while the robber's crosses  
 can be taken up by each of us  
 once we pass under the arm that connects the two crosses, it depends on us  
 which cross we assume the one that heard the words  
 'truly I say to you, today you will be with me in paradise', (the cross with ladder)  
 or the one who tempted Him and turned his back on Christ (the cross without ladder)

**georgel rednic**  
 priest



this beautiful installation, set design, the result of a repeated pouring out of atelier +, contradicts mircea eliade's statement, made years ago, in a dialogue with andrei plesu: 'unfortunately, today, culture has become the ultimate sky above humanity' 'the ladder', this beautiful collective artistic enterprise shows that culture is not the last sky above us, but the medium that can facilitate best the access to the other heavens above it it becomes a window to something else, beyond it

**colta onisim**  
painter

the ladder, fruit of Easter  
is the eulogy of a community  
which does not deconstruct, but draws out the person  
of the traveller, hardly climbing the path  
of his eternal becoming  
given from above,  
escalation began syncopated  
but by perseverance finds rhythm  
supported by the embrace of those  
undertaking the same way  
the ascendance frees you from anxiety and fear,  
conquering death  
fulfilled in heaven, in the embrace - temple

**marcel salahoru**  
pastor

**the ladder/atelier +**  
iron, fir, h. 875 cm  
AD 2014

this sculpture is the creation of  
the group of artists **atelier +**  
the project was coordinated by  
liviu mocan and enydi cszaba





**jacob's ladder**  
collection adrian and ioana gogan

to be the owner of a work of art as jacob's ladder; by liviu mocan, is not a small thing in fact, it is very great, sometimes too much because this, besides the fact that it makes you feel honored and favored, obliges you how this obligates me is an intense state of meditation and introspection, whenever my eyes gaze on this sublime sculpture ever since I first saw the work, without knowing its title, nor who the artist was who moulded it, it fascinated me: the strength that I felt in that humble and yet powerful man, who seems full of toil and pain, maybe full of frustration, fatigue and even despair, a man weighed down by all the burdens of the world, does not become broken by them despite all this, he holds on desperately to the ladder to freedom, the ladder to Christ the condition however is that you must either climb up or go down, just like the angels in Jacob's vision if Christ is the ladder, you must stay in the bounded yet unlimited range of the ladder, that is to remain in Christ and more ... you struggle so that others might climb through you only thus can you can increase your wings only thus can you be free only thus can you reach home

**adriana muntean,**  
collector

**jacob's ladder**  
bronze, rock, wood, h.aprox 40 cm  
AD 1995-2013  
collection:  
rodica mocan  
adrian and ioana gogan  
marius and dana cocian  
adriana muntean  
daniel and mirona floean  
lucian and angela dumitrășcută  
johan and raluca bies  
jonathan and hellen tame  
graham giles  
jaap cok





brâncuși's prayer

inspiration



prayer, constantin brâncuși

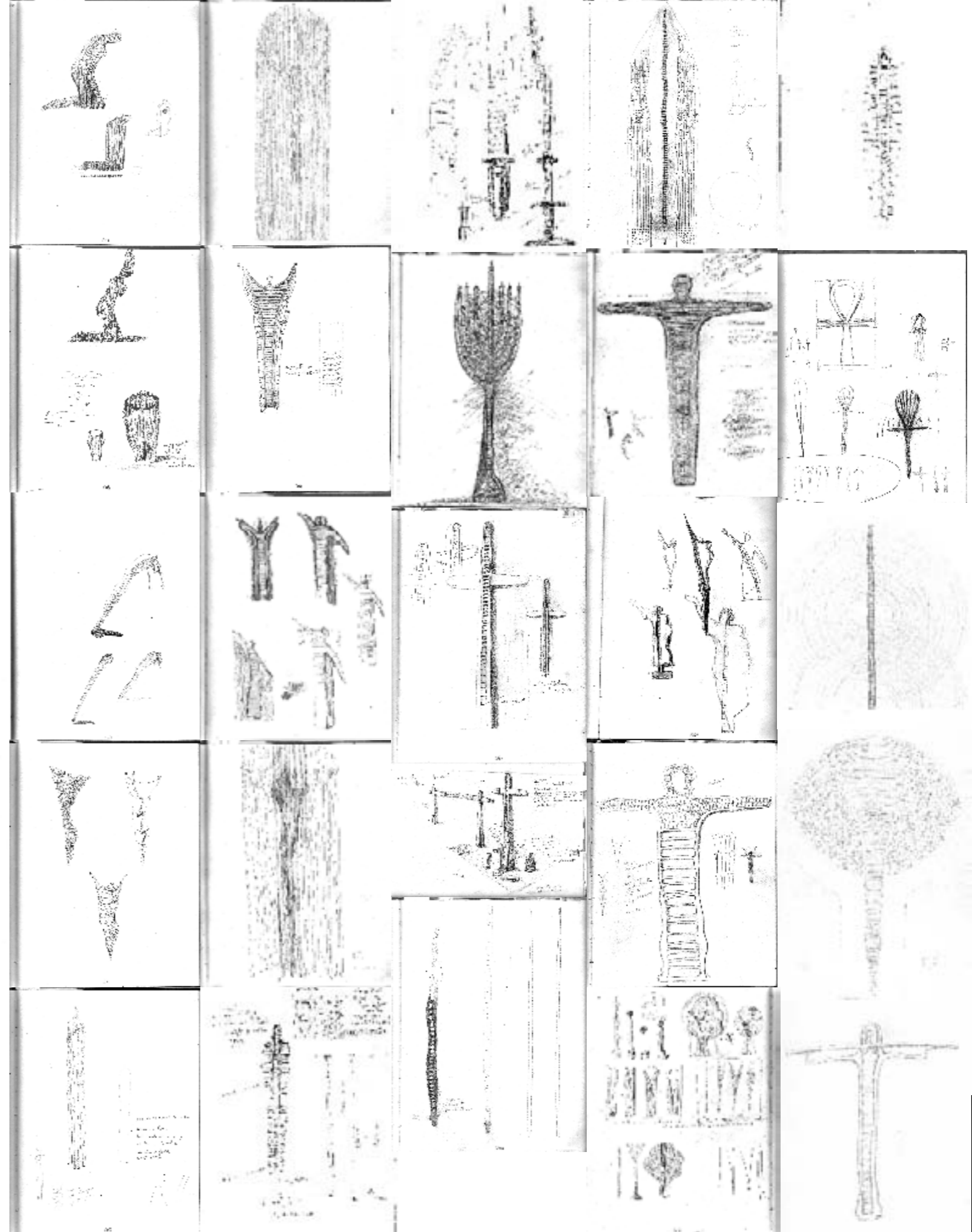


**ladders**  
project  
apple, h. 1.27 m

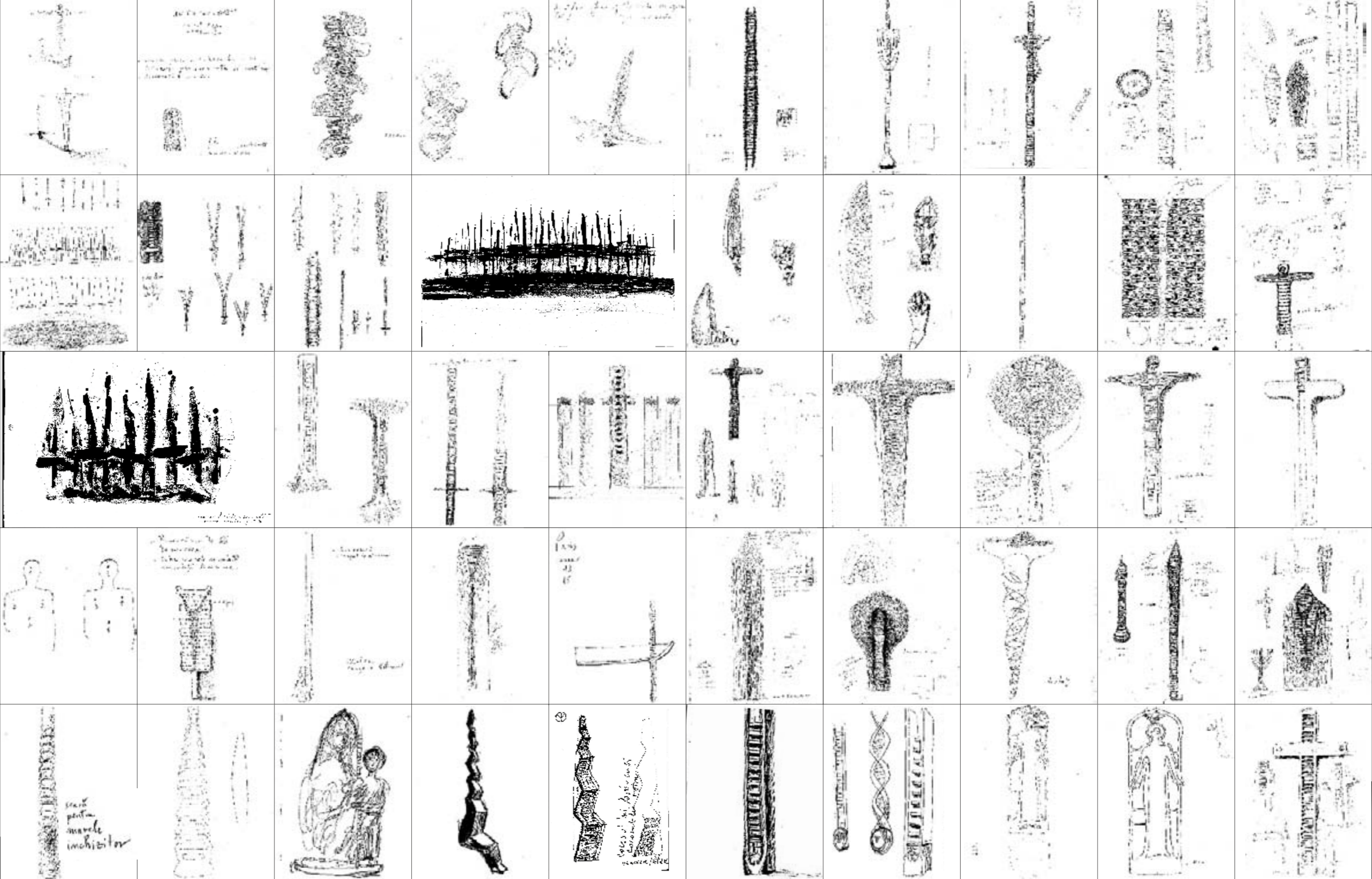


the stained glass of the forest,

'scara virtuților', mănăstirea sucevița







Blessed Liviu,  
You are a prolific master in the full maturity of your vision. It is profound.

I say this with conviction after spending time looking at and thinking about the sculptures in your 2014 Portfolio.

Though your creations are still largely vertical, reaching upwards, you have moved to a more explicit and open exploration of the Lamb of God.

I very much agree with you that the Cross is not the solution, but merely a tragic defeat, unless it is joined to our Lord's resurrection and ascension. The Orthodox, among whom you live, recognize this more fully. The Catholics, perhaps, least of all because typically they leave the twisted suffering form of Jesus on most of their Crosses. We Protestants seem to have adopted a middle way, a vacant Cross, but it is too bland.

Similarly, an empty tomb in itself proves nothing. Perhaps Pilate had the body removed! But it is the glowing presence of the angels and the words of the risen Lord in the Garden and the strange familiarity of his risen body that begin to unwrap the triumph of Redemption.

My most loved place is the tiny island of Iona, west of Scotland, where Columba and his 12 disciples landed in 563, after coming from Ireland to bring our faith to the barbarian tribes of Scotland. They saved my ancestors! Not the least of the surviving treasures on Iona are the Crosses of St. Martin and St. John. See Wikipedia article on Iona Abbey. These Celtic Crosses speak to me of life (in the carving of foliage and sometimes animals and even humans) and of the reality that God loved the world (in the circle around the center of the Cross). They communicate life.

By the way, I was privileged to talk with Christopher Hall one morning as he was carving in the cloisters: the central sculpture in the cloisters represents the Holy Spirit.

I think you have expressed some of this resurrection life growing out and up from the Cross in The Great Ladder and The Second Adam and Momentum and Ad Astra and, perhaps most powerfully, in the sculpture Him. These all speak of new beginnings, fresh life, breaking out in holy energy. They are triumphant pieces, yet rooted in the soil that nourishes our daily lives.

May many be influenced by the show in April and may you and Rodica continue to be inspired and refreshed by the power and beauty of the Spirit.

With much love, my friend,

**Donald Mc Gilchrist**  
philosopher

dear liviu,  
i am stunned by these, speechless

you are doing something unique among artists know: expressing theology directly yet not literalistically in your art  
the results belie the immense work involved in creating them, taking on a freedom and "lightness" that emerges from the harsh and rigid metal elements  
the detail on Second Adam is amazing  
rei is truly honored  
you are creating a ladder between the two worlds

**philip yancey**  
writer

we where waiting for this series of stairs  
what else than stairs, steps of transfiguration, there are the previous mocanian seeds, spirals or pillars?  
if we where ask what is a scale, most of us would talk about an object that helps us go up to another level  
this is true, but the descent?  
here it is what I consider defining: how it is outlined the interference of external stairs and the inner stairs, those who ascends and those who descends  
the climbing ladder, although outside, is invisible to others  
how much, how hard we can climb right up yo the place where the stairs become wings, is a subjective, individual perception  
instead, the inner ladder, means lowering in yourself, and transfiguration, when it happens, it only shows to those around you, like the aura  
i would say that, paradoxically, to get closer to God occurs when get down deep

**ioan cioba**  
poet



ede terényi composer:  
**sculpturae instrumenta musicae sunt, haec cantant**



cristian bence-muk composer: offering the presentation  
of his composition: **ladder - flasmob for 5 percussionists,  
and metal sculptures of liviu mocan**



**ladder** happening, easter AD 2013, cluj-napoca

**the ladder - flashmob for 5 percussionists,  
and metal sculptures by liviu moan**

the idea of writing a piece in which musical instruments  
are metal sculptures, cot me from the beginning  
(idea, which I understand, was born after a discussion of  
liviu moan with composer ede terényi)  
thus, the sound vibrations, the metal "hardened"  
sounds, moves, vibrates and therefore becomes alive,  
exceeds (or fulfills) original mission, becoming truly alive.

**cristian bence-muk**  
composer



**ladder - flasmob for 5 percussionists,  
and metal sculptures of liviu mocan**  
by **cristian bence-muk**

percussion on **trinity, david mocan**

**ladder** happening video

[www.liviumocan.com](http://www.liviumocan.com)



**thanks**

deep thanks to **ion bălan** of mega titan, beclean, dear friend, who with vision and with huge generosity opened the doors of 'the ladder of the world' series to be born

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liviu mocan

sculptor

eu caut să lustruiesc oglinzi pentru cer

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