

Between Two Centuries
Art from 1850 to 1950



ANS AZURA

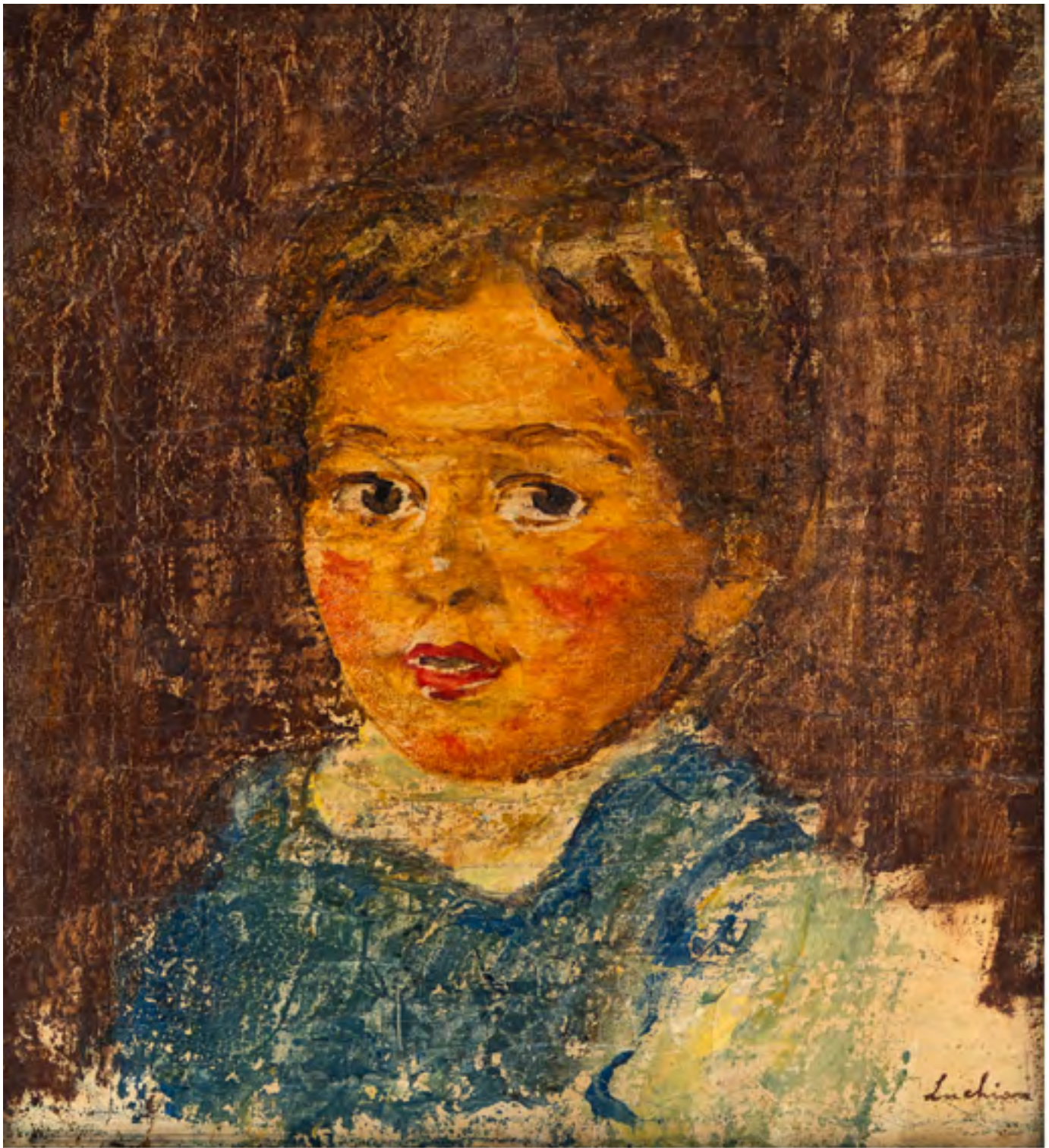
⬇ Online Bidding

⬇ Live streamed Auction Room opens

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May 15 2026
10:00 CET+1

May 21 2026,
19:00 CET+1



The present auction brings together a selection of works spanning almost a century of Romanian painting, from the academic tradition shaped in the Parisian and Munich studios of the second half of the nineteenth century to the forms of modernity developed during the interwar decades. The artists included here do not belong to a single movement, nor do they illustrate a common thesis. What connects them is their place within a period of transition, in which Romanian painting negotiated its relationship with European academic conventions and with new formal directions.

Sava Henția opens the selection with a mountain landscape dated 1898, in which the cool palette, free brushwork and open construction of the sky point to a mature plein-air practice, markedly different from the academic rigour of his Parisian training under Alexandre Cabanel. Ștefan Luchian is represented by a portrait of a child: against a brown ground applied in broad, dry strokes, the girl's face is built from warm ochre, red and white tones laid directly onto the support, with an economy of gesture that gives priority to chromatic expression over physiognomic description.

Tibor Ernő presents a rural religious procession in which the red, yellow and orange banners structure vertically a dense composition of figures, while the sky, broken into bluish and greenish striations, gives the scene a pictorial tension that exceeds ethnographic observation. Samuel Mützner contributes a female nude reclining on an armchair with dark upholstery, the floral wallpaper and lateral drapery placing the scene within a bourgeois interior. The warm palette, modulated through sienna, ochre and pink, together with the loose treatment of the textile surfaces, reflects the sustained assimilation of the post-Impressionist lessons acquired during his years in Paris.

Nicolae Tonitza is represented by *Susanna's Bath*, a frontal female nude seated on the edge of a bed covered with a white drapery. The anatomy is simplified, the firm contours reduce volumetric modelling to its essentials, and the deliberately schematised face belongs to a formula the painter used consistently in this category of works. Iosif Iser contributes *Pierrot and Columbine*, gouache and oil on card, in which the harlequin's polychrome diamond-patterned costume and Columbine's saturated yellow occupy the compositional field with the same weight as the human figure, reflecting the artist's sustained interest in the world of *commedia dell'arte* as a pictorial pretext. Octav Băncilă is present with a still life, a genre less frequently invoked in the reception of his work, which is largely associated with portraits and social scenes. In this concentrated register, the painting retains the compositional balance and restrained modulation of light characteristic of his practice.

Alongside these works, the auction includes further pieces that extend both the chronology and the range of artists represented, offering collectors a coherent section of Romanian painting during one of its formative periods.



The works of art which are subject to artist resale royalty rights ('droit de suite') are marked with an * in the description of the work of art. The amount of the royalties is calculated using a sliding scale of percentages of the Hammer Price.

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Please note that the Total Cost Calculator will display the amount including the estimated Buyer's Premium and the estimated artist resale royalties, exclusive of any related shipping expenses, all duties, taxes, VAT, and/or custom processing fees payable by the Buyer.

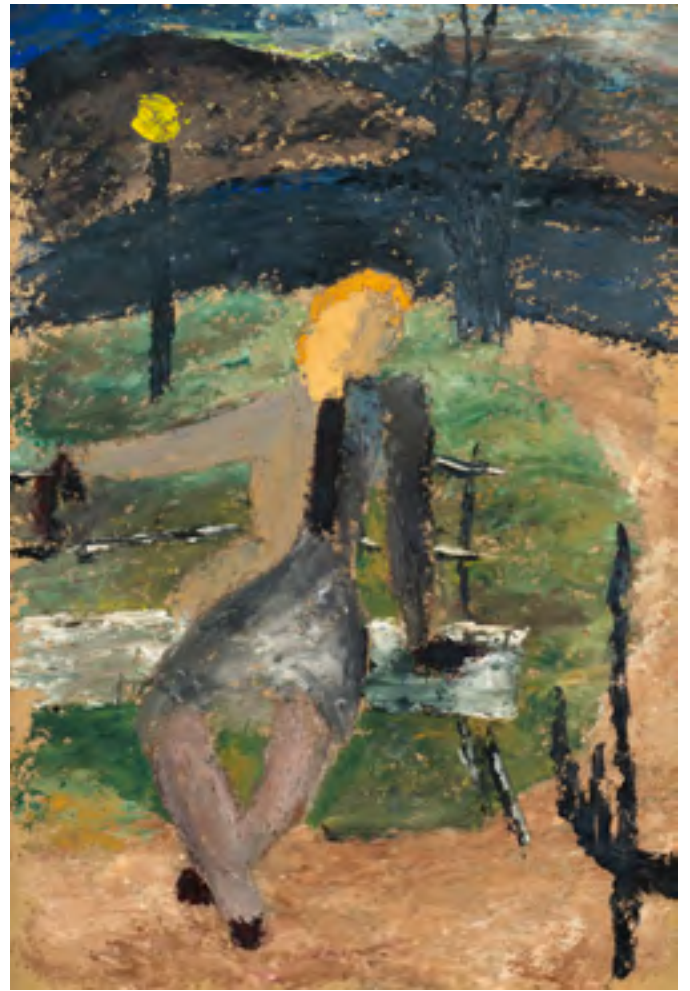
On the Bench, Diptych (Pe bancă)*

Romanian-Jewish painter and draughtswoman, Medi Wechsler Dinu graduated from the School of Fine Arts in Bucharest in 1932, from the class of Jean Al. Steriadi and Ipolit Strâmbu. In parallel she attended courses in Mathematics under Dan Barbilian and in Philosophy under Nae Ionescu and Dimitrie Gusti — a breadth of intellectual formation that reflects the cultural density of interwar Bucharest. Married to the avant-garde poet Ștefan Roll and close to the family of Victor Brauner, she moved within the Romanian avant-garde milieu and knew most of its principal figures, while maintaining in her own practice a consistently classical orientation. She debuted in 1932 at the Official Salon of Black and White. Between 1934 and 1939 she worked at Balchik, participating in 1939 in a group exhibition of interwar painters organized by Octavian Moșescu. In 1937 a working trip to Greece resulted in a solo exhibition at the Sala Mozart in Bucharest. From 1940 onward she traveled and worked extensively across Romania — from the Danube Delta and Dobrogea to Moldavia, Transylvania, and the Carpathians — as well as in Bulgaria and France, producing landscapes, still lifes, and portraits across five decades of sustained practice.

Her work is noted for its capacity to register the ephemeral and the momentary, with spatial distortions and bright chromatic accents that introduce a sense of fragility into both her plein-air compositions and her portraiture. Throughout her youth she was also subject to the antisemitic violence that marked Romanian political life of the period, a biographical dimension explored in fictionalized form in the 2016 animated short *The Blissful Accidental Death*. In 2003 she returned to public exhibition life through participation in *Seniori ai picturii românești contemporane* (Seniors of Contemporary Romanian Painting) at the Apollo Gallery in Bucharest, as part of the *Restituiri* (Restitutions) program initiated by the HAR Foundation. Her works are held in private collections in Romania, Bulgaria, France, and the United States, as well as in public institutions including the Art Museum in Constanța, the Metropolitan Library in Bucharest, and the Eminescu Memorial in Ipotești.

Size	48.5 × 33 cm each
	With frame 62 × 46 cm
Medium	oil on cardboard

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,200
Starting price	€600



Vase with Thistles (Vază cu ciulini)*

Rodica Maniu Mützner (1890–1958) holds a distinctive place in the history of Romanian modern painting. Born in Bucharest into an intellectual Transylvanian family, she benefited from an early environment deeply engaged with the cultural debates of her time. Encouraged by her father, she studied with Nicolae Vermont before continuing her artistic

education in Paris at the Académie Julian and La Grande Chaumière, where she trained under Lucien Simon, Charles Cottet, and René Ménéard. This Parisian formation brought her into contact with the circle of the Bande noire, a group dedicated to renewing realism through sombre tonalities and a modern sensibility.

From her earliest exhibitions in 1910, held simultaneously in Paris and Bucharest, Maniu revealed a pronounced interest in the rural figure, plein-air painting, and in the compositional balance achieved through colour. A sojourn in Munich and later travels to Brittany expanded her artistic vocabulary, sharpening her sensitivity to light and its structuring role within the pictorial field.

In 1923 she married Samuel Mützner, with whom she shared both a personal and artistic partnership.

Their subsequent travels – to Balchik, Corsica, and the Near East – enriched her oeuvre, which includes landscapes, portraits, and interior scenes, all marked by a spontaneous and fluid handling of paint.

Watercolour, her preferred medium for its immediacy, infused her oil paintings with a luminous transparency. Her works from Balchik situate her within the broader

phenomenon of the Balchik School of Painting, a locus of experimentation for interwar Romanian artists. Rodica Maniu Mützner exhibited widely throughout her career, participating in the Tinerimea Artistică shows, the Official Salons, the Venice Biennale in 1924, and the Barcelona International Exhibition of 1929. Her paintings are now preserved both in public and private collections, including the National Museum of Art of Romania.

Her artistic identity lies in the subtle balance between local themes and the European avantgarde currents she absorbed abroad. By sustaining an equilibrium between rural figuration, Impressionist legacy, and Post-Impressionist chromatic exploration, she contributed a singular voice to the interwar redefinition of Romanian modern art.

Size	48 × 36.5 cm
	With frame 68.5 × 57.5 cm
Medium	watercolour on cardboard
Signature	Signed on the front lower left in black: "R. Maniu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,200
Starting price	€600



Horses (Cai)*

Liviu Teclu trained at the School of Fine Arts in Bucharest under Ipolit Strîmbu and Fritz Stork, pursuing his artistic formation in parallel with studies in Law — a combination not uncommon among the Romanian intelligentsia of the interwar period. In 1919, he was awarded the Lecomte de Nouy Prize by the Romanian Academy for drawing, one of the most prestigious distinctions available to young artists at the time, and participated in the creative course at

Baia Mare, situating himself within the broader current of the colony's naturalist and plein-air tradition. Despite the significance of his early recognition and his connection to one of the most productive artistic milieus in early twentieth-century Romania, Teclu remains an insufficiently researched figure. His work and career warrant more sustained scholarly attention, particularly in the context of the interwar Romanian art scene to which he belonged.

Size	47.5 × 58 cm With frame 58.5 × 68.5
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "L. T."

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,000
Starting price	€700



In the Park (În parc)*

Lucia Dem. Bălăcescu (b. 1895, Bucharest, Romania - d. 1979, Bucharest, Romania) was a Romanian modernist painter, and had a successful career as an art critic. Guided by professors Othon Friesz and Fritz Gilsu, Bălăcescu graduated from Académie Julian and Académie Ranson, both being important institutions on the European art scene at the beginning of the 20th century. Bălăcescu was strongly supported by other female artists in Romania such as Nina Arbore and Olga Greceanu.

Bălăcescu's vibrant, playful compositions embody a multitude of influences with an astonishing palette of lively colours, depicting landscapes, interior scenes, portraits, nudes, and still life. Avant-garde influences transpire through her works, as diverse naïve forms assemble most of the time a subtly ironic narrative. Her oeuvre equally foments a rich commentary on female self-representation in modern painting. In 2022, a retrospective exhibition revisiting Bălăcescu's practice took place at the Art Collections Museum in Bucharest.

Size	21 × 29.5 cm With frame 38.5 × 47 cm
Medium	gouache on paper
Signature	Signed on the front lower right in black: "LDB."

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€350 - €500
Starting price	€300



Still Life (Natură statică)*

Dan Băjenaru received his initial training at the School of Fine Arts in Bucharest under G. D. Mirea, a central figure of Romanian academic painting, and Costin Petrescu. From 1927 he continued his studies in Paris at the Académie Julian and the Académie Ranson, and as a scholarship holder of the Ministry of Cults and Arts attended the Romanian School at Fontenay-aux-Roses. His formation was equally shaped by repeated stays at Baia Mare, where he worked as a scholar during the summers between 1919 and 1926, absorbing the plein-air and naturalist principles of the colony.

His exhibition debut took place in Paris in 1926 with a solo show, followed by participation in the Salon d'Automne in 1927. The international dimension of his career was consolidated with a silver medal at the Paris Universal Exhibition of 1937. From 1929, he was a regular presence at the Official Salon in Romania, where his work received multiple distinctions, and between 1930 and 1940 he exhibited with Tinerimea Artistică and Grupul Nostru. He also showed in solo

exhibitions in Bucharest, Bacău, Ciudad de Mexico, New York, and Los Angeles, and his work featured in itinerant exhibitions of Romanian art across major European cities. A retrospective was organized in Bucharest in 1975.

His landscape painting is characterized by a controlled brushwork that introduces subtle visual inflections within classical compositional structures, resisting the singularity of strict linear perspective. The breadth of his thematic range extended to portraiture and historical composition, including works connected to his family background: his father, Ion Băjenaru, was a tenor and one of the founders of Romanian Opera, immortalized by the artist in the painting Inițiatorii operei române. His career unfolded across the interwar period and into the communist era, a trajectory that, as with many Romanian artists of his generation, involved navigating the ideological demands of Socialist Realism alongside a more personal pictorial practice.

Size	50.5 × 65 cm
	With frame 67.5 × 82.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "D. Băjenaru"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,200
Starting price	€700



Urban Landscape (Peisaj citadin)* 1963

Iosif Rosenbluth received his artistic education at the National School of Architecture and the Academy of Fine Arts in Bucharest, where he studied under Frederic Storck and G.D. Mirea, before continuing his training in Paris at the École des Beaux-Arts and the Académie Julian. His formation combined the architectural discipline of structure with the Parisian refinement of pictorial composition, producing a synthesis of rigorous construction and lyrical sensibility. He made his debut in 1926 at the Official Salon of Drawing and Engraving in Bucharest and subsequently participated in numerous exhibitions of painting and printmaking, attracting the attention of both critics and the public.

Rosenbluth's practice reveals a sustained interest in landscape and the urban environment.

His works display a lucid observation of Bucharest's changing urban fabric, depicting parks, public gardens and notable monuments with a sense of calm precision that distances him from the nostalgic provincialism often associated with interwar city imagery. Rather than cultivating sentimentality, he explored the structural rhythms of the city and its atmosphere of quiet modernity. Alongside these urban compositions, his studio works — particularly still lifes and floral subjects — demonstrate a disciplined analysis of form, texture and material presence. His subdued palette and preference for dim light convey introspection, prioritising tonal harmony over the spectacle of light.

Size	45.5 × 25 cm
	With frame 60 × 40 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in blue: "R. Iosif"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,500
Starting price	€700



Jewish Merchants Negotiating (Negustori evrei în negociere)

Romanian draughtsman, caricaturist, and painter, Constantin Jiquidi came of age in Iași in a milieu directly connected to the literary and artistic circles of the late nineteenth century. His early formation unfolded in proximity to figures such as Eminescu, Caragiale, and Creangă, a cultural environment that shaped both the satirical intelligence and the range of his graphic output. He debuted at seventeen with *Tipuri din Iași* (Types from Iași), followed by collaboration with the Iași humor magazine *Bobârnacul*, and achieved early critical recognition with the first volume of his *Caricaturi* (Caricatures) album in 1889.

After settling in Bucharest that same year, Jiquidi became a central figure in the illustrated press of the period. His most significant editorial collaboration was with Ion Luca Caragiale at *Moftul Român* (The Romanian Trifle), the satirical review founded in 1893, in which some of Caragiale's most important sketches appeared alongside Jiquidi's caricatures from issue eleven onward.

He also collaborated with *Amicul Copiilor* (The Children's Friend), where he is credited as likely the first Romanian artist to publish comic strips, in 1893. His colleagues at *Moftul Român* included Dimitrie Teleor, Emil Gârleanu, Ion Alexandru Brătescu-Voinești, and Alexandru Cazaban.

His practice extended well beyond caricature. Working in oil, gouache, watercolor, and engraving, he organized a major solo exhibition in 1893–1894 comprising some 250 works, followed by further personal exhibitions in 1894 and 1898, participation in the Salon des Indépendants in 1896, and a watercolor and gouache exhibition at the Romanian Athenaeum in 1898, considered by the press of the time among the most significant artistic events of the year. Jiquidi died in Bucharest at thirty-four, leaving a body of work dispersed across the publications and periodicals of the final decade of the nineteenth century. He was the father of graphic artist Aurel Jiquidi (1896–1962).

Size	25.5 × 16 cm
	With frame 39 × 30 cm
Medium	watercolour on paper
Signature	Signed and enscripted on the front lower left in black: "Jiquidi; 90-10"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 - €1,500
Starting price	€900



Untitled*

1920

Jean Alexandru Steriadi was a Romanian painter, known for his portraits, drawings, caricatures, and Impressionist landscapes. He graduated from the School of Fine Arts in Bucharest, as well as studied at the Royal Academy of Painting in Munich and the Julian Academy in Paris.

In his landscapes, Steriadi adopted the techniques of plein-airism, especially following his visits in Provence, Brittany, and Northeast Italy. Both winter and seaside sceneries are heavily present in Steriadi's

work, in both rural and urban settings. His use of warm and bright colours creates peaceful and harmonious plays of light, engendering picturesque atmospheres.

Steriadi received the Romanian Grand National Prize for Painting in 1930 and The Romanian Academy Award in 1938. He was the director of the Theodor Aman Museum and the Dr. Ioan and Nicolae Kalinderu Museum.

Size	24 × 21 cm With frame 42 × 39 cm
Medium	ink on paper
Signature	Signed and dated on the front lower left in ink: "Steriadi; 1920"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€200 - €300
Starting price	€150



Procession (Procesiune)

Tibor Ernő (1885–1945) was a Hungarian painter whose life and work were closely tied to the city of Oradea, a place that underwent a significant artistic and urban transformation in the late 19th and early 20th centuries. Educated first in Budapest and later at the Académie Julian in Paris, he was stylistically shaped by Impressionism, yet maintained a rigorous compositional logic and strong graphic structure throughout his work.

Ernő's paintings document with precision and sensitivity the architectural and social vitality of Oradea, capturing its squares, parks, and bridges in vibrant scenes animated by human presence. His palette, often warm and luminous, was applied in pointillist touches and plein-air compositions that aligned him with the Impressionist movement, even as he developed a highly personal interpretation of light and colour. Exhibiting from an early age, including at the Salon Officiel in Paris and the National Salon in Budapest, Ernő earned critical acclaim for his rejection of academic conventions and for his fresh treatment of landscape and urban life.

The early decades of the 20th century saw Ernő traveling and exhibiting widely across Europe, from France and Italy to Germany, Sweden, and Denmark. His paintings evolved during this period to

include scenes of rural labour and industrial activity, reflecting a growing social consciousness while preserving a refined pictorial structure. Even as his art bore witness to the shifting modernities of interwar Central Europe, Ernő remained deeply attached to Oradea, portraying it with both documentary precision and emotional resonance.

He was also active as a teacher, founding a private art school in 1908 and joining the literary society A Holnap, where he intersected with modernist currents in both visual and literary arts. His legacy was later recognized through several retrospective exhibitions, including those organized by the Muzeul Țării Crișurilor, which also honoured him as one of the many Jewish artists persecuted during the Holocaust. Tibor Ernő was deported in 1944 to Auschwitz and later to the Kaufering subcamp of Dachau, where he died in the spring of 1945. His works remain a crucial visual record of a multicultural and modernizing Oradea, as well as a testament to the artistic and civic contributions of Jewish artists in Central Europe. Paintings by Tibor Ernő are preserved today in public and private collections, including those of the Muzeul Țării Crișurilor in Oradea.

Size	50 × 41 cm
	With frame 61.5 × 52 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Tibor Ernő"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 - €2,000
Starting price	€1,300



Mountain Landscape (Peisaj de munte)* 1980

Gheorghe Vânătoru was a Romanian painter, known for his remarkable use of colour. He studied painting at the Academy of Fine Art in Bucharest with esteemed artists Nicolae Tonitza, Francisc Șirato, and Gheorghe Petrașcu.

The works of Vânătoru include portraits, cityscapes, natural landscapes, and still life. Urban Scene proves the artist's skilful use of colour and play of light in constructing emotional ambiances.

The absence of human presence in the painting augments a moment of peacefulness and enjoyable stillness within the city.

Throughout his career Vânătoru achieved international recognition, exhibiting in Venice, Odessa, Memphis, Beirut, Tokyo, or Tel Aviv. His works are part of private and public collections in countries such as Romania and the US.

Size	46 × 60 cm With frame 54 × 68 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right in black: "Gng. V; 80"

Exhibitions	"The Greatest Romanian Expressionist: G. N. G. Vânătoru (1908–1983)" Exhibition organised by the Art Collectors' Society of Romania and the Bucharest Municipality Museum, Suțu Palace, Bucharest, 20 May – 30 June 2011
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 - €1,800
Starting price	€1,000



Portrait of a Peasant (Portret de țăran)* 1939

Romanian-Hungarian painter, Weith László emerged from the artistic milieu of Baia Mare, one of the most significant centers of plein-air painting in Central Europe at the turn of the twentieth century. He trained at the Free Painting School of Baia Mare under Thorma János, Krizsán János, Mikola András, and Ziffer Sándor — masters who shaped the school's post-Impressionist and naturalist orientation — and later completed his formal education at the Faculty of Fine Arts in Budapest (1928–1932).

His practice developed in close dialogue with the Baia Mare colony tradition, participating in six consecutive creative colonies between 1927 and 1939 and exhibiting regularly alongside the group. In 1941 he was admitted as a member of the Baia Mare Society of Fine Artists, affirming his sustained

institutional presence within the local school.

Working primarily in oil and ink, László engaged with themes rooted in the landscape and built environment of the region. His draftsmanship is evidenced in works such as *Colonia Pictorilor*, a monochrome ink drawing of the colony's workshop pavilion — later used as historical documentation during the 2015–2017 rehabilitation of the Thorma János Pavilion — which reflects a disciplined, observational approach characteristic of the Baia Mare tradition.

His career unfolded within the broader ideological and institutional shifts affecting Romanian art through the mid-twentieth century, navigating the transition from an independent colony culture to the constraints of Socialist Realism.

Size	95.5 × 65.5 cm With frame 107 × 76 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower left in black: "Weith; 1939"

Location	Bistrița, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 - €1,800
Starting price	€1,000



Vase with Carnations (Vas cu garoafe)*

Ion Musceleanu trained at the Academy of Fine Arts in Bucharest under Fritz Stork for drawing and Constantin Artachino and G. D. Mirea for painting, completing his studies in 1926. He subsequently worked as a drawing teacher in Râmnicu Vâlcea, where the surrounding landscape drew his attention more persistently than the classroom, establishing the plein-air practice that would define his career. His exhibition debut came in 1930 at the Official Salon of Painting and Sculpture with the watercolor Case (Houses). Solo exhibitions followed in 1940, 1957, 1968, and 1973, and from 1948 he participated regularly in state annuals and in Romanian art exhibitions abroad, with showings in Minsk, Bratislava, Athens, Berlin, Ankara, Istanbul, Paris,

Moscow, Prague, and London. He received multiple prizes at the Official Salons. In 1959 he was part of the team of painters commissioned to paint the ceiling of the National Theatre in Caracal. Working primarily in landscape and portraiture within an Impressionist orientation, Musceleanu has been placed in critical dialogue with Lucian Grigorescu, sharing a similar commitment to outdoor painting and to a restrained chromatic register. His palette favored warm tones of reduced intensity, producing compositions of quiet atmospheric density rather than chromatic assertion. His works are held in Romanian museum collections and in private hands.

Size	43.5 × 33.5 cm
	With frame 57 × 47 cm
Medium	oil on cardboard

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,000
Starting price	€700



Landscape (Peisaj)

1898

Sava Henția was among the first Romanian painters to articulate a realist visual language that bridged academic discipline with a growing preoccupation for social representation. Trained initially at the School of Fine Arts in Bucharest under Gheorghe Tattarescu and Theodor Aman, and later at the École Nationale Supérieure des Beaux-Arts in Paris with Alexandre Cabanel, he assimilated the compositional rigour of academicism while gradually renouncing its idealising conventions. His early works reflect the didactic clarity of his teachers, yet after his experience as a war correspondent during the Romanian War of Independence (1877–1878) his painting acquired a pronounced documentary character. The sketches and canvases produced on the battlefield anticipated a broader realist turn in Romanian art, concurrent with similar movements across Europe.

In the subsequent decades, Henția's focus on rural life, modest domestic interiors, and marginalised figures, signalled a decisive move away from heroic or allegorical subjects towards the representation of ordinary existence. His restrained palette, controlled

drawing, and sober composition reveal a tension between his academic formation and the ethical demands of realism. Though his practice remained distinct from the later modernist idiom, it prefigured the moral and social consciousness that would shape the pictorial modernity of artists such as Ștefan Luchian and Camil Ressu.

Henția's career thus occupies a pivotal position within the formation of Romanian modernity. His realism does not merely imitate Western prototypes but translates them into a peripheral cultural context negotiating its own artistic legitimacy. In this respect, he embodies the dual impulse that defined nineteenth-century Romanian painting—the aspiration to synchronise with European artistic progress and the pursuit of an authentic national sensibility. His oeuvre, numbering over five hundred works and preserved today in major Romanian museums in Bucharest, Timișoara, Constanța, and Iași, remains a key point of reference for understanding how modern painting in Romania emerged from observation, discipline, and an ethics of representation.

Size	52 × 68 cm
	With frame 72 × 87.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower left in grey: "1898; S. Henția"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 - €5,000
Starting price	€3,800



Nude (Nud)* 1936

Samuel Mützner is considered to be one of the most influential painters of Romanian art.

He was a post-impressionist painter who brought to Romania the culture of Impressionism, the freshness of light and colour from the West. After finishing his studies in Bucharest, Munich, Paris and Algiers, he stayed for two years in Giverny studying with Claude Monet, with whom he created pointillist landscapes. He was the first Romanian painter of his generation to explore several continents in search of other cultures

and inspiration. Mützner brought to Romania works made in countries such as Tunisia, Japan, South America and Venezuela. He had solo exhibitions all over the world, including New York. Since 1937, due to his Jewish origins, Mützner was marginalised and forced to retire to his house in the village of Șopârlița, where he focused on the landscape and the rustic atmosphere of the countryside.

Size	40 × 50 cm With frame 60 × 70.5 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower left in black: "S. Mützner; 36"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 - €6,000
Starting price	€3,800



Boats on the Danube Delta (Bărci în Delta Dunării)*

Romanian painter, Sorin Adam graduated in 1996 from the Academy of Fine Arts in Bucharest, where his teachers included Mihai Bandac, Vasile Grigore, Marius Ciliievici, Theodor Moraru, and Traian Brădean. He also held a degree from the private Lucaefărul Academy of Arts in Bucharest, where he subsequently worked as a university assistant between 1998 and 2002. He became a member of the Union of Visual Artists of Romania in 1997. His practice centered on landscape and still life, developed within a Post-Impressionist framework with personal inflections drawn from Fauvism and from the Romanian interwar classical tradition.

His pictorial references spanned a broad range — from Seurat, Matisse, Derain, Van Gogh, Delacroix, and Cézanne on the European side, to Ștefan Luchian, Nicolae Tonitza, Nicolae Dărăscu, Alexandru Ciucurencu, Constantin Piliuță, and his own teacher Vasile Grigore within the Romanian tradition. The critical assessment of his work emphasizes that he navigated this dense field of influences toward a coherent personal direction, without recourse to artificial experimentation. He participated in numerous exhibitions and salons in Romania and abroad.

Size	54.5 × 69.5 cm With frame 74.5 × 89.5 cm
Medium	pastel on paper
Signature	Signed on the front lower right in pencil: "Sorin Adam"
Exhibition	"Sorin Adam" Graphic Exhibition and Album Launch, Romanian Academy, 21 October 2019. The present work was reproduced on the exhibition invitation and in the exhibition catalogue.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€600 - €800
Starting price	€500



Fair (Târg)*

Born into a family of painters active across several generations, Pan Ioanid belonged to a lineage that shaped the course of Romanian academic painting from the late nineteenth to the mid-twentieth century. Trained initially at the School of Fine Arts in Bucharest in 1897 and later at the Academy of Fine Arts in Munich, he studied under Nikolaus Gysis and Karl Marr, whose influence is evident in the disciplined composition and chromatic restraint of his early works. Ioanid's artistic beginnings revealed genuine talent and a solid academic grounding, qualities that positioned him within the broader tendencies of late Central European realism.

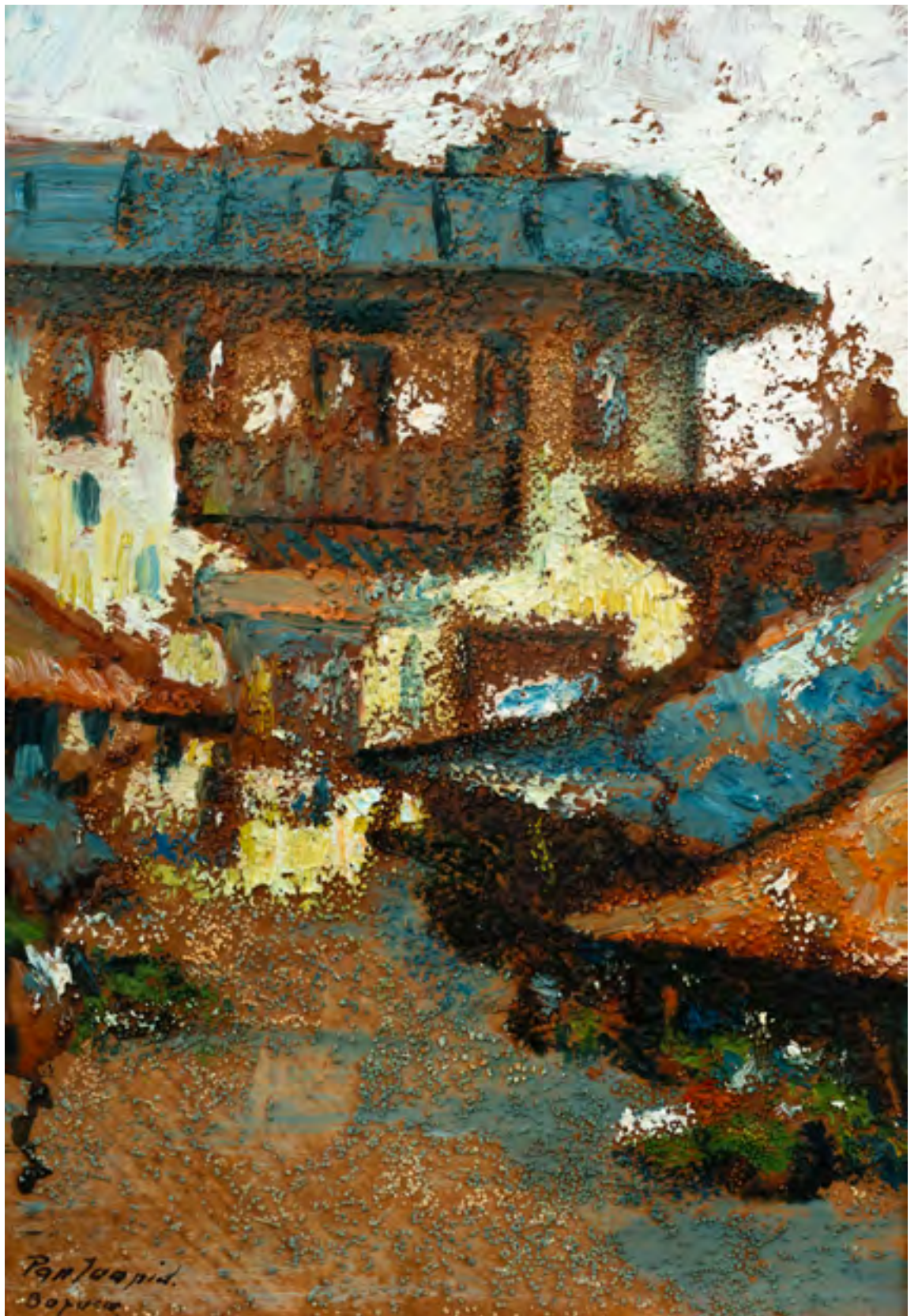
Although he became best known for his numerous depictions of rural festivities and "Hora" scenes—often repeated and standardised under market pressure—his oeuvre also includes works of museum

quality, where his mastery of light and structure reveals a painter of intelligence and depth. These less frequent but significant canvases demonstrate an artist capable of both stylistic synthesis and acute observation of the Romanian social landscape.

A member of the so-called Ioanid dynasty, Pan's place within the genealogy of Romanian art remains complex. His career embodies both the continuity of the atelier tradition—his family maintained one of Bucharest's most active workshops on Calea Moșilor—and the aesthetic tensions between the craft of icon painting and the aspirations of modern easel painting. Within this ambivalence, his work offers a revealing case study of the compromises and ambitions of an artist negotiating the passage from inherited craftsmanship to the modern visual language of his time.

Size	22.5 × 15 cm
	With frame 39 × 32 cm
Medium	mixed media (oil and sand) on cardboard
Signature	Signed on the front lower left in black: "Pan Ioanid"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,200
Starting price	€700



Balchik (Balcic)*

Dumitru Ghiață was a Romanian painter. Initially a laboratory worker, he trained to become a painter with Arthur Verona over the course of three years. He later pursued the courses of the Ranson and Delécluse Academies in Paris on a scholarship obtained with the help of esteemed doctor Ioan Cantacuzino between 1913 and 1914. Influenced by the Post-Impressionist techniques he studied in France, Ghiață developed a distinctive style by intertwining them with Romanian folk motifs, adapting to the local cultural context.

His works mostly depict natural landscapes, still life, and rural scenes, using harmonious palettes of colours in concise, well-balanced compositions. Ghiață exhibited in international Romanian art presentations in cities such as Budapest, Athens, Helsinki, Prague, London, and Torino. His works are part of private as well as public collections, examples of the latter being the National Museum of Art of Romania in Bucharest or the Jeu de Paume Museum in Paris.

Size	42 × 36.5 cm With frame 61.5 × 57 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Ghiață D."

Location	Bucharest, Romania
Provenance	Private collection, Romania
Estimate	€2,700 - €3,500
Starting price	€2,500



Peasant Girl Resting (Țărancă odihnindu-se)

Vermont lived in an era when most artists interpreted Impressionism and Post-Impressionism in their work, adding these cultural innovations to their own national specificity. Vermont belongs to a rather inconsistent category of artists, the ones who showed continuous fluctuation when it came to adopt an artistic style. Therefore, Vermont's works, just like the works of Ipolit Strâmbu and Alexandru, can be characterised by a strong eclectic nature, illustrating the ambiguity of Romanian culture at the transition between the two centuries (19th and 20th) and the attempt to liberate art from the authority of academism.

Refusing the academic conformity, Vermont joined a group of independent painters in their renewal movement, being among the founding members of the "Ileana" and "Artistic Youth" societies, where he exhibited regularly. Throughout his career, Vermont changed his interests and studied people from all social classes. The harmony in his works came from the balance between the subject and the diverse techniques he mastered.

Size	20 × 35 cm With frame 42.5 × 55 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "N. Vermont"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€3,500 - €4,500
Starting price	€3,300



Pierrot and Colombina (Pierrot și Colombina)* second half of the 1930s

Born to a Jewish family, Iosif Iser was a painter who influenced Romanian culture and art history. Iser studied at the Academy of Fine Arts in Munich and Paris and later became a member of the Romanian Academy.

Unlike the early years of his career when he adopted a style inspired by Expressionism, in adulthood he changed his vision. After his travels in the East and

the long time spent on the shores of the Black Sea, especially in Balchik, Iser changed his chromatic vision. For a long period, he portrayed the Tatars of Dobrogea and Balchik, and adapted his chromatics to the colours and light specific to that area. His palette became warmer, brighter and his brushwork techniques softened.

Size	60.5 × 48.5 cm With frame 72 × 70 cm
Medium	gouache and oil on cardboard
Signature	Signed on the front lower right in white: "Iser"

Location	Bucharest, Romania
Provenance	Private Collection, Romania; Previously part of the Corneliu Vadim Tudor Collection
Estimate	€8,000 - €10,000
Starting price	€7,500



Susanna's Bath (Baia Suzanei)

Nicolae Tonitza was a pioneer of Romanian modern art, introducing through his unique vision the new European styles into Romanian art. After graduating from the School of Fine Arts in Iasi, he went to study in Munich where he exhibited for the first time in the presence of Adolph Menzel. He studied in Italy and France until he realised that the world he wanted to explore was his native country. Tonitza was an artist who worshipped colours, giving life to his works through the balance of forms attained from the use of brushstrokes and chromatics.

He defined his own style through the predominance of warm and pastel colours, being a master of subtle transitions between tones. He aimed to harmonise verticals and horizontals, a technique that many artists were afraid to approach. As a result of merging the planes, his landscape gained an exceptional geometric harmony. The dynamics of the composition are always built with a confident

brushwork, filled with "dry" consistency of colour. An expert in painting techniques and materials, Nicolae Tonitza played with light in all his landscapes. He broke the routine of large spots of colour, using almost no black, delimiting the spots with strong lines, planes and dramatic dark colours.

"How I make a painting: very calm, if I work from my memory. Nature, on the other hand, gives me anxiety and migraines – even if I have only a harmless potato or a simple landscape in front of me. Too many details confuse and make me suffer. However, most of my paintings that I know by heart are based on a preliminary study after life – which I usually destroy. In any given situation, I start from the colour." (Nicolae Tonitza Scrieri despre artă, Ed. Meridiane, București, 1964.

Size 69 × 49.5 cm

With frame
86 × 66 cm

Medium oil on cardboard

Signature Signed on front lower right in black: "Tonitza"

Exhibition "N. N. Tonitza" Exhibition, National Museum of Art of Romania, January – March 1964; "Tonitza și geniul copilăriei" Exhibition, Art Safari, Bucharest, 2019.

Literature Reproduced in the exhibition catalogue *Tonitza și geniul copilăriei*, edited by Zoltán Soós, Art Safari, cat. no. 207.

Location Bucharest, Romania

Provenance Private Collection, Romania

Estimate €70,000 - €100,000

Starting price €65,000



Portrait of a Child (Portret de copil)

Ștefan Luchian is one of those rare artists whose biography has evolved into myth, and whose oeuvre has acquired the aura of cultural relic. Widely acknowledged today as a foundational figure of Romanian modernism, Luchian occupies a unique place in both the national canon and the collective imagination of art lovers and specialists alike. While not severed from the classical legacy of the 19th century, his painting marks a decisive break with the dominant agrarian aesthetics of his time and inaugurates a new sensibility—introspective, synthetic, and fundamentally modern. Luchian's floral compositions—chrysanthemums, anemones, roses—transcend the conventional boundaries of still life. They may be regarded as symbolic self-portraits or affective journals of a life shaped by seclusion and physical decay but also animated by an unbroken creative impulse. Over the past decades, these works have been described by art historians as “relic-paintings”, a term that captures not only their emotional intensity but also their role as repositories of the artist's life and suffering. In the final phase of his artistic career, Luchian consolidated a visual idiom that is both distinctive and highly personal: an almost cloisonné-like contouring, vibrant coloration often bordering on the

incandescent, and compositional simplicity that imbues the paintings with both monumentality and lyricism. His brushwork in these late works oscillates between restraint and expressive fervor, offering a chromatic tension that reveals the urgency of creation in the face of bodily collapse.

The legend of Luchian was constructed not solely through his art but also through the narrative of his life. Since the early 20th century, critics and historians have framed his figure through the lens of martyrdom, sanctifying his persona as the “saint of Romanian painting.” This myth was notably reinforced by Oscar Walter Cisek, who in 1928 drew a powerful and seductive parallel with Vincent van Gogh. Cisek not only compared the two painters but even reversed the analogy, suggesting that Van Gogh was, in some sense, a Western counterpart to Luchian. This rhetorical gesture embedded the Romanian artist within the broader framework of European modernist mythology, laying the foundation for a lasting art-historical hagiography.

Today, as the art market continues to seek authenticity, affect, and symbolic capital, the works of Ștefan Luchian stand as enduring testaments to a rare convergence of artistic mastery and human resilience. Painter of flowers, indeed—but also painter of the ineffable, the intimate, and the eternal.

Size	33 × 30 cm With frame 46.5 × 44 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "Luchian"

Literature	Reproduced in: Ștefan Luchian. <i>Viața și opera</i> , Petru Comarnescu, Ionel Jianu, 1956
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€20,000 - €35,000
Starting price	€16,000



Nude (Nud) 1930

Ipolit Strâmbu was a well-recognised Romanian Impressionist painter whose practice echoed not only in Romania, but also internationally, especially at the Fine Arts School in München where he studied. He was a professor at the Painting School in Baia Mare, Romania, being highly esteemed there. Widely acknowledged for his unique Impressionist approach to expressivity and social representation, his paintings remark themselves through vivid arrays of colours and tranquil settings. His fine observational capacity constructs careful atmospheres of reverie and reflexiveness under well-mastered hues of colours and situations. Alongside capturing people in different social

contexts and emotional states, Strâmbu realised a series of important nude paintings. His diffuse brush strokes and eclectic backgrounds imprint the ephemerality of human nature and beauty. Strâmbu was considered an important name internationally, active in the same generation with artists Nicolae Grigorescu and Arthur Verona. In 1924, he was exhibited at the Venice Biennial, and the following year at the International Exhibition of Modern Industrial and Decorative Arts in Paris. Major retrospectives were held at Craiova Art Museum in 1971 and at the Art Museum of Drobeta-Turnu Severin in 1984.

Size	31.5 × 45 cm With frame 41.5 × 55 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in red: "Strâmbu; 1930"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 - €2,500
Starting price	€1,300



Still Life (Natură Statică) 1929

Octav Băncilă was a central figure in the development of Romanian realist painting at the turn of the twentieth century. Educated in first Iași and later in Munich, he combined rigorous academic training with a sustained engagement with the social realities of his time. His artistic practice remained firmly oriented towards figuration, favouring portraiture and scenes of everyday life over purely formal experimentation. Băncilă's works are distinguished by compositional clarity, a balanced use of colour, and subtle modulation of light. These qualities situate him with the broader European realist traditions, while the choice of subject matter reflects a particular

sensitivity to the Romanian context. His depictions of workers, peasants, and urban characters possess both documentary value and a painterly refinement ensuring that his art cannot be reduced to mere ideological illustration. His contribution lies in his ability to articulate a visual language at once rooted in academic discipline and responsive to the socio-cultural conditions of his environment. Today, Băncilă's oeuvre is recognized as an vital component in the formation of modern Romanian painting, offering academics and collectors alike a coherent synthesis of technical mastery and social engagement.

Size	87 × 79 cm With frame 105 × 96.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper right in black: "Octav Băncilă; 1929"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 - €6,000
Starting price	€3,800



Flowers (Flori)

Elena Popea was a modernist artist of Romanian origin, born in the Austro-Hungarian Empire. At the forefront of Transylvanian painting, she is known for her vast experimentation with form and style, with influences from Impressionism, Expressionism and Cubism. She first studied painting in Munich, and later on in Paris, being highly engrossed in the artistic discourses of her time. Popea's works depict varied subject matters in vibrant and evocative colours, from landscapes, still lives, and nudes to everyday scenes of labour, leisure, and communal celebrations.

With an authentic approach to geometries and proportions, Popea depicts robust, strong characters, often engaging with aspects of women's culture in rural contexts. Popea had exhibitions internationally throughout her career, in countries such as France, the United Kingdom, Norway, Denmark, Greece, and Egypt. Her works are part of important public and private collections, including the British Museum and the Brukenthal National Museum in Sibiu.

Size	53 × 67.5 cm
	With frame 70 × 85 cm
Medium	oil on cardboard

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 - €1,500
Starting price	€800



Still Life (Natură statică)* double-sided

Vladimir Frimu received his initial training under Octav Angheluță before studying at the Academy of Fine Arts in Bucharest. The most formative influence on his pictorial development, however, was his contact with Nicolae Tonitza, alongside whom he painted in 1927 toward the end of a period of study in Iași. Tonitza's expressive colorism and structural approach to form left a visible mark on Frimu's subsequent work. His practice centered on a classicizing still life tradition, composing arrangements of everyday objects — books, statuettes, flowers — drawn from the intimate space of the studio.

Within this relatively contained thematic range, Frimu worked with a compositional rigor that situates him within the broader current of Romanian interwar painting concerned with formal order and chromatic restraint. He participated in the Official Salon of 1943, where he exhibited two works, including a still life representative of his preferred subjects.

Size	69 × 50.5 cm With frame 86 × 68 cm
Medium	oil on cardboard (painted on both sides)
Signature	Signed on the front lower right and on the reverse: "V. Frimu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€600 - €800
Starting price	€500



The Florist (Florăreasa)*

Apostol Mănciulescu (b.1887 - d.1962) was a Romanian artist who studied in Paris, thematically and stylistically influenced by French colonial painters in North Africa.

Mănciulescu's works carry with them the intricate, yet often invisible, cultural dynamics of Europe's eastern periphery in the modern age. Admiration for colonial powers and exoticisation coexisted with a self-awareness of marginality and, at times, positive

self-identification with the 'Oriental'. This colonial orientation within interwar Romanian painting is, however, particularly rare, reflecting certain forgotten and under-explored histories of the local intellectual climate and its connections with global hierarchies. The works of Mănciulescu are held in both private and public collections, including the Museum of the Dacian and Roman Civilisation in Deva, Romania.

Size	49 × 69 cm With frame 61 × 80 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Mănciulescu"

Location	Bucharest, Romania
Provenance	Private Collection, Belgium
Estimate	€600 - €800
Starting price	€500



Venice (Veneția)* 1983

Romanian painter, Dan Constantinescu received his formal training at the Nicolae Tonitza High School of Fine Arts in Bucharest, followed by the Nicolae Grigorescu Institute of Fine Arts, graduating in 1973 from the class of Corneliu Baba — one of the most influential figures in twentieth-century Romanian painting, known for his somber, expressive figuration rooted in the Old Masters tradition. Between 1975 and 1977 he held the Theodor Aman Creative Grant, and

has been a member of the Union of Visual Artists of Romania throughout his career. Since 1976 he has exhibited extensively in both solo and group contexts across Europe, as well as in Russia, China, Japan, and the Americas. His work is held in private collections across a broad international geography, including France, Germany, Italy, the United Kingdom, the United States, Canada, Brazil, and Russia, among others.

Size	55 × 61 cm With frame 74.5 × 81 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in black: "Dan Const; 83"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 - €1,700
Starting price	€1,300



In the Boudoir (În budoar)

Romanian painter and graphic artist, Mișu Teișanu trained at the Académie Julian in Paris, at the time a more permissive alternative to the École des Beaux-Arts. The academy's faculty included Bouguereau, Baschet, and Toulouse, and its alumni ranged from Mucha, Derain, Dubuffet, and Matisse to Romanians Ion Andreescu and Camil Ressu. His early oils reveal an unexpected affinity with the Viennese Secession and Munich Jugendstil, a sensibility that sits at odds with his French training and points to a more complex pictorial formation than his later career would suggest.

Upon returning to Bucharest, Teișanu oriented his practice toward an affluent and culturally moderate clientele, specializing in pastels depicting reclining female figures in orientalizing interiors.

This commercial alignment, while ensuring social stability, is generally considered to have constrained the development of a more rigorous artistic identity. He also served as director of the Muzeul Aman. His most significant contributions lie in the domain of cultural graphics: the illustrated portfolio for Eminescu's *Luceafărul* (produced between 1921 and 1923 in a limited edition of 250 copies), illustrations for Ion Barbu's *După Melci*, and volumes of fairy tales by Queen Maria. These works secured his reputation in applied art, though critical opinion has tended to view that reputation as having overshadowed, somewhat undeservedly, the quality of his earlier easel painting.

Size	69 × 49.5 cm
	With frame 86.5 × 66.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "M. Teișanu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,200
Starting price	€700



Landscape from Iași (Peisaj din Iași)*

Otto Briese was born in Iași and trained at the Academy of Fine Arts there under C. D. Bardasare and Gheorghe Popovici. In 1909 he was awarded the Lecomte de Noüy Prize by the Romanian Academy for drawing, which enabled him to continue his studies abroad in Vienna and Munich. This European formation, combined with his Moldavian academic grounding, informed a practice distinguished above all by its chromatic sensibility, Briese being recognized by his contemporaries as an accomplished colorist. He exhibited alongside Nicolae Tonitza and Ștefan Dimitrescu, artists with whom he shared both institutional and artistic affinities. In 1918, together with C. Bacalu, A. Băeșu, and Ștefan Dimitrescu, he co-founded the association Arta

Românească (Romanian Art), a grouping explicitly oriented against academicism and toward a more direct engagement with contemporary pictorial currents. He joined the faculty of the Academy of Fine Arts in Iași in 1933 and was appointed its director in 1945, a position that placed him at the center of artistic education in Moldova during a period of significant institutional transition. He was also a founding member of the Flacăra circle. Over the course of his career he held 36 solo exhibitions, in addition to his participation in group shows, and worked in parallel as a drawing teacher in Vaslui and Iași from 1912 onward.

Size	24 × 38 cm With frame 40 × 54 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in red: "Briese"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,400 - €1,800
Starting price	€1,200



Beginning of Autumn (Început de toamnă)*

Dumitru Iordache graduated from the Academy of Fine Arts in 1926 and subsequently pursued further training in Paris, where he studied under André Lhote and Pascin — a trajectory consistent with the practice of Romanian artists of the interwar generation for whom Paris remained the primary reference point of artistic formation. His work absorbed the chromatic and technical legacy of Post-Impressionism, with a palette that shifted toward the intensified colorism of the Fauves. Critical assessment has noted that while these

influences were assimilated on a theoretical level, Iordache integrated them into a sufficiently personal pictorial language to produce an identifiable style rather than simple derivation. His landscape painting has been placed in dialogue with the work of Nicolae Dărăscu and Lucian Grigorescu, artists who share a similar orientation toward the expressive and sensory dimension of the motif rather than its documentary transcription.

Size	48.5 × 60 cm With frame 68.5 × 80.5 cm
Medium	oil on canvas mounted on cardboard
Signature	Signed on the front lower left in black: "Iordache"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 - €1,800
Starting price	€1,000



Small Square in Lausanne (Piațetă în Lausanne)* 1947

Dimitrie Berea (b. 1908, Bacău, Romania – d. 1975, Paris, France) was a Romanian artist who emigrated to France in 1947, known for his portraiture. He studied at the Academy of Architecture in Bucharest and later at the Royal Academy of Fine Art in Rome. In Paris, he became acquainted with famous Post-Impressionist painters such as Pierre Bonnard and Édouard Vuillard, as well as Fauvist artists Henri Matisse and Kees Van Dongen. Berea's works were heavily influenced by Bonnard's decorative style and vibrant, luminous colours. He painted interiors, still life, and portraits that can be seen as documenting fragments of a life lived amongst the upper class across the Western

hemisphere. Berea painted the portraits of Hollywood celebrities and European royal families. His works have been exhibited in France, Italy, the United Kingdom, and the US. A major retrospective took place at the Villefranche Museum in France in 1991.

Berea's works are part of important public collections in London, Paris, New York, Venice, Rome, Tel Aviv, Madrid. Private collections include those of Sir Winston Churchill, The Duke and Duchess of Windsor, Sir Lawrence Olivier, Bette Davis, Henry Ford II, Katherine Hepburn, Conrad Hilton, His Majesty King Carl of Denmark, Her Majesty Queen Elizabeth II of England and Salvador Dalí

Size	38 × 46 cm With frame 55.5 × 63.5 cm
Medium	oil on canvas
Signature	Signed, located and dated on the front lower right in black: "Berea; Laussane 47"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,800 - €3,600
Starting price	€2,600



Summer Day on the Côte d'Azur (Zi de vară pe Coasta de Azur)*

François Gall (b. 1912, Kolozsvár/ Cluj-Napoca, Austro-Hungarian Empire/ Romania – d. 1987, Paris, France) was an Impressionist painter, highly influenced by Edgar Degas in style and chosen subject matters. He studied at the Royal Academy of Arts in Rome, as well as at the National Academy of Fine Arts in Paris with André Devambez. Gall painted landscapes, portraits, as well as still life. Many of his works depict scenes of modern everyday life in which

women perform activities such as shopping, sewing, tending to their children, ballet dancing, or simply at leisure. Gall was the recipient of many prizes during his lifetime, and most notably of the Chevalier dans L'Ordre des Arts et des Lettres, awarded by the French Government. His works were exhibited in Budapest, London, and Paris.

Size	63.5 × 78 cm With frame 79 × 93 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "F. Gall"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 - €6,000
Starting price	€3,800



The Magic Evening (Seara magică)

Bulgarian-born painter and draughtsman of Jewish origin, Julius Mordecai Pincas — who adopted the name Pascin in 1905 — spent his early childhood in Vidin before his family relocated to Bucharest in 1891, where he received his first encouragement toward painting. After studies in Vienna between 1895 and 1901, he traveled through Budapest, Munich, and Berlin before settling in Paris in 1905, where he integrated rapidly into the city's artistic life, exhibiting at the Parisian salons between 1908 and 1912 and becoming a central figure in the circle of émigré artists that included Chagall, Modigliani, and Soutine. In 1912–1913 he participated in exhibitions in Berlin and Cologne, and at the landmark Armory Show in the United States. With the outbreak of the First World War he moved to New York, where he married the painter Hermine David and acquired American

citizenship in 1920, before returning to Paris toward the end of that year.

His output encompassed portraits of friends, café scenes, flower pieces, and a small number of large-format biblical compositions, but the dominant thread of his work consists of studies of young female figures, rendered with a delicacy of color and handling that critics have compared — with reservations — to Degas and Toulouse-Lautrec. Where those predecessors brought analytical distance to similar subjects, Pascin's approach is more atmospheric, at times repetitive, but in its strongest examples carries a quality of quiet melancholy that distinguishes it from mere eroticism. He remains an artist of international significance who is still insufficiently known in Romania, despite his formative connection to Bucharest.

Size	32.5 × 25 cm With frame 51.5 × 41.5 cm
Medium	engraving on cardboard
Signature	Signed on the front lower right in pencil: "Pascin"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 - €600
Starting price	€300



From Bathing (De la scăldat)*

Constantin Isachie Popescu was a Romanian painter whose career combined rigorous academic training with a lifelong commitment to plein-air painting. Born in Pașcani, he initially pursued studies in commerce and law, but his artistic vocation prevailed when he enrolled at the School of Fine Arts in Bucharest under the guidance of G. D. Mirea. In 1919, he travelled to Italy to study at the Royal Academy of Fine Arts in Florence with Guido Colucci, graduating with the highest distinction. He continued his formation in Paris at the Latest Update: September 22, 2025 Creator: Thomas Murărașu École Nationale des Beaux-Arts under Paul Baudouin, while also working in the studio of Lucien Frédéric Biloul.

Popescu's international formation secured his acceptance at the Salon des Artistes Français in 1921, affirming his place within the European art scene.

Returning to Romania in 1924, he joined the Artistic Youth Society and became an active participant in the interwar exhibitions that shaped modern Romanian art. He exhibited both individually and group shows, as well as at the Official Salon, earning numerous distinctions. A major retrospective of his oeuvre was organised in Bucharest in 1975, attesting to the breadth of his career.

His paintings are characterised by realist portraits and luminous landscapes inspired by his extensive travels across Europe and the Near East. While rooted in Impressionism, his work also integrated elements of Post-Impressionism, with a constant preoccupation with the effects of light. These qualities place Popescu among the important voices of Romanian interwar painting, where the landscape held a central place alongside portraiture and still life.

Size	50 × 70 cm With frame 66.5 × 86.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in blue: "C. Isachie"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,000 - €3,000
Starting price	€1,800



Summer Landscape (Peisaj de vară)

Ștefan Popescu was a Romanian artist interested in various artistic media such as painting, illustration and engraving. He graduated from the Academy of Fine Arts in Munich, and later he completed his studies at the Beaux-Arts in Paris. There, Popescu became a member of Cercle des étudiants roumains alongside Constantin Brâncuși, George Enescu, Traian Vuia, Camil Ressu, and Ion Theodorescu Sion. His artistic technique was meticulous and well crafted, embracing the tradition of German impressionism. Popescu's paintings employ a mixture of colours that give his compositions a subtle sense of crepuscular

serenity, many times depicting natural landscapes, Romanian village life, and Oriental scenes. Popescu preserved the same aesthetic sensibility in his illustrations and engravings, being Queen Mary of Romania's most preferred artist. After his first presentation in Paris in 1904, Popescu participated in a group exhibition in Berlin alongside Claude Monet and Edgar Degas. He won the Golden Medal at the International Exhibition in Munich in 1904, and his works were presented at the Venice Biennale in 1924, 1938, and 1942.

Size	31 × 31 cm With frame 50 × 50 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "St. Popescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,700 - €2,500
Starting price	€1,500



Procession (Procesiune)

Tibor Ernő (1885–1945) was a Hungarian painter whose life and work were closely tied to the city of Oradea, a place that underwent a significant artistic and urban transformation in the late 19th and early 20th centuries. Educated first in Budapest and later at the Académie Julian in Paris, he was stylistically shaped by Impressionism, yet maintained a rigorous compositional logic and strong graphic structure throughout his work.

Ernő's paintings document with precision and sensitivity the architectural and social vitality of Oradea, capturing its squares, parks, and bridges in vibrant scenes animated by human presence. His palette, often warm and luminous, was applied in pointillist touches and plein-air compositions that aligned him with the Impressionist movement, even as he developed a highly personal interpretation of light and colour. Exhibiting from an early age, including at the Salon Officiel in Paris and the National Salon in Budapest, Ernő earned critical acclaim for his rejection of academic conventions and for his fresh treatment of landscape and urban life.

The early decades of the 20th century saw Ernő traveling and exhibiting widely across Europe, from France and Italy to Germany, Sweden, and

Denmark. His paintings evolved during this period to include scenes of rural labour and industrial activity, reflecting a growing social consciousness while preserving a refined pictorial structure. Even as his art bore witness to the shifting modernities of interwar Central Europe, Ernő remained deeply attached to Oradea, portraying it with both documentary precision and emotional resonance.

He was also active as a teacher, founding a private art school in 1908 and joining the literary society A Holnap, where he intersected with modernist currents in both visual and literary arts. His legacy was later recognized through several retrospective exhibitions, including those organized by the Muzeul Țării Crișurilor, which also honoured him as one of the many Jewish artists persecuted during the Holocaust. Tibor Ernő was deported in 1944 to Auschwitz and later to the Kaufering subcamp of Dachau, where he died in the spring of 1945. His works remain a crucial visual record of a multicultural and modernizing Oradea, as well as a testament to the artistic and civic contributions of Jewish artists in Central Europe. Paintings by Tibor Ernő are preserved today in public and private collections, including those of the Muzeul Țării Crișurilor in Oradea.

Size	70 × 100 cm With frame 89.5 × 120 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Tibor E."

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,000 - €7,000
Starting price	€4,800



Landscape (Peisaj)*

Radu Dărăngă developed his practice outside conventional academic channels, forming instead through direct apprenticeship in the field of ecclesiastical restoration. Working under Arutin Avachian — director of historical monument restoration from 1961 — he gained hands-on experience in the technical and iconographic demands of Orthodox mural painting, contributing to restoration work at Sfântul Ioan de la Bucur Obor in Bucharest, the paraclis at Curtea

de Argeș, and Sfânta Precista Church in Bacău. This grounding in Byzantine pictorial tradition and conservation practice shaped the sensibility that would inform his subsequent work as an independent painter.

His exhibition debut came in 1979, and he was admitted as a member of the Union of Visual Artists of Romania in the 1980s, with the support of sculptor Adrian Popovici.

Size	38 × 46 cm With frame 57.5 × 65 cm
Medium	oil on cardboard
Signature	Signed on the front lower right: "R. Dărăngă"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 - €600
Starting price	€350



Landscape (Peisaj)*

Radu Darânga developed his practice outside conventional academic channels, forming instead through direct apprenticeship in the field of ecclesiastical restoration. Working under Arutin Avachian — director of historical monument restoration from 1961 — he gained hands-on experience in the technical and iconographic demands of Orthodox mural painting, contributing to restoration work at Sfântul Ioan de la Bucur Obor in Bucharest, the paraclis at Curtea

de Argeș, and Sfânta Precista Church in Bacău. This grounding in Byzantine pictorial tradition and conservation practice shaped the sensibility that would inform his subsequent work as an independent painter.

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Size	16 × 22 cm With frame 32 × 38 cm
Medium	oil on canvas mounted on cardboard
Signature	Signed on the front lower left in red: "R. Dărăngă"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 - €600
Starting price	€350



Urban Landscape (Peisaj citadin)*

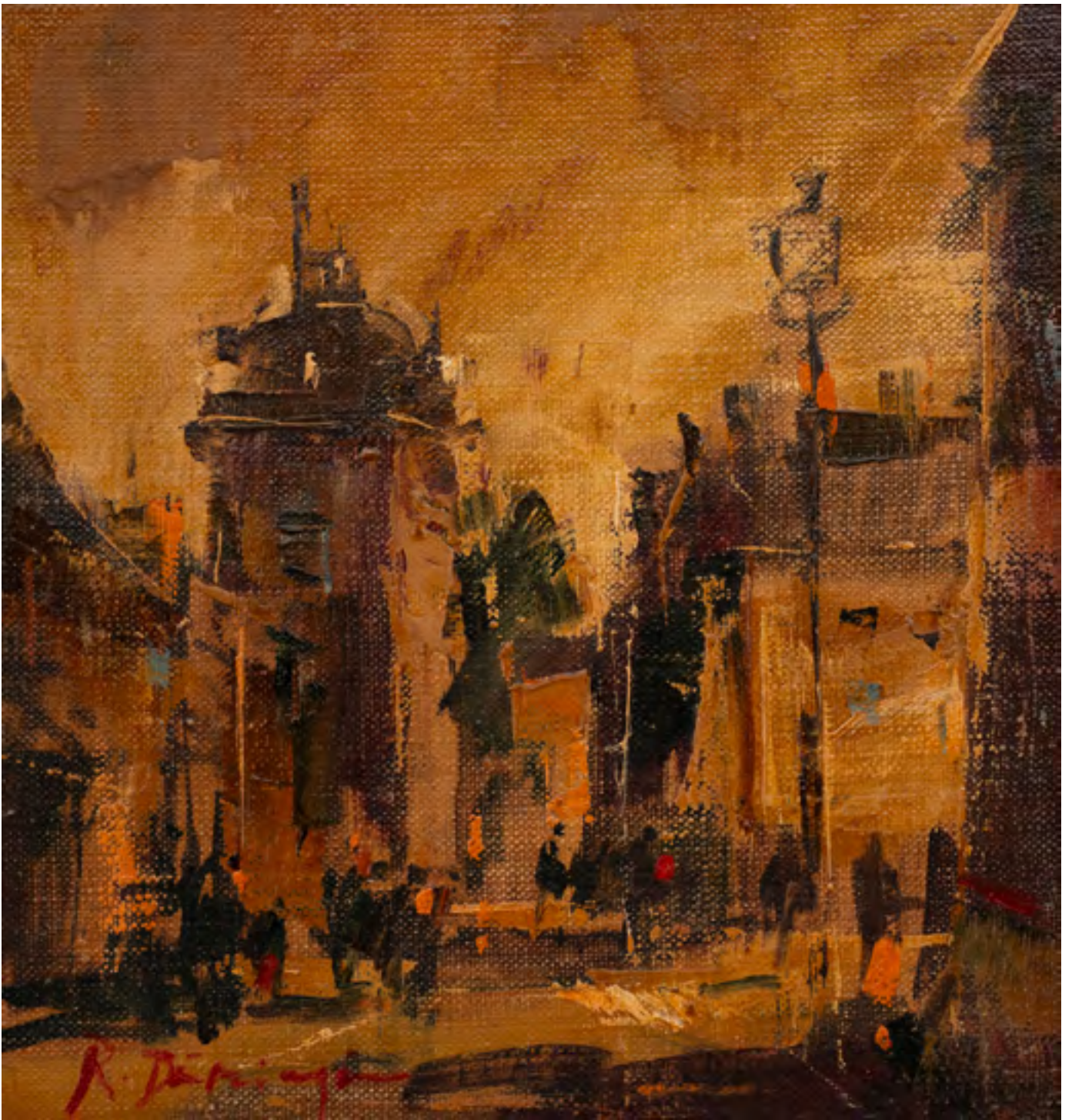
Radu Dărăngă developed his practice outside conventional academic channels, forming instead through direct apprenticeship in the field of ecclesiastical restoration. Working under Arutin Avachian — director of historical monument restoration from 1961 — he gained hands-on experience in the technical and iconographic demands of Orthodox mural painting, contributing to restoration work at Sfântul Ioan de la Bucur Obor in Bucharest, the paraclis at Curtea

de Argeș, and Sfânta Precista Church in Bacău. This grounding in Byzantine pictorial tradition and conservation practice shaped the sensibility that would inform his subsequent work as an independent painter.

His exhibition debut came in 1979, and he was admitted as a member of the Union of Visual Artists of Romania in the 1980s, with the support of sculptor Adrian Popovici.

Size	21 × 20 cm With frame 37.5 × 36 cm
Medium	oil canvas mounted on cardboard
Signature	Signed on the front lower left in red: "R. Dărăngă"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€500 - €700
Starting price	€400



In Hampstead Heath (În parcul Hampstead Heath) 1937

Max W. Arnold (real name Arnold Mendel Wechsler) was born in Iași, Romania on March 23, 1897. He attended the school of fine arts in Iași, and later completed a year of studies at the Higher Institute of Fine Arts in Rome. He was mostly self-taught, as he preferred to study nature in his numerous travels. Arnold was influenced by Cezanne's art during a

stay in Paris in 1928-1929, and he also appreciated the works of other artists such as Van Gogh, Matisse and Picasso. Arnold was a prolific artist, with his first show at the Official Salon in 1916. He participated in several successful exhibitions, including at the Salon des Tuileries in Paris.

Size	37 × 48 cm With frame 57.5 × 69.5 cm
Medium	watercolour on cardboard
Signature	Signed, located and dated on the front lower left in pencil: "M. W. Arnold; Hampstead Heath; 37"; Signed on the front lower right in ink: "M. W."

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€900 - €1,500
Starting price	€800



Flowers (Flori)*

A practitioner of still life, Elena Müller-Stăncescu worked within a register of formal restraint that distinguishes her output within Romanian genre painting. Her compositions center on familiar domestic objects — vases of carnations, chrysanthemum bouquets, seasonal potted flowers, fruit, and decorative items — rendered with fine draughtsmanship and a luminous, balanced palette in which shadows remain delicate

and space contracts around the central motif. The result is a compositional austerity that reads as warm rather than cold, inviting close looking rather than immediate effect.

Her works are present in auction sales and private collections, valued for the quality of pictorial calm they sustain.

Size	49 × 69.5 cm With frame 62 × 81.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in blue: "Stăncescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 - €1,200
Starting price	€900



Still Life (Natură statică)

Cornel Rațiu was an interwar Romanian painter whose work reflects the pictorial sensibilities of his generation, inclined towards accessible subjects and a restrained realism. Active during the early decades of the twentieth century, he explored themes widely circulated in Romanian art of the period – the rural milieu, floral arrangements, female figures, and landscapes. His compositions follow a calm descriptive order, favouring tonal harmony and compositional balance over formal experimentation. His still lifes, often featuring flowers and domestic objects, reveal a nuanced sensitivity to the intimacy

of interior space, echoing the broader cultural concern with the poetics of the object in interwar Romanian painting.

Rațiu's art belongs to the lesser-known yet significant stratum of provincial painters who maintained a coherent visual culture between academism and modernism. His oeuvre exemplifies the persistence of genre and still-life painting within a conservative but refined pictorial language that defined much of the Romanian interwar milieu, contributing quietly to the fabric of national artistic modernity.

Size	49 × 69 cm With frame 63 × 83 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in red: "Rațiu; [date illegible]"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 - €1,000
Starting price	€700



Spring Landscape (Peisaj de primăvară)*

Austrian-Romanian painter, draughtsman, and sculptor, Iosif Steurer was born in Vienna into a family with a craft tradition, his father working in wood and ironwork. He completed his early education in Merano, where he also attended the School of Arts and Crafts, before moving to Munich in 1903 to study painting under Hekel and Tasio at the Wass and Wolf School. In 1905 he settled permanently in Romania following his marriage to the painter Maria Ciurdea, with whom he would share both his life and his exhibition practice.

His work spanned landscape painting, satirical drawing, and small-scale sculpture. As a caricaturist, he collaborated regularly with publications including *Furnica*, *Rampa*, and *Dimineața*, producing satirical texts and images directed at the political class. His sculptural output, developed in part through five years of work alongside Dimitrie Paciurea, consisted primarily of small terracotta and wood pieces operating in a caricatural and fantastical register. In landscape painting, his technique is characterized

by rapid, varied brushwork across a predominantly cool palette of greens and blues, with ochre and brown accents.

During the interwar period, Steurer exhibited almost annually in Bucharest and Constanța, to consistent critical and public interest. He participated in over twenty group exhibitions and held nineteen solo shows. From 1946, however, he was effectively banned from institutional exhibition spaces, his work refused from group shows and his access to gallery venues revoked. He refused to adapt his practice to ideological demands, a position that left him without commissions or sales for years, sustained only by a close circle of friends. A joint retrospective with Maria Ciurdea Steurer was organized by the Union of Visual Artists in 1959.

His stated credo, "art with honesty," defined both the integrity and the institutional marginalization that marked the final decades of his career.

Size	65 × 89 cm
	With frame 81 × 106 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "I. Steurer"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 - €1,600
Starting price	€1,000



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