

Four Years of Vision:
From the Sacred to
the Contemporary
Anniversary Auction

ANS AZURA



⬇ Online Bidding

⬇ Live streamed Auction Room opens

ansazura.com

Dec 05 2025
10:00 CET+1

Dec 10 2025,
19:00 CET+1



Modern Legacies, Contemporary Visions & Sacred Lineages

On 10 December, Ans Azura celebrates its fourth anniversary with a curated selection that reflects the breadth of our mission: to honour artistic heritage, to champion contemporary voices, and to reaffirm the continuity of cultural memory.

The anniversary catalogue is articulated across three complementary registers that together trace a nuanced arc from tradition to the present.

At its foundation stands a group of works by Romania's modern masters: Nicolae Grigorescu, Sava Hentia, Ștefan Luchian, Theodor Pallady, and Adam Bălțatu. These artists shaped the visual identity of early Romanian modernism, transforming the vocabulary of European academicism into personal idioms rooted in local light, landscape, and sensibility. Bălțatu's *odalisque*, in particular, exemplifies the subtle harmonies through which intimacy becomes a modern pictorial theme.

Suspended between established tradition and the impulse toward experimentation, Ion Țuculescu occupies a central, unclassifiable position. His work synthesizes organic rhythm, spiritual symbolism, and chromatic intensity into a language that resists linear categorization. Neither fully modern nor conventionally contemporary, it forms a bridge, a visionary territory that belongs to both and to neither.

The contemporary register reveals two distinct artistic voices. Sultana Maitec, whose lyrical constructions evoke both fragility and luminous order, continues the legacy of postwar Romanian abstraction while expanding its emotional range. In dialogue, a rare and intimate painting by Ecaterina Vrana brings forward a psychological intensity grounded in vulnerability, humour, and the theatre of the self, a vision that resonates deeply with today's explorations of identity and interiority.

Marking the season, the auction concludes with a curated ensemble of sacred art. These icons – including rare works on wood from the late 17th century – attest to the longevity of devotional craftsmanship and to the symbolic continuity that binds past and present. Positioned within this anniversary edition, they offer a meditative counterpoint to the modern and contemporary works, anchoring the selection in the enduring resonance of spiritual tradition.

Together, the works presented in this special 4-Year Anniversary Auction articulate a constellation of legacies and reinventions. Let's toast for the artists, the collectors, and the conversations that have shaped Ans Azura over its first four years.

Conditions of sales

How to bid in our auction

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.

Lots featured on Ans Azura's platform may be subject to export regulations in the country where they are located and import regulations in the country where they will be shipped to. The location of each Lot is marked in its description. You are responsible for ensuring that you understand and comply with all relevant laws or regulations applicable in relation to the export or import of any Lot that you intend to purchase.

By registering to bid in auctions and by bidding on the Ans Azura platform you agree to the Bidder's and Buyer's Terms and Conditions which you may consult here. Please read these Terms and Conditions carefully. By bidding you accept personal liability to pay the Purchase Price consisting of the Hammer Price and the Buyer's Premium plus the applicable Buyer's Expenses.

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

001

Dana and Stephane Maitec

Reflections #60

A couple in real life as well as behind the camera, these two inseparable artists live life passionately, shuttling between Paris and their native city Bucharest. Dana and Stephane Maitec are photographers who have been based in Paris for the past 25 years being known for their cinematographic style on capturing human nature. Stephane, the son of internationally renowned artists, sculptor Ovidiu Maitec and painter Sultana Maitec, successfully graduated Fine Art Academy in Bucharest, specializing in scenography. His craft as a set designer beautifully complements the deeply intimate images of self-taught photographer Dana. Dana puts the final touch, with her native aesthetic sense for beauty, showcasing simplicity blended smoothly with refinement, transforming each image into a unique and mysterious story, depicted in a state of the art form. Their new approach to

photography is a bold declaration of light as the main creative force and a call for minimalist, technology-free artist intervention, exploring the boundaries between photography, painting, and light sculpture, and aim to create a new fluid art genre. Their work has appeared in prestigious international publications and have been exhibited in solo or group shows in various cities including "Crowning Heads Machine," - Arles, "Constructure" - NAG Paris, "#Maitec, Wood, Gold, Light" - MNAR Bucarest, "Join the Dots"- Imago Mundi - Luciano Benetton Collection or "La couleur en mouvement" - Galerie Wagner Paris. The artist's works are held in private collections in cities worldwide, including New York, London, and Hong Kong, and in public collections such as the National Art Museum of Romania and the University Stevens Institute of Technology in New York.

Size	101.5 cm diameter
Medium	laser-cut dibond print with hand-painted gold gouache details
Signature	Signed on the reverse

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€3,000 – €5,000
Starting price	€2,500



Patriotic Work (Muncă patriotică)*

2012

Tara von Neudorf is a contemporary Romanian artist. He studied in the Faculty of Printmaking and in the Faculty of Painting at the Art and Design University of Cluj-Napoca. Tara von Neudorf is one of the Romanian artists who contested the official brand of art represented by Romania's Union of Visual Artists. His artistic practice included the use of ready-mades such as old communist-era schoolroom maps and educational posters. The artifacts of the previous totalitarian regime become the support for his

sensitive subjects pertaining to a society in transition, negotiating issues previously considered to be taboo, such as sexual freedom, religion, war crimes and the challenges of systemic corruption and geopolitical culture. The context of the place from where Tara comes – Transylvania – is his starting point for his artistic narratives about identity, difficult history, the coexistence of cultures, unhealed wounds and the emptiness of now depopulated towns and villages.



Size	68 × 97 cm
Medium	black and coloured marker on old school cardboard
Signature	Signed and dated on the front lower right in black: "Tara; 2012"

Exhibitions	"Raving History" Exhibition, Anaïd Art Gallery, Bucharest, 2007; "Tara (von Neudorf). Cartographer of Sinister History" Exhibition, International Cultural Center (ICC), Krakow, 2013
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 – €3,000
Starting price	€1,200

Medea*

1979

Geta Brătescu was one of the pioneers of conceptual art in Romania and has been a central figure of Romanian contemporary art since the 1960s. Her work includes drawings, collage, textiles, photography, performance, tapestry, illustration and film. Within her avant-garde work, she continuously tackled questions related to female subjectivity, gender, memory, and the ongoing examination of the limits of creative expression. As an artist with a long career, Brătescu produced a complex body of work that showed an integration of life and art. Brătescu's works have been part of many exhibitions

and collections around the world, including the Neuer Berliner Kunstverein; Hauser & Wirth, Los Angeles & New York; the Camden Arts Centre, London; the Museum of Fine Arts, Ghent; Hamburger Kunsthalle, Hamburg; Tate Liverpool; the Berkeley Art Museum and Pacific Film Archive; documenta 14, Athens & Kassel; the Venice Biennale; the Palais de Tokyo and the Paris Triennial; New Museum, New York; São Paulo Biennial; and Istanbul Biennial. Geta Brătescu represented Romania in the 2017 Venice Biennale with the project “Apparitions”, the first solo show of a female artist in the Romanian Pavilion.

Size	44 × 29 cm
	With frame 59 × 45 cm
Medium	lithography on paper; edition 4/50 AP
Signature	Signed, dated and numbered on the front lower part in pencil: "Geta Brătescu; 1979; 4/50 AP"

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



The Pass (Strunga)

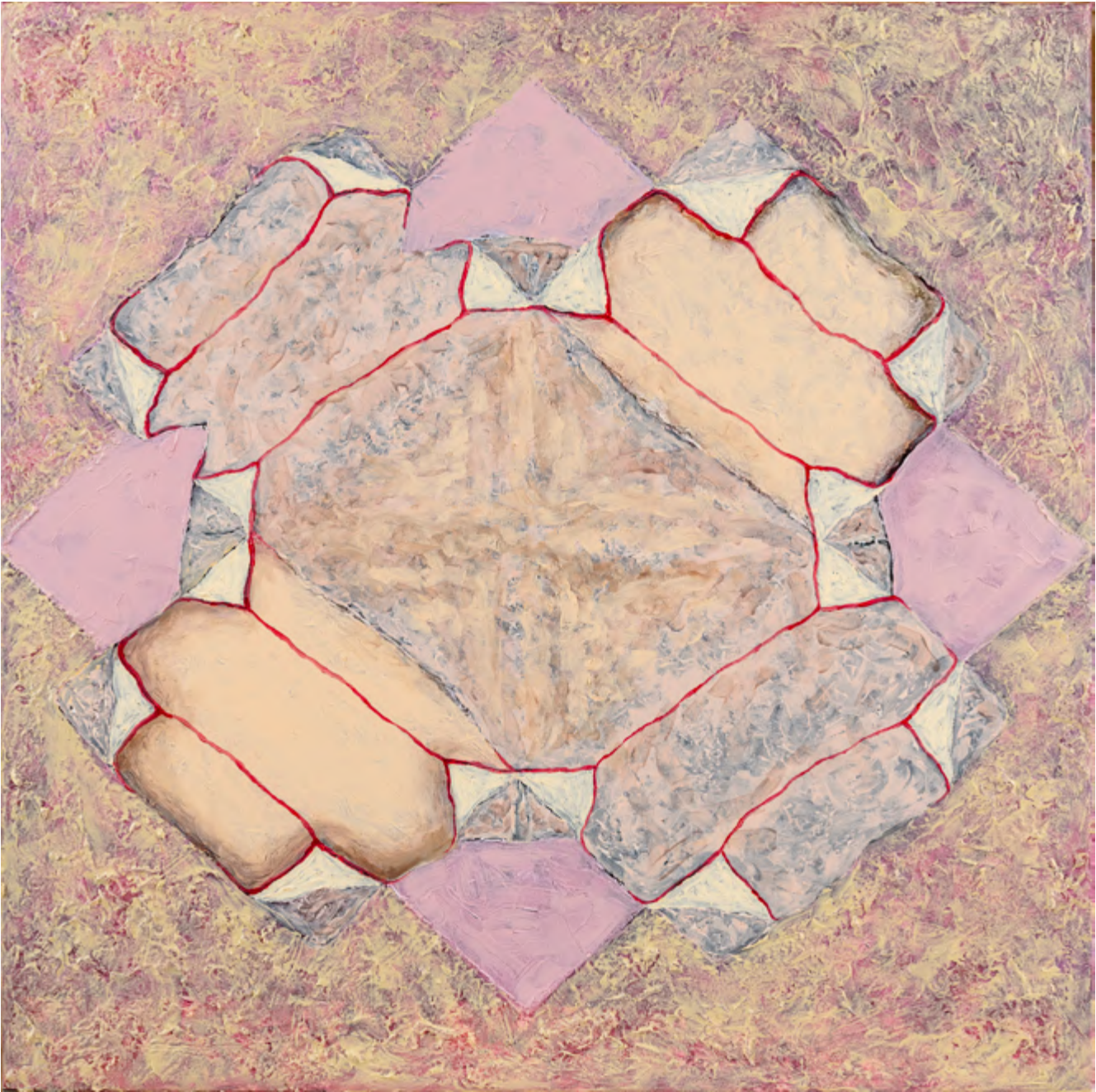
1996

Christian Paraschiv is one of the leading artistic figures of the '80s generation in Romanian contemporary art. He is an accurate observer of political, economic and social developments, genuinely interested both in spirituality and pioneering scientific research, through dissolving boundaries of the expressive medium. His work was exhibited at MNAC, Bucharest; Neue Galerie, Linz; La Galerie du Marais, Paris; Gaep, Bucharest; Grand Palais, Paris;

Impact Art Festival, Kyoto; Galerie Sandoz-Cité Internationale des Arts, Paris Université Marc Bloc, Strasbourg; Collection Atelier Baustelle, Bagnolet; Fondation Volpe Stessens, Buenos Aires; Vidéo Brasil, Sao Paulo; Centre Georges Pompidou, Paris; Ars Electronica, Linz; Bibliothèque Nationale de France, Paris; Musée Nicephore Niepce, Chalon-sur-Saone and many others.

Size	80 × 80 cm
	With frame 84 × 84 cm
Medium	oil on canvas
Signature	Signed, titled, dated and located on the reverse in black: "Paraschiv; Strunga; 1996; Paris"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 – €3,000
Starting price	€1,400



005

Eugen Roșca

Untitled*

Eugen Roșca completed his academic training at master’s level in Cluj-Napoca, where he consolidated a practice grounded in precise draftsmanship and a disciplined use of colour. His participation in exhibitions in Bucharest, Cluj, Berlin and Hong Kong signalled an early interest in curated narrative environments, reflected in projects such as *The Knife Seller*, *The Image Hunter*, *Artificial* and *Profound*, *Style Exercises* and *The Brush Factory*. These presentations emphasised his concern with visual rhetoric, theatrical framing and the construction of meaning through character-based scenarios. Roșca’s work engages with a repertoire that evokes the observational clarity of Dutch painting and the staged expressivity of *Commedia dell’Arte*, although these affinities are filtered through contemporary modes of representation. His compositions bring forward figures caught in states of tension,

contemplation or subtle unease, arranged in settings that heighten the psychological register of each scene. Through this structure, the artist examines the behaviour of individuals in spaces shaped by fiction, performance and coded gestures. The paintings rely on a measured interplay between line and chromatic density. Historical formats are frequently reinterpreted and set alongside references to naïve idioms or elements drawn from twentieth-century popular imagery, generating a hybrid language that accommodates both quotidian detail and metaphorical suggestion. Roșca’s interest in archetypal silhouettes, office interiors, masks or fragmentary dialogues contributes to a body of work that rewards attentive viewing. The resulting visual field operates as a system of layered signs, inviting the reader to navigate its shifting tones, ambiguities and structural subtleties.

Size	31 × 39.5 cm
	With frame 35 × 43 cm
Medium	oil on canvas mounted on wooden panel

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,000 – €3,000
Starting price	€1,500



Expressionist Portrait - Dodi, the Artist's Sister (Portret expresionist - Dodi, sora artistului)*

1966

Painter Horia Bernea is a cornerstone for Romanian contemporary art. Placing emphasis on texture and the materiality of painting, his works captured ways of dealing with the spiritual challenges of contemporary times. One of the artists belonging to the Neo-orthodoxist art movement, his practice is emblematic of the transition from the 1970s avant-garde stage in art to the purest form of traditional art. Going backwards from post-cognitive conceptual iconography, his works redefined some of the major themes of figurative painting in a sacral note. The Roman period of his oeuvre coincides with the last part of his life, as a revelation that the millennial art of Rome is a paradigm that validates posthumously

his prolific artistic path. During the period of his Roman trips, his works tend to emphasise an old and obsessive problem for the artist, the consistency and materiality of painting, but not in formalist terms, but as a means to certify the very substance of timeless art. From 1990 until his death in 2000 he was director of the newly (re)opened Romanian Peasant Museum, an institution that received in 1996 the “European Museum of the Year” award. His works have been shown in the Vienna Biennale, in the Art Encounters Biennale, Timișoara, and they have been part of exhibitions at Centre Pompidou, Paris, Richard Demarco Gallery, Edinburgh, The Romanian Pavilion in The Venice Biennale, among many others.

Size	65 × 55 cm
	With frame 87.5 × 77.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower left in yellow: "HB; 27.09.66"

Exhibitions	"The Picasso Effect" Exhibition, Museum of Recent Art, Bucharest, 27 September 2023 – 8 January 2024 (extended until 22 January 2024)
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €8,000
Starting price	€5,500



The Mexican Fan (Evantaiul mexican)*
2010

Alma Redlinger was an avant-garde Romanian painter and illustrator, and an important figure within the group of women artists belonging to the Maxy school of art, along with Eva Cerbu and Yvonne Hasan. For seven decades, Alma Redlinger was a consistent voice whose sobriety was devoid of complacency in its vitality. In painting, drawing or collage, her dynamic compositions epitomised her predilect topics – still life, the feminine portrait and flowers. If in her earlier works, a cubist intuition prevailed, from the 1970s the artist was engaging in a synthesis of cubist shapes,

transgressing it with plastic effects and transparencies. Her bold alternations of forms and shapes find their rhythm, suggesting a unity of the space in our reality. The recurring motif of a reinterpreted odalisque in the atelier constructs one of the most tranquil scenes, in opposition with the colour patches and brush strokes that also give the work its relief. Giving the viewer the undisturbed feeling that everything falls in its place, the image remains in the memory long after it is seen.



Size	40 × 50 cm With frame 43.5 × 53.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in blue: "Alma Redlinger"

Exhibitions	"Alma Redlinger" Exhibition, curated by Adrian Buga, Dalles Hall, Bucharest, 2011; "Alma Redlinger" Exhibition, curated by Adrian Buga, Căminul Artei Gallery, Bucharest, 2014
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€3,000 – €5,000
Starting price	€2,800

Untitled (Scrap Metal Kaboom Orchestra Series)*

2021

Nicolae Comănescu is a contemporary visual artist and one of the founders of the Rostopasca art group. He is one of the first Romanian artists to record the impact of open, global communication systems on meaning-making processes based on traditional mediums of information. Experimentation becomes an instrument of research for inexhaustible realities and a natural component to his healthy awareness of the political conventions shaping the collective consciousness of his generation. Many of his works focus on Bucharest, integrating the life, architecture

and politics of the city into his paintings. Comănescu studied at the Academy of Fine Arts Bucharest between 1991-1998. He has had exhibitions at art institutions and manifestations including MARE Museum of Recent Art Bucharest, National Museum of Contemporary Art Bucharest, Sofia Art Gallery, Trieste Contemporanea, Istituto Tormaseo, the 8th Venice Architecture Biennial, 49th Venice Art Biennial, CNIT de La Défense, Paris, H'Art Gallery Bucharest, ITARICON-Art Gallery, Dresden, Landeshauptstadt Düsseldorf - Kulturstadt, Düsseldorf.

Size	120 × 160 cm
Medium	acrylic on canvas
Signature	Signed and dated on the reverse: "Comănescu; 2021"

Literature	Reproduced in the catalogue "Amores Pictores", Vellant Publishing House, 2021, page 14
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €8,000
Starting price	€5,500



Exhibitions	"Scrap Metal Kaboom Orchestra" Exhibition, H'art/Malmaison Gallery, Bucharest, 2021; "Amores Pictores" Exhibition, Cărturești Carusel, Bucharest, 2022; "SMKO, formerly TMK formerly CSR formerly UDR" Exhibition, Multicultural Centre of Transilvania University, Braşov, 2022; "Scrap Metal Kaboom Orchestra" Exhibition, Constanța Art Museum, 2023; "Scrap Metal Kaboom Orchestra" Exhibition, Pigmalion Gallery, Timișoara, 2025; "Sfârșitul s-a terminat" Exhibition, Banat Mountain Museum Reșița / Pittner School Cultural Centre, Reșița.
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The Last Tentacle of Medusa

(Ultimul tentacul al Meduzei)*

2024

Botond Gagy is a Transylvanian painter whose practice interrogates the shifting boundaries between representation and abstraction through a sustained engagement with the human figure. Educated at the University of Art and Design in Cluj-Napoca, where he obtained both a BA and an MA in Painting and where he is currently pursuing doctoral research, Gagy belongs to a generation of artists redefining figurative painting within post-transition Romania. His works have been presented in numerous solo and collective exhibitions across Europe, including the National Gallery Prague within the framework of the StartPoint Prize for European Art Graduates, as well as at institutions such as the Museum of Art Cluj-Napoca, the Palace of Culture Târgu Mureş, and international venues in London, New York, and Molfetta.

His pictorial language reflects a rigorous exploration of how identity and perception are mediated through visual experience. Drawing upon art-historical sources, vernacular photography, and the micro-narratives of everyday life, Gagy reconstructs found imagery into layered compositions that expose the fragility and volatility of human presence. The figures in his canvases appear suspended between emergence and disappearance, their dissolution into painterly matter evoking a subtle sense of estrangement. Through his material process of overpainting, scraping and re-layering, Gagy generates a pictorial space in which the figurative and the abstract coexist in a continuous state of negotiation.

Size	35 × 53 cm
	With frame 38.5 × 56.5 cm
Medium	oil on canvas
Signature	Signed, titled and dated on the reverse in black: "Botond Gagy; The Last Tentacle of Medusa; 2024"

Exhibitions	"The Procreation of Light", curated by Géza Dabóczy, Biju Gallery, Cluj-Napoca, 13 – 30 March 2025; "The Procreation of Light", FFestival 2025, Baia Mare; "Branches", Vault One Gallery - Korunk Gallery, Cluj-Napoca
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 – €2,000
Starting price	€900



Fermer les yeux*

1970

Jacques Hérold was a Surrealist painter, whose works are associated with the late-Surrealist period, Lyrical abstraction and Tachisme. Growing up in the Danubian port city of Galați, he later on studied at the School of Fine Arts in Bucharest, which he quit for working in an architecture office. Starting with the 1930s, he moved to Paris where he maintained a close

friendship with Constantin Brâncuși, and became accepted in Breton's group. Hérold's works possess remarkable originality, and he was a skilled colourist. Jacques Hérold received the Copley Foundation prize in 1958, and in 1959 he had an exhibition at the Tate Gallery, London. In 1986, he exhibited works at the Venice Art Biennale.

Size	27 × 35 cm
	With frame 29 × 37 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "Hérold"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,800 – €3,600
Starting price	€2,400



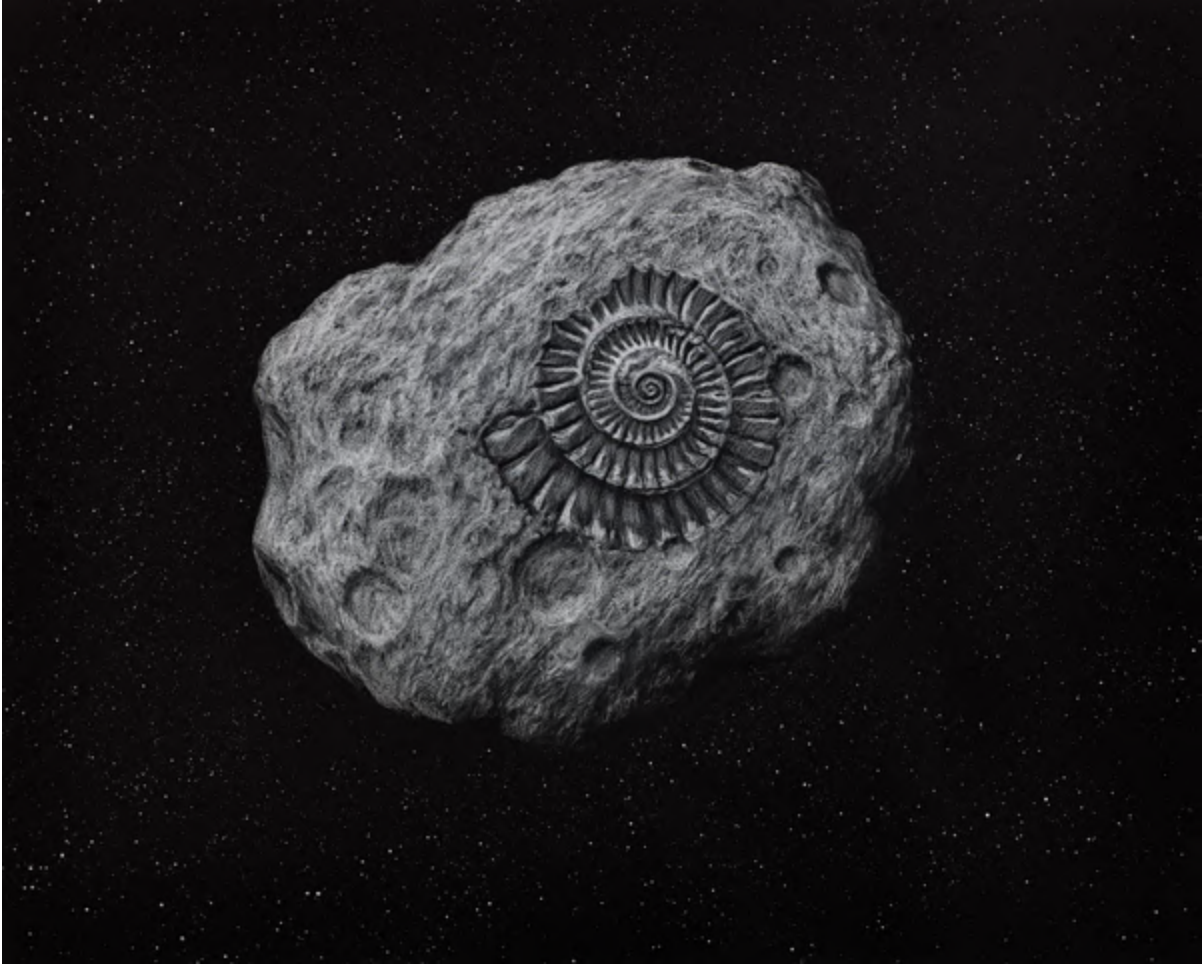
Trace B (Rămășiță B)

Adrian Preda developed his practice within the Bucharest art scene following studies at the University of Arts in Bucharest and further training at ASP Poznań. This background shaped a visual language grounded in painting, drawing and illustration, through which he examines the intersections between biological life, technological environments and the shifting conditions of the present. His work has been included in solo and group exhibitions in Romania and abroad, with notable presentations at H'Art Gallery in Bucharest, Atelier am Eck in Düsseldorf and the Sofia Arsenal Museum for Contemporary Art. These platforms have situated his production within ongoing debates on ecological awareness and the renewed scholarly interest in the agency of non-human species. Preda's compositions often bring animal figures to the forefront, rendered with a clarity that underlines their status as active participants in fragile ecosystems. His imagery reflects on the pressures exerted upon

these environments by human intervention, industrial residue and the persistent presence of plastics, which alter habitats as well as the visual and material experience of the world. His interest in growth, decay and transformation connects close observation of natural processes with a wider inquiry into temporality, mutation and the entwined trajectories of nature and society. In recent years he has consolidated a method that combines precise figuration with measured speculative elements. Realist representation serves as a framework for questioning the boundaries between organism and artefact, and between natural and constructed systems. This position, together with his sustained engagement with environmental themes, has made his work increasingly relevant for institutional and private collections that seek to document the concerns and visual languages that define post-industrial culture.

Size	40 × 50 cm
	With frame 43.5 × 53.5 cm
Medium	pastel and acrylic on paper

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



Untitled*

Dan Beudean is one of the strongest and most active drawing artists of his generation. His oeuvre, which includes video, object or installation, falls within the area of the visionary rhetoric. Through the scenarios he creates, he fathoms the fascination for mysticism and symbolism, along with the careful observation of

human nature. He prefers to draw achromatically and depict subjects from every-day post-war Romania to inter-breeding and crossbreeding subjects, with a sense of gloom and peculiarity loaded with a wide range of emotions, including grief.

Size	41 × 24 cm
	With frame 47 × 30 cm
Medium	pencil on paper mounted on panel
Signature	Signed on the reverse: "Beudean; 20/45"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,500 – €3,500
Starting price	€2,200



013

Ion Grigorescu

Untitled*

Ion Grigorescu started his work in the early '70s in the oppressive context of Ceaușescu's regime. Working in relative isolation during the regime, he produced many series in the intimacy of his studio or in nature, which he only exhibited after the 1989 Revolution. His performances, films and photographs focus mainly on the body and politics. His work gained wider recognition in the 1990s, after the fall of the dictatorship, and along with fellow Eastern European artists such as Mladen Stilinović, Jiří Kovanda, Július Koller, he is

recognized for his role in cultivating resistance and underground art. Ion Grigorescu is also one of the artists who have radically and conceptually illustrated contemporary concerns in perfect synchronicity with his time. In the last years, by using again the body as a tool in photography, performance and even sculpture, he examined it in contemporary contexts and different postures – the worker, the artist.

Size	35.5 × 65.5 cm
Medium	mixed media on wooden panel

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €6,000
Starting price	€3,500



Harlequin (Arlechin)*

1980

Ștefan Câlția is a Romanian contemporary painter whose visually striking canvases are known for their oneiric feel. Reimagining through certain symbols the places that shaped him, such as the grandparents’ village, or the Transylvanian landscape, Câlția illustrates precious still lifes, theatrical compositions or paintings with herbs and fields. His works are held in a number of private collections in Europe and in

museums such as the Museum of Contemporary Art in Oslo, Norway, the HR Giger Museum in Gruyères, Switzerland, the National Museum of Contemporary Art Romania and the Brukenthal Museum in Sibiu, Romania. He was awarded the Grand Cross of the National Order for Faithful Service and the King Michael I Medal for Loyalty.

Size	32.5 × 26 cm
	With frame 42.5 × 36 cm
Medium	oil on canvas and cardboard
Signature	Signed and dated on the front upper left with monogram: "Câlția; 1980"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €9,000
Starting price	€6,000



015

Silvia Radu

Untitled*

Silvia Radu was a sculptor, painter and potter. She has had numerous exhibitions in Romania over her career, and her works were included in multiple group exhibitions internationally. She is known for her acts of protest against the Ceaușescu regime, organising an exhibition at the famous Dalles Gallery in Bucharest that displayed self portraits, as a criticism towards the cult of

personality, characteristic of the party ideology at the time. She is considered a founding figure of contemporary Christian Orthodox art in Romania, albeit using spiritual motifs often in unconventional ways. Since the 1960s, Radu has had her works exhibited in solo shows in Bucharest, Cluj-Napoca, Timișoara, Târgu Mureș. She was part of the Romanian group presentation at the 1979 Venice Biennial.

Size	140 × 78 × 53 cm
Medium	painted plaster and forged iron

Location	Bucharest, Romania
Provenance	Private Collection, Romania

Estimate	€10,000 – €12,000
Starting price	€7,000



Landscape with Waterfall
(Peisaj cu cascadă)*
2004

Painter, poet and musician, Gili Mocanu is the promoter of a total and radical art, both in the sense of art for art’s sake and art for the market. He graduated from the National University of Arts Bucharest in 1999 and received his Master’s degree in 2000 with the exhibition Gili a murit (Gili died). Gili thinks, paints, writes and sells, becoming since 2008, the local cultural face of one of the world’s leading corporations. Preoccupied with the intersection between sign and drawing, Gili Mocanu employs light, shadow and line for self-representation through the image. Engaging in various acts of anti-representation in painting, he optically reinvents visual structures through artificial colouring, exceeding dimensions

and intensities. The high level of simplification and elimination characteristic of his canvases complicates reality, without offering solutions – the only conviction is that of the absolute painting. Gili Mocanu exhibited at museums and art galleries in Romania, Germany, Austria, the United States, Portugal, France and Estonia. In 2004 he received the Margareta Sterian Prize for plastic creation from the National Museum of Art of Romania, and a year later he was nominated for the international Henkel EEC Prize for Art in Vienna. He was one of the founders – alongside other artists and critics like Oana Tănase and Matei Câlția – of the artistic group and gallery Galeria deInterese, later to become Galeria Posibilă.

Size	200 × 200 cm
Medium	oil on canvas
Signature	Signed, titled and dated on the reverse in black: "Gili Mocanu; Peisaj cu cascadă; 04"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€15,000 – €18,000
Starting price	€12,000



Boxing Match (Meci de box)
1990

Dan Bota was a Romanian artist who developed a unique painting style. Initially training for an architecture career, graduating from the Academy of Architecture Ion Mincu in Bucharest, Bota swiftly switched his path towards the visual arts. His paintings follow a traditional manner of image representation yet are handled in a modern style. The uniqueness of Bota's technique lies in the various mechanisms of questioning objective reality through altered shapes and varied composition structures. His

works approach a wide spectrum of painting genres such as landscapes, still life compositions, portraits, and nudes, in which Bota's motifs are embodied through a versatile palette of colours and uncanny silhouettes. Bota's works have been exhibited in both solo and group shows in Romania, at the National Museum of the Romanian Peasant, Bucharest; National Museum of Romanian Literature, Bucharest; Simeza Gallery, Bucharest; Apollo Gallery, Bucharest; and Colony Art Gallery, Bucharest, among others.

Size	50 × 65 cm
Medium	oil on cardboard
Signature	Signed, titled and dated on the front lower right and on reverse: "Dan Bota; Box; 1990"

Location	Bucharest, Romania
Provenance	Private collection, Romania
Estimate	€1,500 – €2,500
Starting price	€1,200



The Flag (Drapelul)*

Aurel Cojan was a Romanian painter, equally known for his interest in decorative arts. He studied under the close supervision of Francisc Șirato and Camil Ressu and was a graduate of the National University of Arts in Bucharest. Together with other artists of his generation such as Paul Gherasim, Ion Pacea, Ștefan Sevastre, Alexandru Țipoia, Cojan rejected the socialist realist tradition. His works embrace a wide palette of colours, the trajectories of the artist's strokes spawning an intense

atmosphere over the canvas. They convey an intense emotional universe and an artistic process that is deeply intertwined with affective experiences. Cojan's works often find themselves at the intersection between the figurative and the abstract, as rhizomatic lines give the characters a certain dark vitalism. Throughout his life, Cojaru's paintings were presented in different exhibitions in France and Romania. In 1996, he received the Thalens Award of the Beaux-Arts Magazine in Paris.



Size	24 × 35 cm
	With frame 29.5 × 40.5 cm
Medium	oil on canvas mounted on cardboard

Exhibitions	"Tricolorul" Exhibition, Museum of Recent Art, Bucharest, 2018
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 – €2,000
Starting price	€800

Untitled*

Ecaterina Vrana was born in Constanta and studied painting at the Academy of Arts in Bucharest. During her career she exhibited in a lot of exhibition in Romania and abroad. Some of the most important are: A Woman Without Secrets, Galeria Nicodim, Bucharest, Romania (2017, solo); The Scythe was a Chick, Museum of Art, Constanța, Romania (2015); Funeraria, The National Museum

of Contemporary Art, Bucharest, Romania (2011); Bladly Happy: Pain, Pleasure and Panic in Recent Romanian Art, The Performance Art Institute, San Francisco (2011) and The Bear's Dance, The National Museum of Contemporary Art, Bucharest, Romania (2010). Vrana's works have been exhibited in public and private collections in Romania, Hungary, the Netherlands, Germany, Switzerland and the US.

Size	103 × 69 cm
	With frame 105 × 71 cm
Medium	oil on cardboard

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€8,000 – €10,000
Starting price	€7,000



El Principe (Principele)*

2004

Giuliano Nardin is a Romanian painter whose career has been shaped by the uneven development of Bucharest’s contemporary art environment. His formal training took place under Vladimir Zamfirescu at a moment when the local gallery system was only beginning to stabilise, a context that revealed both new possibilities and structural fragilities. Early attempts to exhibit between 2006 and 2010 highlighted these limitations, which contributed to a temporary withdrawal from the public sphere. His practice was later re-examined by fellow artist Gili Mocanu, and in 2018 gallerist Dan Popescu presented the exhibition 001 at H’art Gallery, which established Nardin’s presence within the current artistic landscape. He works in central Bucharest, near Cișmigiu Park, a setting that informs the psychological atmosphere of his practice rather than functioning as a direct motif.

Size	248.5 × 198 cm
Medium	oil on canvas

His paintings present constructed characters rather than identifiable portrait subjects. Each figure is enveloped in a bridal veil conceived as an instrument of authority, concealment and controlled revelation. The veil introduces a critical examination of visibility, purity, power and the ways in which identity is shaped, withheld or performed. Within the present art market, Nardin’s work constitutes a distinct proposition. His limited palette, disciplined compositional structure and reliance on a recurrent symbolic device produce a coherent pictorial language suited to curatorial and collecting contexts invested in contemporary figurative painting from Eastern Europe. Rather than depending on anecdote or narrative staging, his work offers a controlled inquiry into identity, representation and the fragile threshold between visibility and concealment.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€8,000 – €10,000
Starting price	€6,000



Untitled*
2014

Felix Aftene is a Romanian artist born in 1972 in Vaslui. He pursued his passion for art after he finished his studies at the George Enescu Academy of Art in Iași, in the class of Dimitrie Gavrilean. Throughout his career, he has created paintings, drawings and mixed media works that showcase his unique blend of traditional and contemporary styles. Aftene's works

are characterised by a sense of energy and movement due to his unique use of colour and texture. He worked with galleries from Austria, Germany, France, Moldova, Switzerland, his works being found in museums and private collections in the country and abroad.

Size	50 × 60 cm
	With frame 60 × 70 cm
Medium	acrylic on canvas
Signature	Signed and dated on the front lower part in black: "Felix a.; '14"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €7,000
Starting price	€3,000



Still Life (Natură moartă)*

Ion Pacea was a Romanian artist considered one of the greatest colorists of modern Romanian painting. He was known for his classic paintings, including landscapes, still lifes, seascapes and interiors. With a solid figurative base anchored in a deep understanding of European painting, he managed to create abstract imagery. In his paintings, the brightness of colour is supported by a paradoxical association between flattened forms and a free, vibrant, gestural brushstroke.

Ion Pacea studied at the Academy of Fine Arts and was taught by the masters Camil Ressu, Jean Alexandru Steriadi and Alexandru Ciucurencu. He made his debut at the Official Salon in Bucharest in 1947. He built a solid career with several solo and group exhibitions in Romania and abroad, including in Paris, Berlin, Prague, Dresden, Edinburgh, Washington, Munich, Moscow and Sofia.

Size	73 × 81 cm
	With frame 92 × 99 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "pAceA"; Signed and titled on the reverse in black: "Ion Pacea; Natură Moartă"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €5,000
Starting price	€3,400



023

Ion Pacea

Untitled*

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Size	31.5 × 42.5 cm
	With frame 58 × 70 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in blue: "Pacea"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€900 – €1,200
Starting price	€700

Portofolio of 4 screenprints*

2020-2022

1. Blue House I (Casa Albastră I) – Signed, titled, numbered and dated on the front lower part in pencil: “152/300; screenprint; Casa Albastră I; 2020; Câlția”
2. Blue House II (Casa Albastră II) – Signed, titled, numbered and dated on the front lower part in pencil: “122/300; screenprint; Casa Albastră II; 2021; Câlția”
3. Blue House III (Casa Albastră III) – Signed, titled, numbered and dated on the front lower part in pencil: “195/300; screenprint; Casa Albastră III; 2021; Câlția”
4. Blue House IV (Casa Albastră IV) – Signed, titled, numbered and dated on the front lower part in pencil: “154/300; screenprint; Casa Albastră IV; 2021; Câlția”

Ștefan Câlția is regarded as a central figure in Romanian post-war art, distinguished by a disciplined linearity, a refined symbolic register and a sustained engagement with local cultural imagery. His training at the Nicolae Grigorescu Institute of

Fine Arts shaped a visual language grounded in clarity of contour, balanced chromatic relations and a measured suspension of narrative. Over the years he has consolidated an oeuvre in which landscape, architecture and emblematic fauna operate as components of a coherent visual world rather than as anecdotal motifs. Four sheets belong to the Blue House series, a cycle that examines the dwelling as cultural marker and as reservoir of memory. In these works the house emerges almost organically from the surrounding vegetation, its outlines subtly absorbed by the forms of plants and branches. This integration indicates the artist's interest in the threshold between the natural environment and the built structure. The controlled relation between the saturated blue façade and the earth-toned framing elements reinforces Câlția's pursuit of visual balance. Within this configuration the motif functions not as a reference to a specific building but as an image of shelter, continuity and the persistence of place.

Size	41 × 31 cm each unframed
Medium	silkscreen on Canson Edition paper
Signature	Each work is signed on the front lower part in pencil

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,800 – €3,500
Starting price	€1,600



Untitled

2018

Dorin Crețu is a Romanian artist who studied painting at the University of Arts in Bucharest. As part of the 1980s generation of visual artists, Crețu briefly followed a career in teaching. He was awarded the Nicolae Grigorescu Art Institute Prize in 1980. Crețu’s paintings explore the limits of representation in art, situated at the intersection of abstract expressionism and minimalism. His compositions gather a multitude of geometrical shapes and floral structures through

a unique technique of pigmentation and multiple risings. Crețu works with oil colours and acrylics, as well as with watercolours and charcoal, the latter emphasising a sense of transparency and movement on a compositional level, positioning his works at a unique periphery of both figurative and abstract art. Crețu’s works have been exhibited in Romania, France, Switzerland, Belgium, and his paintings are part of important collections, both private and public.

Size	120 × 120 cm
	With frame 123 × 123 cm
Medium	oil on canvas
Signature	Signed and dated on the reverse in black: "Dorin Crețu; 2018"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €6,000
Starting price	€3,500



Untitled*

2006

Laura Covaci is a Romanian visual artist whose practice encompasses painting, digital media and hybrid image construction. Educated at the Bucharest Academy of Fine Arts, where she graduated in mural art in the early 1980s, she developed an aesthetic rooted in psychological intensity and formal precision. Her early works portrayed deserted interiors and solitary figures rendered in restrained tonalities and a calculated sense of unease, mirroring the intellectual milieu in which she grew up, surrounded by poets, actors and painters of the late-Communist generation. Covaci’s mature oeuvre presents a sustained exploration of the human condition through a gallery of figures whose vulnerability and inner tension define their physical presence. These are ambiguous beings — men and women in sterile rooms, dolls or artificial creatures combining pre- and post-human features. The corporeal distortion often visible in her figures acts as a metaphor for internal transformation rather than physical decay, translating emotional strain into visual form. Throughout her career she has maintained an active dialogue between the painterly and the digital. After

Size	200 × 200 cm
Medium	oil on canvas
Signature	Signed and dated on the reverse in black: "L. C.; 2006"

a period devoted to large-scale canvases, she began incorporating collage, photography and digital manipulation, leading to her fully screen-based works produced in Paris, where she now lives and works. The series begun with Luna (2011) — a digitally modelled child figure first sketched on an iPad — marked her entry into a field where drawing, painting, sculpture and architecture converge. In these compositions, mythological and futuristic elements coexist — nymphs, mechanical animals, metallic ornaments — echoing a layered art-historical vocabulary ranging from the Flemish masters to Art Nouveau and Pop Surrealism. Covaci’s imagery operates at the intersection of emotional immediacy and technological precision. Her virtual tableaux are not mere exercises in digital craft but meditations on perception, temporality and affect. Exhibited in major venues including the Grand Palais in Paris, Galerie Serge Aboukrat and the Benetton Foundation, her work occupies a distinctive position within contemporary Romanian art as an enquiry into the post-human psyche and the aesthetic potential of the digital medium.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €6,000
Starting price	€3,600



Study for "The Dada Room"*
2011

Adrian Ghenie is an acclaimed contemporary expressionist painter whose work, through the juxtaposition of personal memory and collective trauma, investigates the violent aspects of recent European and world history. His practice engages with the history of painting as well as with actual historical events, often taking as its subject the people whose actions have defined the course of history, whether as heroes or antiheroes. The formal expansion of the possibilities of the medium is always a central interest in Ghenie's painting, and by the merging of grand narratives of historical painting with contemporary forms, his art becomes less about the analysis of the subject matter and more about the process of painting itself.

Adrian Ghenie's work has been presented in many international solo and group exhibitions at, for example, the Museum of Contemporary Art, Denver; the Stedelijk Museum voor Actuele Kunst, Ghent; the Palazzo Cini, Venice; the National Museum of Contemporary Art, Bucharest; the Espace Culturel Louis Vuitton, Paris; the KW Institute for Contemporary Art, Berlin; the François Pinault Foundation, Venice (Palazzo Grassi); Tate Liverpool; the Museum of Modern Art, San Francisco; the Walker Art Center, Minneapolis; the Venice Biennale, and others.

Size	40.5 × 58.5 cm
	With frame 55 × 72 cm
Medium	collage and paint on paper
Signature	Signed and dated on the reverse in black: "Ghenie; 2011"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €9,000
Starting price	€5,500



Memories from Outside

(Amintiri din fața blocului)*

2014

Hortensia Mi Kafchin is known for her complex, surreal figurative paintings. In 2010, she graduated from the University of Art and Design in Cluj, where she specialised in pottery, glass and metal. Working with a broad range of media from drawing and painting to sculpture and installation, Kafchin immerses her viewer into dystopian and sensual scenarios backed by mythological and historical themes that invite us to question readings of the past and of the present. The Romanian artist has had solo and group shows at major institutions such as the National Museum of Contemporary Art in Bucharest, Romania; the Austrian Museum of Applied

Arts in Vienna, Austria; the Espace Cultural Louis Vuitton in Paris, France; the Palais de Tokyo in Paris, France; the New Museum in New York, the United States of America; the Centre for Contemporary Art in Warsaw, Poland; the MuMoK Museum Moderner Kunst in Vienna, Austria and the Kunsthalle Budapest in Budapest, Hungary. She participated in the 2013 Prague Biennale, Czech Republic and La Triennale in Paris in 2012, France and is collected by renowned private and public collections such as the Art Collection Telekom Centre, Germany; Centre National d'Art et de Culture Georges-Pompidou in Paris, France.

Size	140 × 207 cm
	With frame 142.5 × 209.5 cm
Medium	marker on panel

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€7,000 – €10,000
Starting price	€6,500



Wings (Aripi)

1992

Ovidiu Maitec is recognized today as one of the most important Romanian sculptors after Brâncusi. Maitec’s pioneering work with patterns of perforations in wood set him apart from his contemporaries. While other artists of his generation, notably the representatives of American Minimalism, favoured the introduction of cold, industrial forms into sculpture, Maitec resisted this tendency and turned instead to the natural material of wood, to which he is said to have injected light. His works have been presented in many prestigious exhibitions and are held in public and private collections in Romania and abroad, including

in the Romanian National Museum of Art, Bucharest; Tate Gallery, London; Kettle’s Yard, Cambridge; the Museum of Contemporary Art, Sydney; the Centre Georges Pompidou, Paris; the Fond National d’Art Contemporain, Paris; Venice Biennale; the Lennon Foundation, Cleveland; Bluecoat Gallery, Liverpool; National Art Gallery of Romania, Bucharest; the Städtische Kunsthalle, Mannheim; Norrköping Museum of Art; Tyles Collection of Modern Art, University of Tasmania; Baunkunst Galerie, Cologne; Manufactures, Hanover; and many others.

Size	33.5 × 30 × 7 cm
Medium	wood

Location	Bucharest, Romania
Provenance	Private Collection, Romania

Estimate	€10,000 – €13,000
Starting price	€8,000



Green Totem (Totem verde)*

1961

Ion Țuculescu was a Romanian expressionist and abstract painter, although professionally he worked as a biologist and a physician. He took up painting later in life, inspired in part by a visit to Paris in 1937, where he saw a Van Gogh retrospective. He expressed fascination for the work of Van Gogh and Gauguin, as well as for the popular art and folklore of his native land. Țuculescu's early work was marked by the influence of figurative expressionism and the redeployment of themes and subjects from Romanian folklore. As he moved toward abstract expressionism, he continued to make use of decorative elements originating in

the folk art of his native region in Southern Romania, while expanding his range into oneiric landscapes and evocative portraits. His artwork became well-known only after his death, when a major exhibition of his work was held at the Dalles Hall in Bucharest and revealed him to have been one of the most important post-war modern artists in Romania, for the depth of emotion and variety of subjects presented in his work. His paintings hang in the Museum of Recent Art, Bucharest, as well as in the Craiova Art Museum, and are regularly shown across Romania and abroad.

Size	70.5 × 48.5 cm
	With frame 73.5 × 51.5 cm
Medium	collage combining oil on canvas and oil on cardboard
Signature	Signed on the front lower right in black: "TUC"; Signed on the front upper left in yellow: "TUC"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€60,000 – €75,000
Starting price	€45,000



Sun (Soare)

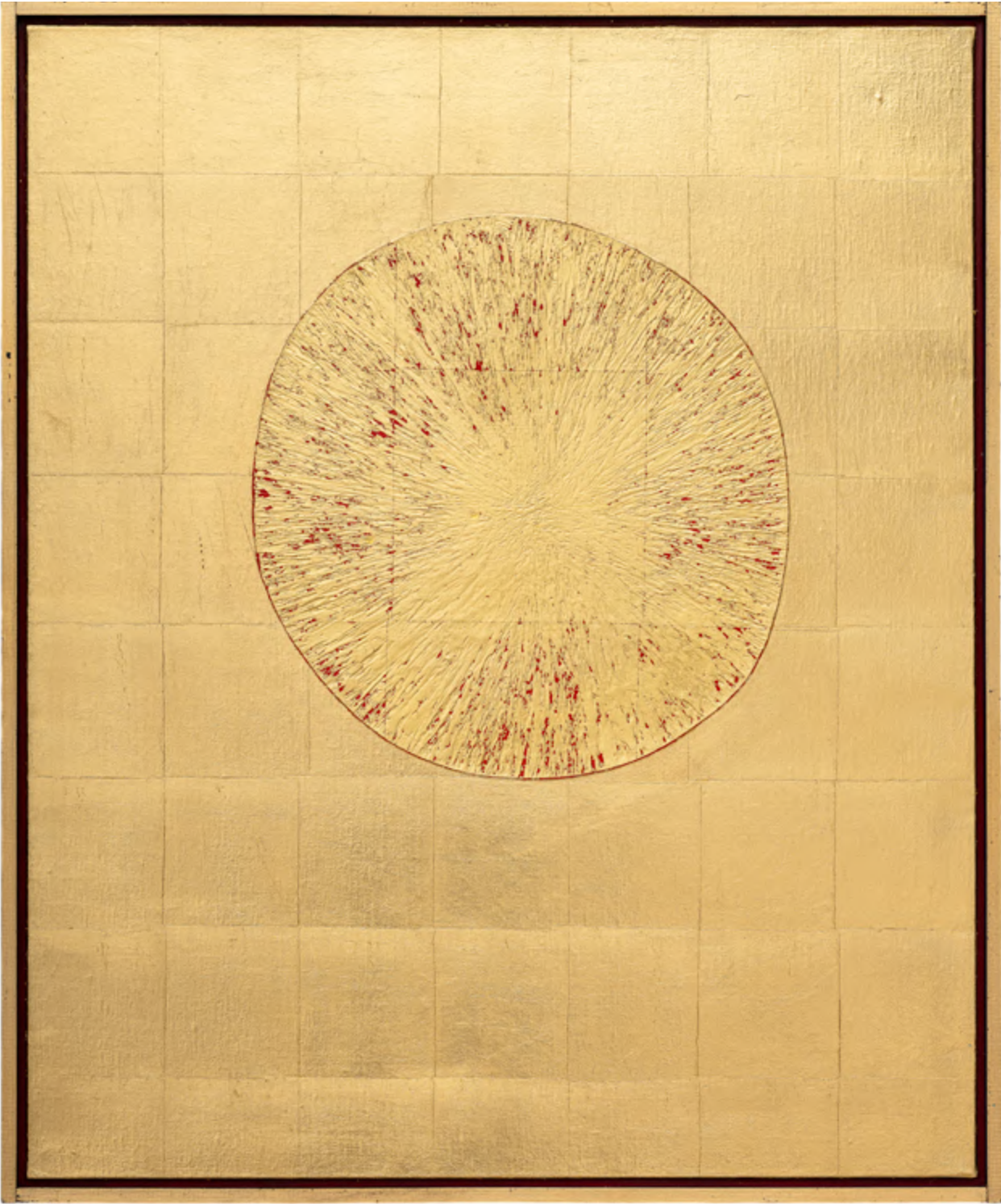
2012

Like many of her fellow Romanian artists, painter and graphic artist Sultana Maitec was trained in the school of realist figurative art of the 1950s, when socialist ideology tried to take control of the artistic discourse. Deemed as “the artist of gold”, she managed to maintain a distinct, individual profile from the imposed visual doctrine. By working with gold-leaf as her chosen medium of expression, she succeeded in depicting a world that was in many ways impossible to represent. She positioned

herself as a non-figurative painter and chose her own discreet path of resistance against the dominant ideology of her time. Her works have been presented in various exhibitions in Romania and abroad, including in the Romanian Academy, Rome; Mall Galleries, London; National Art Gallery, Athens; The Art of this Century Gallery, New York; Demarco Gallery, Edinburgh; Cité Internationale des Arts, Paris; Múcsarnok, Budapest; Foundation Nationale des Arts Plastiques, Paris; and Galerie Jeanne Castel, Paris.

Size	60 × 73 cm
	With frame 63.5 × 76.5 cm
Medium	acrylic and gold leaf on canvas
Signature	Signed and dated on the reverse in black: "Maitec; 2012; Paris"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€8,000 – €10,000
Starting price	€6,500



Hyphen Prototype*

1985

Paul Neagu was a Romanian artist who lived and worked in London throughout his life. His multifaceted and universal practice integrates performance, sculpture, video, photography, painting and drawing. Influenced by the Cubist movement, Constantin Brâncuși, Marcel Duchamp, and Joseph Beuys, Neagu's works express desire in the face of systems that attempt to inhibit it. He criticised art's purely aesthetic function, demanding that considerations of art be based upon all sensory perceptions, supplemented by touch, smell, taste and hearing. One of his emblematic inventions was the hyphen, an entity that despite its apparent simplicity relies on complex inquiries into the formal and symbolic meanings of basic geometric shapes. The presence of the

metaphysical can be felt in Neagu's processes that also aimed towards an overall unity. The last years of his career exposed the fissures within the artist's diasporic identity and reflected on its perpetually oscillating nature. Works by Paul Neagu were included in exhibitions and collections around the world, from the British Museum, London, the Museum of Contemporary Art, Tokyo, the Philadelphia Museum of Art, Tate Gallery, London, Victoria and Albert Museum, London, to, among others, the Kontakt Collection, Vienna, the Henry Moore Institute, Leeds, New Museum, New York, Barcelona Museum of Contemporary Art, BOZAR Centre for Fine Arts, Brussels, Grand Palais, Paris, The National Museum of Art, Bucharest.

Size	25 × 39.5 × 20.5 cm
Medium	wood and gesso painted
Signature	Signed, dated and inscribed: "Hyphen Prototype; P Neagu; wood and gesso; 1985"

Location	Bucharest, Romania
Provenance	Private Collection, Romania; Previously part of the Mel Gooding Collection, London
Estimate	€6,000 – €8,000
Starting price	€5,000



Untitled*

Peter Jecza was an esteemed Romanian sculptor and member of the Hungarian Academy. He taught sculpture in the Arts department of the West University of Timișoara. With over 1200 catalogued works, Jecza is considered one of the innovators of modern sculptural language in the Romanian context, working with diverse materials, sculptural types, and subject matters. In many of his works, Jecza meticulously plays with volume and shape, often experimenting with the physical and symbolic appearances of the sphere and the cube. Melting them together, he expands topological relations through artistic exploration, twisting the quotidian perception on space and temporality. The profundity of Jecza’s sculpture

arises through the tensions that he thus manages to construct between what is perceived as natural or cultural, timeless or ephemeral. Throughout his career, Jecza exhibited widely in countries such as Italy, Germany, USA, Brazil, Iraq, Greece, Denmark, Finland and the Netherlands. In 1978, he exhibited at the Romanian Pavilion of the Venice Biennale in the group exhibition From Nature to Art, From Art to Nature. His works are part of important public and private collections in Romania and abroad. Jecza is equally known for his monumental sculptures across Romania (Arad, Lugoj, Sfântu Gheorghe, Timișoara etc.) and Germany (Bad Salzuflen, Stuttgart).

Size	24 × 19.5 × 6 cm
Medium	bronze
Signature	Signed on the front lower left in: "Jecza"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,800 – €2,500
Starting price	€1,600



Medeea

2025

Vladlen Babcinețchi stands among the contemporary Eastern European sculptors whose practice unites technical precision with a reflective exploration of matter and form. Educated in Iași under the guidance of sculptor Ilie Bostan at the Octav Bancilă College of Arts and later at the George Enescu National University of Arts, he refined an approach grounded in academic discipline yet open to experimentation. His doctoral studies at the Gheorghe Asachi University, supervised by Professor Stan Mitu, culminated in the theoretical monograph *Nautilus. A Study of Proportions on the Movement of the Human Body*, where he reinterprets classical systems of proportion through a study of motion and organic structure. Postdoctoral fellowships in Riga and Kutaisi extended his intellectual and artistic perspective, deepening his engagement with European sculptural modernism and its diverse materials. His work ranges from

monumental public commissions to more intimate figural studies, maintaining a dialogue between control and expressive freedom. Among his public sculptures, the statues of Stephen the Great in Tomești and of Ovid in Ovidiu reveal a disciplined sense of composition and symbolic gravity, while his smaller works evoke the tactile and psychological resonance of form. A member of both the Artists’ Union of the Republic of Moldova and of Romania, Babcinețchi has exhibited in Chișinău, Iași, and Lisbon, and his works are held in public and private collections across Europe and Asia. His sculptural language oscillates between modern experiment and the persistence of archetypal imagery, situating his practice within a wider European discourse on proportion, materiality, and the enduring vitality of the human form. He lives and works in Iași, Romania.

Size	60 × 14 × 14 cm
Medium	patinated bronze

Location	Bucharest, Romania
Provenance	Private Collection, Romania

Estimate	€3,500 – €5,000
Starting price	€3,000



Nests toward the Sky (Cuiburi spre cer)*

2025

Radu Feldiorean received his formal training at the University of Art and Design in Cluj-Napoca, a background that shaped his sustained presence in contemporary Romanian exhibition practice. His sculptural work relies predominantly on Corten steel and engages a vocabulary of pared-down forms. Series such as Compass, Arca, Aripă în zbor and Epitrahil–Izvorul, presented in exhibitions including Elegii at Elite Art Gallery in Bucharest (2022), illustrate a method concerned with the structural weight of the

object and its relation to space. Feldiorean favours volumes that appear both stable and provisional, allowing the material to carry much of the expressive charge while withholding overt narrative intent. His participation in national biennials and in group shows across Bistrița, Cluj, Sighișoara, Arad and Alba Iulia positions him within the post-1990 generation of Romanian sculptors who test the boundaries between abstraction, symbolic form and the physical behaviour of metal.

Size	280 × 220 × 100 cm
Medium	corten

Location	Bistrița, Romania
Provenance	Private Collection, Romania

Estimate	€5,500 – €7,000
Starting price	€5,000



Untitled*

1974

Trained in both painting and architecture, Dragoș Morărescu emerged from the Bucharest art scene of the 1940s as an artist whose work bridged the fine and decorative arts. He studied at the Academy of Fine Arts between 1944 and 1947 and completed his architectural studies at the Faculty of Architecture in 1949. His formation was shaped by courses in Early Christian, Byzantine and Romanian art history taught by Professor I. D. Ștefănescu. Working across tempera, gouache, pastel, metal sculpture, print-making and fresco, Morărescu developed a distinctive visual language grounded in structural discipline and ornamental sensibility. He made his debut in 1943 at the Official Salon of Decorative Arts held at the Romanian Athenaeum, where he received First Mention. His oeuvre

evolved in thematic cycles such as Autochthonous Mythologies, Metamorphosis of Forms, Figures of Romanian Spirituality, and Bucharest – Aspects of Yesterday and Today. These series reveal an artist deeply engaged with transformation of cultural symbols into a contemporary visual language. Morărescu’s sustained interest in the human figure, frequently noted in his own writings, reflects a pursuit of psychological depth rather than mere formal likeness. Although his name remains relatively obscure within the mainstream narratives of Romanian art history, Morărescu’s versatility and intellectual formation placed him among those post-war artists who sought to reconcile tradition, architecture, and the plastic arts into a coherent and modern aesthetic discourse.

Size	40 × 56 cm
	With frame 53 × 73 cm
Medium	tempera on handmade paper
Signature	Signed and dated on the front lower right in black: "Dragoș Morărescu; 1974"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€300 – €600
Starting price	€250



Green Composition (Compoziție verde)*
1965

Alexandru Istrati was a Franco-Romanian avantgarde painter and winner of the Prix Kandinsky in 1953. His work was characterised by the application of spots, blotches, or stains of colour to the canvas and was associated with Tachism. He exploited the raw physicality of the use of paint, turning his canvases into highly energetic sculptural objects, rather than mere two-dimensional representations. His work was exhibited at Musée d'Art Moderne, Paris; Centre Georges Pompidou, Paris; Musée d'Art Moderne de la

Ville de Paris; Fondation Maeght, Saint-Paul de Vence; Musée d'Art Contemporain, Dunkerque; Circle and Square Gallery, New York; Gres Gallery, Washington D.C; Galería de Arte Contemporáneo, Caracas; Galeria del Naviglio, Milan; Kunstverein, Cologne; Musée Nationale d'Art Moderne, Paris; Museo de Arte Contemporáneo, Madrid; Kunsthalle Zurich; San Francisco Museum; and the Hirshhorn Museum and Sculpture Garden, Washington D.C.

Size	130 × 163 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "A. Istrati"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€12,000 – €15,000
Starting price	€10,000



Untitled*

2015

Dumitru Gorzo is a contemporary artist living and working between Bucharest and New York. His paintings, drawings and public interventions allude to events occurring in Romania and contemporary society at large, the artist declaring himself to be against the isolation from “real life” through art. The parodic vision manifested in his works has turned him into a controversial artist that has always seemed to escape hindering categorizations with humour and nonchalance.

For a number of years, Gorzo has conducted a studio-project called The Continuous Studio, in which people can visit and talk to him while he engages all the visual tools at hand, including the particular space, towards a feverish creation. Surface materiality resonates through the plane of his paintings, revealing their visual and tactile disposition. Evoking traces of De Kooning, Kippenberger, and even Picasso, Gorzo’s Heads, an extensive series by the artist, permeate a

Size	150 × 100 cm
Medium	oil on canvas
Signature	Signed and dated on the reverse in black: "Gorzo; 2015"

world of emotions, shapes, primitive creatures, fairy tales, apparitions. Their visual lexicon is recirculated as a flow of stories told by the artist with insight and careful observation of material and form. Sharp corners and edges become faces, with enhanced or modified traits that oscillate between pure abstraction and variations of expression. These characters scrutinise the world with eyes wide open – carrying the weight of paint, they bring us close to the human condition.

Dumitru Gorzo was a co-founder, together with, among others Nicolae Comănescu, of the Romanian art group Rostopasca (1998-2001). He exhibited at the National Museum of Art Bucharest, Kulturfabrik Luxembourg, Slag Gallery, New York, the Kingston Sculpture Biennial, New York, Marina Abramovic Institute, San Francisco, SAC / Malmaison Bucharest, Kunst Raum Noe Vienna, National Dance Centre Bucharest, Greenwich Street Outdoor, New York, etc.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€9,000 – €14,000
Starting price	€8,000



039

Paul Neagu

God-Goled, Chess*

Paul Neagu was a Romanian artist who lived and worked in London throughout his life. His multifaceted and universal practice integrates performance, sculpture, video, photography, painting and drawing. Influenced by the Cubist movement, Constantin Brâncuși, Marcel Duchamp, and Joseph Beuys, Neagu's works express desire in the face of systems that attempt to inhibit it. He criticised art's purely aesthetic function, demanding that considerations of art be based upon all sensory perceptions, supplemented by touch, smell, taste and hearing. One of his emblematic inventions was the hyphen, an entity that despite its apparent simplicity relies on complex inquiries into the formal and symbolic meanings of basic geometric shapes. The presence of the

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Size	56 × 35 cm
	With frame 63.5 × 42.5 cm
Medium	mixed media on paper
Signature	Signed and titled on the front lower left in pencil: "God-Goled, Chess; P. Neagu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €6,000
Starting price	€3,600



The Death Scared of the Cyborg*

2015

Hortensia Mi Kafchin is known for her complex, surreal figurative paintings. In 2010, she graduated from the University of Art and Design in Cluj, where she specialised in pottery, glass and metal. Working with a broad range of media from drawing and painting to sculpture and installation, Kafchin immerses her viewer into dystopian and sensual scenarios backed by mythological and historical themes that invite us to question readings of the past and of the present. The Romanian artist has had solo and group shows at major institutions such as the National Museum of Contemporary Art in Bucharest, Romania; the Austrian Museum of Applied

Arts in Vienna, Austria; the Espace Cultural Louis Vuitton in Paris, France; the Palais de Tokyo in Paris, France; the New Museum in New York, the United States of America; the Centre for Contemporary Art in Warsaw, Poland; the MuMoK Museum Moderner Kunst in Vienna, Austria and the Kunsthalle Budapest in Budapest, Hungary. She participated in the 2013 Prague Biennale, Czech Republic and La Triennale in Paris in 2012, France and is collected by renowned private and public collections such as the Art Collection Telekom Centre, Germany; Centre National d'Art et de Culture Georges-Pompidou in Paris, France.

Size	54.5 × 44.5 cm
Medium	Painted epoxy resin
Signature	Signed and dated on the reverse: MBuhaev, MKB, 2015"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,000 – €7,000
Starting price	€4,600



041

Igor Vieru

Paschal (Pascală)*

1963

Igor Vieru is regarded as a key figure within the mid-century Moldovan school of painting, whose members worked towards a coherent visual language grounded in local culture and contemporary artistic developments. His formation occurred largely outside formal academies. He taught French in rural schools and produced instructional images on glass, a practice that fostered an early concern for clarity, structure and the didactic potential of the visual field. These works prefigure the disciplined line and the measured compositional balance that later define his mature production. His early environment, marked by a family interested in drawing and folk craftsmanship, oriented him towards vernacular forms and encouraged a sustained engagement with artisanal aesthetics. Upon his return to the region after the war, he brought with him an extensive body of books that served as the foundation for his self-directed study. This attention to both textual and visual sources informed

his development of a pictorial vocabulary that connects local heritage with a modernised mode of representation. Vieru's role in shaping a national school of painting is closely linked to his collaboration with Mihai Grecu and Valentina Rusu-Ciobanu. Together they advanced a set of principles based on narrative clarity, controlled chromatic decisions and an informed understanding of rural subjects. His paintings operate through a measured interplay between direct observation and a carefully constructed poetic register, allowing his work to maintain an identifiable cultural grounding without resorting to ornamental excess. His activity as an illustrator further consolidates his position within Moldovan cultural institutions. His book illustrations reveal a precise sense of line and an ability to translate literary motifs into accessible visual forms, features that enhanced the circulation and recognition of his work.

Size	53 × 60 cm
	With frame 70 × 76.5 cm
Medium	oil on cardboard

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



Baigneuse*

1938

Carol Hübner was a Saxon painter and graphic artist. Hübner left a significant mark on the Braşov art scene, where he lived and worked for most of his life. His studies in Berlin marked the painterly style of his youth, being particularly influenced by the sobriety of the New Objectivity movement. He thus departed from both the postimpressionist and the avantgarde spirits of interwar Romania. However, during the 1960s, a time of relative liberalization to communist cultural policy in Romania, Hübner renewed his painting with a new impulse towards cubist and

futurist inspirations. Vivid colors mark his work throughout the ages, with strong and impressive contrasts as well as skillful plays of shadow and light. Hübner’s works are part of important private and public collections across Romania including the Brukenthal National Museum in Sibiu and the National Art Museum in Brasov. In 2012, he was the subject of a retrospective exhibition at the National Art Museum in Braşov, showing 40 of his paintings and graphic works.

Size	59 × 43 cm
	With frame 75 × 59 cm
Medium	watercolour on paper
Signature	Signed and dated on the the front lower part in pencil: "K. Hübner; 1938"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€500 – €1,000
Starting price	€400



043

François Gall

Untitled*

François Gall 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	27.5 × 22.5 cm
	With frame 51 × 45 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "F. Gall"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,500 – €4,000
Starting price	€2,000



Untitled

Lucreția Mihail Silion received her artistic education under Ipolit Strâmbu, a representative figure of the academic realist tradition that shaped much of early twentieth-century Romanian painting. Related by family to Ion Theodorescu-Sion, she gravitated towards an artistic milieu preoccupied with national identity and the reinterpretation of local subjects through a modern visual language. Although few details of her career are documented, her practice can be situated within the broader context of Romanian women’s painting between the wars, when artists such as Cecilia Cuțescu-Storck, Olga Greceanu and Nina Arbore sought to consolidate the public visibility of women in the fine arts. Within

this environment, feminine authorship was often expressed through compositions balancing observation and intimacy, privileging interiority, everyday motifs and a refined chromatic sensibility. Silion’s contribution, though fragmentarily recorded, reflects the gradual integration of women into professional artistic circles and the subtle transformation of pictorial conventions traditionally associated with male painters. Her name remains significant to the study of interwar Romanian modernity as part of a discreet yet essential lineage of female artists who defined a restrained and introspective version of modern painting.

Size	62.5 × 42.5 cm
	With frame 77 × 57.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Lucreția Mihail Silion"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€600 – €900
Starting price	€600



Oda u. Opal

1897

Emil Volkers emerged as one of the leading equestrian painters associated with the Düsseldorf Academy of Fine Arts, earning distinction for his finely observed depictions of horses and scenes of rural life. Though often categorised within the animalier tradition, his work transcends this narrow definition through a subtle engagement with portraiture and genre painting, executed with remarkable precision and chromatic restraint. His compositions frequently situate equine figures within expansive landscapes, conveying a composed structural harmony rather than anecdotal realism. Volkers maintained close ties with the Hohenzollern-Sigmaringen family, particularly through his connection with Prince Carol, later King Carol I of Romania, whose patronage shaped a significant phase of his mature career. Royal commissions began around

Size	24 × 30.5 cm
	With frame 35 × 40.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper left in black: "Volkers; 1897"

1862 with early acquisitions such as Amazone and Diana—now in the collection of the Peleş National Museum—works noted for their anatomical accuracy and meticulous heraldic detailing. His participation as a documentarian painter during the Romanian War of Independence (1877–1878) places him within the broader European tradition of military and topographical art. Awarded the Gold Medal at the 1890 German Horse Exhibition, Volkers retained throughout his life the reputation of being Düsseldorf’s foremost equestrian painter. His canvases exemplify the disciplined academic training of the Düsseldorf School while revealing a quiet sensitivity to the ceremonial and social presence of the horse within nineteenth-century European culture.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,000 – €4,000
Starting price	€1,800



Untitled*

1953

Henri Catargi was a renowned Romanian artist. Catargi had a crucial impact on the local art scene at the beginning of the 20th century, bringing European influences into Romanian traditional art. Catargi graduated from Académie Julian and Academie Ranson under the careful guidance of Maurice Denis and Édouard Vuillard. A turning point in his artistic evolution was discovering Nicolas Poussin’s work in the Louvre Museum. Catargi’s art practice developed continuously throughout his career, leaving behind an impressive

body of works—his paintings and drawings include landscapes, portraits, nudes, and still life, using media such as oil on canvas, watercolour, and ink on paper. Over the years, his stylistic influences varied widely, all periods being traversed by an attention to technique, colour, and composition. Later in his life, he embraced a modern approach to realistic representation. After his first exhibition in Paris, Catargi began to present his work internationally in countries such as the UK, Japan, Egypt, Czechia, and Romania.

Size	49 × 64 cm
	With frame 65 × 81 cm
Medium	watercolour and pencil on cardboard
Signature	Signed and dated on the front lower right in black: "H. H. Catargi; 53"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€500 – €800
Starting price	€400



047

Nicu Enea

Untitled*

Nicu Enea was a Romanian painter associated with Post-Impressionism. He was a student at the Academy of Fine Arts in Bucharest, as well as the Free Academy of Painting, founded by Arthur Verona. Enea is considered an important painter of his generation, appreciated for the lyricism and chromatic particularity of his works, using strong and bright colours. He painted landscapes, nudes, rural life scenes, portraits, as well as church murals. His works have been exhibited since 1925, the first important

solo presentation of Enea taking place in Bucharest in 1933. He was awarded a silver medal for a portrait of his wife that was part of the International Painting Exhibition in Paris in 1925. Enea had to retreat from public life after the end of the Second World War due to his personal connections to the Royal Family. However, his reputation was later restored post-mortem, not without his wife's efforts, and in 1963 personal exhibitions were dedicated to Enea's works in Bucharest and Bacău.

Size	47.5 × 66 cm
	With frame 64 × 82 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "N. Enea"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 – €2,000
Starting price	€900



048

Constantin Bacalu

Citadel (Citadină)*

Constantin Bacalu was born in 1884 in Roman, Neamț County, and died in 1975 in Bucharest. He received his initial training at the Academy of Fine Arts in Iași, graduating in 1908, and subsequently pursued advanced studies in Munich. Study trips to France and Belgium broadened his artistic formation, placing him in dialogue with the European tendencies of the early twentieth century. Between 1922 and 1947, he was a regular exhibitor at the Bucharest Official Salon, while also holding solo shows in Roman, Iași, Bacău, Cluj, Cernăuți, Chișinău, Timișoara, and Craiova, with his final exhibition organised in Bucharest. His production combined easel painting and graphic

works with mural commissions, most notably the frescoes executed at the church of Saint George in Constanța and at the church in Scorțeni, Bacău County, created in collaboration with Nicolae Tonitza. Bacalu's career illustrates the trajectory of a provincial artist integrated into national circuits of exhibition and patronage, navigating both the practice of landscape painting and the demands of monumental religious decoration. His contribution remains significant for understanding the broader spectrum of Romanian interwar painting, situated between academic tradi-tion and modernist adaptation.

Size	50 × 60 cm
	With frame 67.5 × 78 cm
Medium	oil on panel
Signature	Signed on the front lower left in black: "C. Bacalu"

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



Untitled*

Rodica Maniu Mützner 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 Ménard. 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

Size	48.5 × 38 cm
	With frame 72 × 61 cm
Medium	watercolour on paper
Signature	Signed on the front lower right in pencil: "R. Maniu"

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 avant-garde 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.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€600 – €1,000
Starting price	€500



Untitled*

Adam Bălțatu holds a distinctive place in Romanian modern painting as a refined interpreter of the landscape. Trained at the Fine Arts School in Iași under Constantin Artachino and Gheorghe Popovici, he continued his studies in Rome after the First World War, attending the classes of Ettore Felice at the Accademia di Belle Arti. A formative trip to Paris in 1929 exposed him to the works of Vlaminck and Utrillo, encounters that decisively shaped his artistic vocabulary. While his early works still bore traces of academic discipline, by the late 1930s his vision had crystallised into an idiom that secured his place among the leading Romanian landscapists of the interwar period. Bălțatu's oeuvre, spanning four decades and comprises over fourteen hundred works, reveals a marked preference for architectural settings and rural topographies rather than the bustle of human presence. His brushwork - lively yet controlled - combined with a nuanced chromatic realism, lends his paintings a lyrical intimacy. This orientation represented a deliberate break from the idyllic, folkloric discourse often associated with depictions of the Romanian countryside, situating his art within a modern sensibility attuned to both melancholy and serenity. The

Size	35 × 49.5 cm
	With frame 51.5 × 66 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in red: "Bălțatu"

years 1938 to 1946 proved particularly decisive, with canvases from this period affirming him as a painter of quiet strength, attentive to the poetic resonance of natural and urban structures. Though echoes from Grigorescu and Luchian can be discerned, Bălțatu's work is distinguished by its understated restraint and rejection of overt anecdote. His paintings offer the viewer neither social commentary nor heroic narrative, but instead a meditation on atmosphere, colour and the silent endurance of place. Frequently exhibited in Bucharest during his lifetime, his works have continued to attract collectors, their appeal grounded in the equilibrium they maintain between local identity and a European pictorial language informed by Impressionism and Post-Impressionism. Today, Adam Bălțatu is recognised as an artist whose art bridged tradition and modernity with discreet elegance. His canvases, resonant with muted emotion and delicate tonalities, embody a vision of Romanian landscape painting that transcends descriptive fidelity to become an enduring cultural artefact, valued equally as part of national heritage and within the international art market.

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



Untitled

1926

Lucreția Mihail Silion received her artistic education under Ipolit Strâmbu, a representative figure of the academic realist tradition that shaped much of early twentieth-century Romanian painting. Related by family to Ion Theodorescu-Sion, she gravitated towards an artistic milieu preoccupied with national identity and the reinterpretation of local subjects through a modern visual language. Although few details of her career are documented, her practice can be situated within the broader context of Romanian women’s painting between the wars, when artists such as Cecilia Cuțescu-Storck, Olga Greceanu and Nina Arbore sought to consolidate the public visibility of women in the fine arts. Within

this environment, feminine authorship was often expressed through compositions balancing observation and intimacy, privileging interiority, everyday motifs and a refined chromatic sensibility. Silion’s contribution, though fragmentarily recorded, reflects the gradual integration of women into professional artistic circles and the subtle transformation of pictorial conventions traditionally associated with male painters. Her name remains significant to the study of interwar Romanian modernity as part of a discreet yet essential lineage of female artists who defined a restrained and introspective version of modern painting.

Size	60 × 49.5 cm
	With frame 76.5 × 66 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower left in black: "Luc. Mihail; 1926"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 – €2,500
Starting price	€1,200



Untitled*

1934

Gheorghe Ionescu-Sin received his artistic training at the Free Academy of Bucharest, where he studied under Arthur Verona and Jean Alexandru Steriadi, before continuing at the Académie Ranson in Paris. The influence of French modernism proved decisive in shaping his pictorial vocabulary and his understanding of form and colour. His early participation in the 1923 Official Salon, where he was awarded the Simu Prize, marked the beginning of a visible and coherent public career, confirmed by later exhibitions in Bucharest and Paris.

In his formative years, Ionescu-Sin was drawn to the structural discipline of composition and to a constructivist sense of order. Over time, his attention turned towards a subtler chromatic sensibility, expressed through pastel tonalities and the controlled modulation of light. This evolution is most evident in his nudes and landscapes, where the academic restraint of his early style gives way to a freer painterly gesture reminiscent of the early European avant-garde.

As a founding member of Grupul nostru, established in 1930 as an alternative to the more traditional Arta

society, Ionescu-Sin was recognised as one of the group's most dynamic figures. The association's declared ambition—"to create a work of which one would not later be ashamed"—captured the generational aspiration for artistic integrity within the shifting context of Romanian interwar modernism. Contemporary critics, including Francisc Șirato, noted the artist's compositional balance, his refined sense of colour, and the increasingly vibrant texture of his technique.

His still lifes convey the same structural clarity, revealing a Cezannean approach to form and spatial organisation. The interplay of tonal contrasts—iridescent blues set against warm reds and pinks—produces a controlled equilibrium that reflects both sensitivity and rigour. Throughout his oeuvre, Gheorghe Ionescu-Sin established a distinct modern idiom rooted in compositional coherence and chromatic refinement, securing his place among the key contributors to the evolution of Romanian painting between the wars.

Size	59 × 71 cm
	With frame 74 × 86 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper right in black: "Ionescu Sin; 1934"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,200 – €4,000
Starting price	€2,200



The Shepherd (Baciul)

Theodor Aman occupies a foundational place in nineteenth-century Romanian art, widely regarded as the initiator of institutional frameworks and academic practices that aligned local artistic production with Western European standards. Trained initially under Constantin Lecca and Carol Wallenstein de Várally, he continued his studies in Paris with Michel-Martin Drolling and François-Édouard Picot, acquiring an academic formation enriched by Romantic influences. His debut at the Paris Salon in the early 1850s, with compositions such as the Self-Portrait and The Battle of Oltenița, signalled both an engagement with contemporary events and an entry into the European art market, where the distribution of prints through the Goupil network ensured broader visibility. Upon his return to Bucharest, Aman combined artistic production with institutional innovation. He was instrumental in establishing the School of Fine Arts, precursor of today’s National University of Arts, and in organizing the 1865 Exhibition of Living Artists, a local counterpart of the Paris Salon. His activity as painter, engraver, and teacher reveals a sustained ambition to systematise Romanian artistic life and to establish structures of recognition comparable with those of Western Europe.

Size	18 × 12 cm
	With frame 35.5 × 30 cm
Medium	oil on panel
Signature	Signed on the front lower right in red: "Aman"

The range of his work demonstrates versatility in subject matter and technique. His historical compositions, often linked to national narratives, coexisted with genre scenes, portraits, still lifes and Orientalist motifs. Within genre painting, Aman shifted between anecdotal depictions and socially descriptive registers. Some works display sharp observational detail, while others reflect the conventions of bourgeois taste. Portraits and interiors, meticulously rendered in costume and décor, underscore the artist’s sensitivity to social types and provide valuable documentation of contemporary life. Aman’s position within Romanian art history is therefore complex. While his painting did not engender a direct school of followers, his institutional authority, pedagogical influence, and eclectic output laid the groundwork for the subsequent development of Romanian modern painting. For collectors and scholars, his works remain not only objects of aesthetic merit but also documents of a formative moment in the construction of a national artistic identity.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€25,000 – €35,000
Starting price	€20,000



The Rooster and the Hen
(Cocoșul și găina)*
1938

Eustațiu Stoenescu was an internationally acclaimed painter. Born in Craiova, Romania, he studied in Paris at the reputable Julian Academy, immersing himself in the city's vibrant artistic life. While he is best remembered for his portraiture of the Romanian aristocracy, Stoenescu's landscapes stand out in their unique approach to image perspective, the oscillating choices of colours, at times vibrant and at others muted, as well as the alternations between strong and blurred lines within one canvas. Together,

these choices show a mature artist, able to convey complex emotions and to articulate his subjective vision of the world, from urban architecture to village life. Throughout his career, Stoenescu exhibited widely and on an international level, such as in Paris, New York, Bucharest and San Francisco. In 1947, he permanently relocated to New York. His works are now part of important museum collections.

Size	54 × 81 cm
	With frame 70.5 × 97.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper left in yellow: "E. Stoenescu; 1938"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €6,000
Starting price	€3,500



Shepherd Boy with a Flock of Sheep

(Ciobănaș cu turma de oi)

Nicolae Grigorescu stands as the tutelary figure of modern Romanian painting, an artist who succeeded in establishing a visual canon while offering collectors and connoisseurs alike the image of a Romania where the rural and pastoral are transfigured into an artistic language of universal resonance. Formed in a cultural context shaped by the aspiration towards Western modernity, yet faithful to local particularities, Grigorescu introduced into Romanian art the influence of the Parisian milieu, adapting Western models to a distinctly Romanian framework. His oeuvre was deeply marked by his Parisian experience and his proximity to the Barbizon circle, where direct contact with nature, shifting light and atmospheric expressiveness fostered a vision that was both spontaneous and guided by a classicising tendency. Unlike French Impressionism, Grigorescu's works maintain a balance between natural observation and poetic sensibility, avoiding the radicalism of formal experimentation while consolidating a type of painting that would become a national point of reference. An emblematic example of his production is the pastoral landscape with shepherd and flock, a recurrent motif in his career, which must not be regarded merely as a genre subject but as the expression

Size	25 × 39 cm
	With frame 37.5 × 51 cm
Medium	oil on wooden panel
Signature	Signed on the front lower right in red: "Grigorescu"

of an identitarian ideal. In these compositions, Grigorescu drew upon his studio and plein-air practice at Barbizon, where his sustained study of animals provided him with the pictorial resources through which the peasant figure and his herds became inseparable from the natural environment. Through such imagery, Grigorescu forged a mythology of the Romanian village, integrating the peasant and his flocks into a harmonious, luminous landscape in which man does not detach himself from nature but becomes organically part of it. In such a canvas one recognises not only the refinement of chromatic modulation and the subtlety of the brushwork, but also a visual projection of pastoral Romania, in consonance with the collective resonance of the age. The critical reception of Grigorescu's work has been consistently laudatory. From contemporaries who acclaimed him as the painter of the nation to interwar generations who preserved his aura as a cultural institution, his oeuvre has traversed successive epochs and aesthetic debates without losing prestige. Today, his pastoral subjects remain among the most sought after on the art market, valued not only for their pictorial qualities but also for their symbolic charge, granting viewers access to a shared cultural memory.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€60,000 – €90,000
Starting price	€55,000



Untitled

1882

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	22 × 16 cm
	With frame 37.5 × 31 cm
Medium	oil on panel
Signature	Signed and dated on the front lower part in red: "S. Henția; 1882"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,000 – €8,000
Starting price	€4,000



057

Aurel Popp

The Roman Catholic Cathedral of Satu Mare (Catedrala catolică din Satu Mare)*
1913

Aurel Popp was a Romanian painter, sculptor, and graphic artist associated with the second generation of the Baia Mare School. Trained in Budapest, Italy, Vienna, and later in Paris at the Académie Julian, he combined academic discipline with an openness to European modernism. His early exhibitions in Budapest were well received, and study trips across Europe further enriched his stylistic vocabulary. The experience of the First World War proved formative, inspiring a body of work with pronounced social and anti-militarist themes. In the interwar period, he co-organised the Collegium Artificum

Transilvanicorum exhibition in Cluj in 1921 and later exhibited at the Official Salon in Bucharest. Although connected to the Baia Mare colony, he developed an independent practice in Baia Sprie, around which a circle of painters gathered. Popp's oeuvre, spanning painting, sculpture, and graphic art, is distinguished by its focus on the human figure and by its balance between rigorous structure and expressive line. He remains an important figure in Romanian modern art, representative of the cultural intersections between regional identity and international modernism.

Size	110.5 × 130.5 cm
	With frame 132 × 151 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in black: Popp A.; 913"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€10,000 – €13,000
Starting price	€8,000



Changing Landscape
(Peisaj în schimbare)*
1976

Lili Pancu was a Romanian painter whose career spanned seven decades, bridging the interwar, socialist, and post-communist periods of Romanian art. Educated at the Bucharest School of Fine Arts under Cecilia Cuțescu-Storck, Jean Steriadi, and Ipolit Strâmbu, she developed a refined pictorial language that balanced structural rigor with atmospheric subtlety. After graduating in 1933, Pancu became active within the vibrant artistic circles of Balchik and Bucharest, debuting in 1936 at Sala Mozart. Her early works, shaped by plein-air practice and the chromatic luminosity of the Dobrujan landscape, reveal affinities with the lyrical realism characteristic of the interwar generation. The political rupture of 1947 temporarily curtailed her public activity, but from 1955 onwards she re-entered

the artistic circuit through the decorative arts section of the Artists’ Union. Her postwar production reflects a nuanced adaptation to the ideological constraints of the period while preserving a personal register of observation and formal coherence. During the 1960s and 1970s she travelled extensively, producing sketches and paintings that document a cultivated curiosity about the visual structures of other geographies. In her later years, Pancu continued to pursue compositional harmony and chromatic restraint, reaffirming a painterly discipline grounded in observation rather than ideological rhetoric. Her oeuvre—spanning nearly an entire century—embodies a rare continuity in Romanian art, marked by endurance and the discreet persistence of a modern artistic conscience.

Size	56 × 64.5 cm
	With frame 72.5 × 81.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower left in blue: "Lili Pancu; 76"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 – €700
Starting price	€300



Flowers (Flori)*

Ligia Macovei was a Romanian painter and graphic artist. She completed her studies at the Belle Arte School in Bucharest under the guidance of esteemed professors such as Cecilia Cuțescu-Storck and Jean Alexandru Steriadi. Macovei’s nonfigurative paintings immerse the viewer in sensitive fluxes of bold and contrasting colors that come together eerily. These expressionist flows evoke a modernist subjectivity, constituted at the electrifying border between the natural and the artificial. Macovei is also known for her portraiture which completes the otherworldly qualities of her painterly universe. Her depictions of human subjects transpose

certain characteristics of her illustration work, such as the employment of caricature or more clearly defined lines and contours. Throughout her career, Macovei exhibited her works internationally, for instance at the Venice Biennale in 1956 or at Künstlerhaus Wien in 1965. The artist is equally recognized critically for her illustrations of poetry books by Mihai Eminescu and Tudor Arghezi. Moreover, Macovei and her husband were avid collectors themselves. The couple’s villa, which includes Macovei’s studio and a remarkable survey of Romanian modern art, have been kindly donated to the Bucharest Municipal Museum.

Size	65 × 81 cm
	With frame 81 × 97 cm
Medium	oil on canvas
Signature	Signed on the front lower left in blue: "L. Macovei"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€900 – €1,200
Starting price	€800



Still Life (Natură statică)*

Theodor Pallady attended the Polytechnic University in Dresda, where he also took private drawing lessons. His talent was recognised in Germany and he was advised to go to Paris. He enrolled at the Academy of Fine Art in Paris and studied in Gustave Moreau’s studio with Henri Matisse and Georges

Rouault. In Paris he had numerous solo exhibitions, and from 1924 to 1942 he participated in the Venice Biennale. The Theodor Pallady Museum in Bucharest was set in the Melik House (the oldest house in Bucharest).

Size	35 × 31.5 cm
	With frame 50 × 46 cm
Medium	oil on cardboard
Signature	Signed on the front middle right in pencil: "T. Pallady"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€25,000 – €35,000
Starting price	€22,000



Untitled

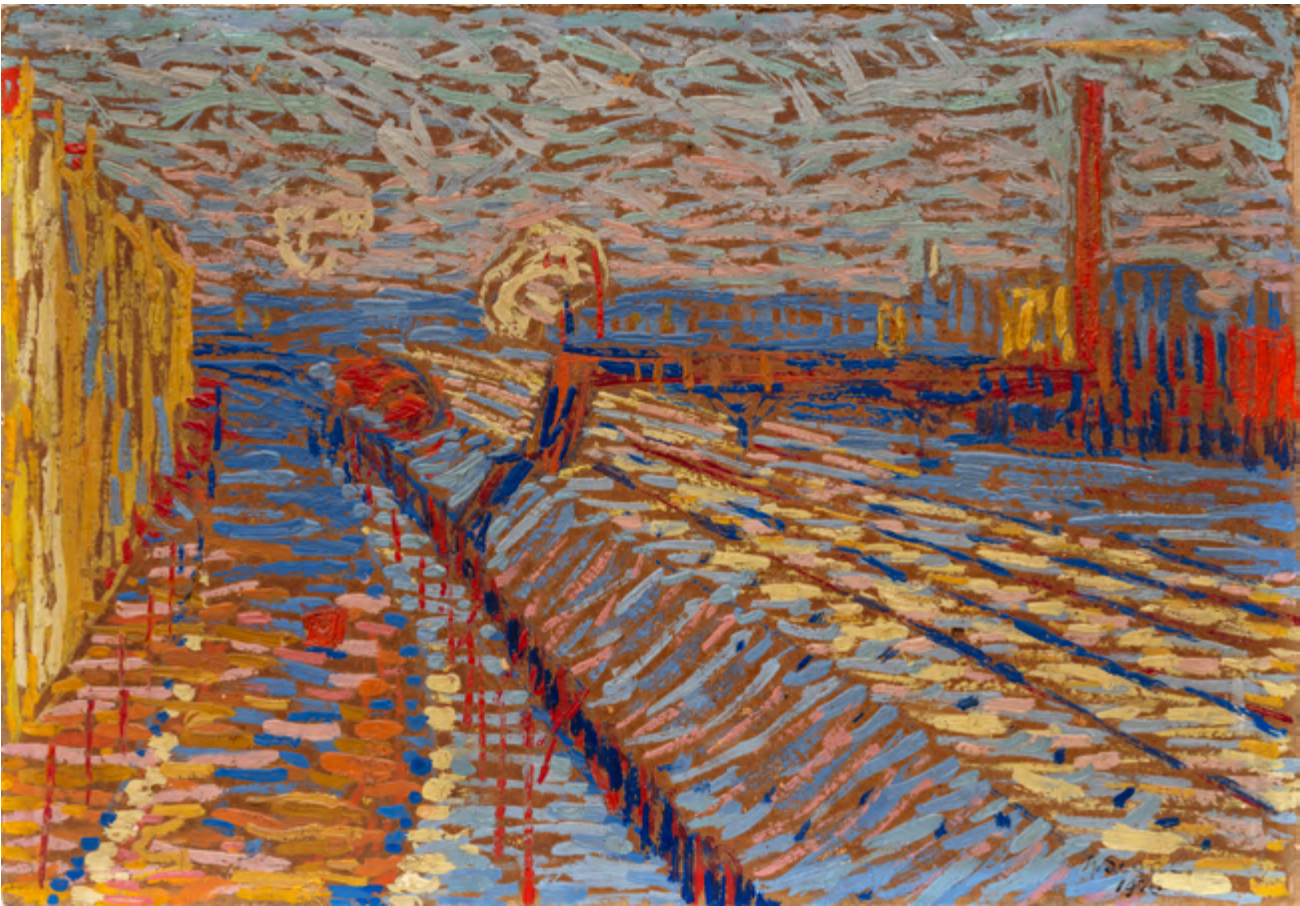
1910

Arthur Segal entered the European art world through a demanding academic trajectory shaped by studies in Berlin, Munich and Paris. This early formation situated him within the principal debates surrounding the transition from Impressionism to the modernist avant-garde, and it facilitated his involvement with groups such as Die Brücke and Der Blaue Reiter. His position in the Neue Sezession, founded in 1910, confirms his role within the artistic milieu that challenged academic conventions and promoted alternative modes of visual inquiry. During his years in Ascona he developed a more analytical approach to form, marked by measured chromatic structures and a controlled use of expressionist accents. The landscapes produced there rely on a restrained palette and present motifs reduced to essential relations of tone and light, a direction that later informed his theoretical position on what he termed objective painting. His graphic work from the same period, particularly the woodcuts with anti-war content, demonstrates a commitment to a clear ethical stance within the wider avant-garde.

Size	31 × 44.5 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right in black: "A. Segal; 1910"

Segal's return to Berlin in the interwar period brought renewed exhibition activity and an expanded pedagogical practice. His teaching emphasised the structural balance of colour, shadow and surface, and these concerns were articulated in his published writings of the 1930s. The paintings of these years shift from interiors and urban views to compositions governed by a more rigorous logic in which narrative elements are reduced in favour of clarity, order and controlled intensity. The political climate of the 1930s forced him to leave Germany, first for Palma de Mallorca and subsequently for London, where he founded another art school and maintained a steady presence within international artistic circles. His work, whether in painting, screenprint or graphic media, remains valued today for its precision and the consistency with which it interprets modern visual languages. It stands as evidence of an artist who negotiated several stylistic currents while preserving a disciplined approach grounded in analysis, pedagogy and lived experience.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€20,000 – €35,000
Starting price	€18,000



062

Dumitru Ghiață

Untitled*

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	40 × 30.5 cm
	With frame 64 × 55.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in blue: "Ghiață"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,500 – €6,500
Starting price	€4,000



Still Life (Natură moartă)

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. 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. The legend of Luchian was constructed not solely through his art but also through the narrative of his

Size	39.5 × 33 cm
	With frame 53 × 46.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Luchian"

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. To stand before a painting by Ștefan Luchian is thus to engage not only with a work of exceptional aesthetic value, but also with a potent site of memory and identity. His oeuvre operates on the threshold between the visible and the symbolic, between personal suffering and collective recognition. In the terms proposed by sociologist Nathalie Heinich, Luchian’s work participates in a process of “glorification”, whereby the artist’s status transcends the field of aesthetic appreciation and enters the domain of cultural significance.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€45,000 – €60,000
Starting price	€38,000



Untitled (Diptych)*

Milița Petrașcu occupies a distinctive position in the evolution of modern sculpture in Romania. Her artistic education unfolded across several of the principal European centres of the avant-garde: the Stroganov Academy in Moscow and the University of St Petersburg, followed by her immersion in the Munich milieu under Kandinsky and Jawlensky, and culminating in formative years spent in Paris, where she worked in the studios of Bourdelle, Matisse and Brâncuși. Her encounter with Brâncuși, which began after her debut at the 1919 Salon des Indépendants, proved decisive in shaping both her technical discipline and her understanding of form as a means of inner conviction rather than outward likeness. Although she absorbed the experimental ethos of the European avant-garde, Petrașcu retained a consistent commitment to figurative realism, pursuing expressive precision through structure and material. Her sculpture avoided pure abstraction, translating modernist reduction into a sober plastic language grounded in clarity, introspection and psychological truth. The portraits of George Enescu, Cella Delavrancea, Mihail Sadoveanu and Constantin Brâncuși demonstrate her acute perception of character and her interest in the metaphysical resonance of physiognomy.

Size	34 × 57 × 4 cm each
Medium	ceramic
Signature	Signed on the front lower right in monogram: "M. T."

Her involvement in the Romanian interwar avant-garde connected her with the Contimporanul group and with feminist initiatives such as the Association for the Civil and Political Emancipation of Women in Romania. She exhibited regularly at the Official Salon in Bucharest and abroad in Paris, Brussels, Rome, Venice, New York and London, contributing to the international visibility of Romanian modern art. Among her public commissions, the monuments to Ecaterina Teodoroiu in Târgu Jiu and the mosaics for the Miorița Fountain in Bucharest stand out for their synthesis of narrative clarity and formal restraint. By the 1930s Petrașcu had defined a personal idiom that balanced the lessons of her European training with a lucid humanism rooted in observation. Her later retrospectives and institutional recognition consolidated her reputation as one of the foremost sculptors of twentieth-century Romania, whose work established a dialogue between modern innovation and ethical introspection, between the intellectual discipline of modern sculpture and the enduring psychological depth of portraiture.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,200 – €2,400
Starting price	€1,000



065 Wooden iconostasis "The Virgin Mary with Saints and the Twelve Great Feasts" (Iconostas din lemn "Maica Domnului cu Sfinții și 12 Mari Sărbători") 19th century



Size	55 × 30 cm closed	Location	Bucharest, Romania
	5 × 59 cm opened once	Provenance	Private Collection, Romania
	55 × 117 cm fully opened		
Medium	tempera and gold leaf on wood	Estimate	€2,500 – €4,500
		Starting price	€2,300
	Russian icon-painting school		

066 Wooden icon "Virgin Mary with Child (Kazanskaia) and Four Saints" (Icoană pe lemn „Maica Domnului cu Pruncul (Kazanskaia) și patru sfinți”) 1867



Size	36.5 × 31 cm	Location	Bucharest, Romania
Medium	tempera and silver on wood	Provenance	Private Collection, Romania
	Russian icon-painting school; Moscow workshop	Estimate	€3,000 – €5,000
		Starting price	€2,800

067

Wooden icon "Menaion for December"
(Icoană pe lemn „Mineiul lunii
Decembrie”)
late 19th century



Size	30 × 35 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€1,700 – €3,700
		Starting price	€1,500

068

Wooden icon "The Holy Trinity (The
Hospitality of Mamre)" (Icoană pe lemn
„Sfânta Treime (Cina de la Mamvri)”)
19th century



Size	31 × 26.5 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€2,200 – €4,200
		Starting price	€2,000

069

Wooden Icon "Archangel Michael"
(Icoană pe lemn „Arhanghelul Mihail”)
18th - 19th century



Size	86 × 70 cm	Location	Bucharest, Romania
Medium	tempera on wood	Provenance	Private Collection, Romania; Previously part of the Maria-Helga and Erwin Ziegler Collection, Pforzheim
Estimate		€7,000 – €10,000	
Starting price		€6,500	

070

Silvia Radu

The Baptism of Jesus Christ
(Botezul lui Isus Hristos)*



Size	31 × 25.5 cm	Location	Bucharest, Romania
Medium	bronze	Provenance	Private Collection, Romania
Estimate		€1,800 – €2,800	
Starting price		€1,500	

071 Veneto-Cretan wooden icon “The Adoration of the Magi” (Icoană pe lemn veneto-cretană, „Adorația magilor”) 17th century



Size	54.5 × 46.5 cm	Location	Bucharest, Romania
Medium	tempera on wood	Provenance	Private Collection, Romania
		Estimate	€7,000 – €9,000
		Starting price	€6,500

072 Wooden icon with silver frame "Mandylion" (Icoană pe lemn cu riză de argint „Mandilion")



Size	34 × 28 cm	Location	Bucharest, Romania
Medium	tempera and silver on wood	Provenance	Private Collection, Romania
		Estimate	€2,400 – €3,400
		Starting price	€2,000

073

Wooden icon "Menaion for the Entire Year and 84 Iconographic Types of the Virgin Mary" (Icoană pe lemn „Minei pentru tot anul și 84 de tipuri iconografice ale Maicii Domnului”) 19th century



Size	54 × 44 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€4,000 – €6,000
		Starting price	€3,800

074

Wooden icon "Saint Sophia, Divine Wisdom" (Icoană pe lemn „Sfânta Sofia, Înțelepciunea Domnului”) mid-19th century



Size	35 × 30 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€2,500 – €4,500
		Starting price	€2,300

075 Wooden icon "Virgin Mary with Child" (Icoană pe lemn „Maica Domnului cu Pruncul, Pavăză celor îndurerați și bolnavi”) 19th century



Size	49 × 39 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€2,000 – €4,000
		Starting price	€1,800

076 Wooden icon "The Last Supper" (Icoană pe lemn „Cina cea de Taină”) 19th century



Size	38 × 55 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€2,600 – €4,600
		Starting price	€2,400

077

Wooden icon "Saint Nicholas" (Icoană pe lemn „Sfântul Nicolae")



Size	53 × 45 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
		Estimate	€3,500 – €6,000
		Starting price	€3,300

078

Wooden icon "Jesus Christ, King and High Priest" (Icoană pe lemn „Iisus Hristos Împărat și Mare Arhiereu")
18th century



Size	70 × 43 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
		Estimate	€3,000 – €5,000
		Starting price	€2,800

079

Wooden festal icon "The Resurrection of the Lord, the Descent into Hell and 12 Scenes" (Icoană Prăznicar pe lemn „Învierea Domnului, Pogorârea la iad și 12 scene”) late 19th century



Size	35 × 30.5 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€900 – €2,900
		Starting price	€850

080

Wooden icon "The Synaxis of Saint Archangel Michael" (Icoană pe lemn „Soborul Sfântului Arhanghel Mihail și al tuturor Puterilor Cerești”) 19th century



Size	36 × 31 cm	Location	Bucharest, Romania
Medium	tempera and gold leaf on wood	Provenance	Private Collection, Romania
Russian icon-painting school		Estimate	€800 – €2,800
		Starting price	€750

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