

Masters of Modernity
A History of Romanian
Modern Art



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Feb 20 2026
10:00 CET+1

Feb 26 2026,
19:00 CET+1



Masters of Modernity – A History of Romanian Modern Art offers a structured reading of Romanian artistic modernity, articulated through works that mark key moments of transition and synthesis between academic tradition and the emerging visual languages of the twentieth century. Rather than following a rigid chronology, the selection foregrounds how Romanian artists engaged with modernity through dialogue with European models and local artistic realities.

A central nucleus of the auction is formed by works by Ștefan Luchian, represented by *The Grazing, Landscape, Forest Clearing and Still Life with Flowers*. These works reflect the consolidation of a modern pictorial language grounded in direct observation of nature and the autonomy of chromatic construction. Landscape and still life are treated as self-contained visual structures, in which colour and materiality play a defining role in the organisation of the image.

A major highlight of the auction is *Morning Landscape* by Ion Andreescu, a work that approaches landscape as a problem of structure and visual balance. Light is employed with restraint, avoiding decorative effects, while nature is rendered in a sober, concentrated register. The painting marks a decisive moment in the departure of Romanian painting from academic descriptivism and its orientation towards a modernity defined by formal construction.

Romanian modernism's openness to Western experience is exemplified by Samuel Mützner through *At the Window, Balchik*. The work reflects the artist's direct engagement with French post-Impressionism and his adaptation of its chromatic concerns to a recognisable Eastern European setting.

The sculptural dimension of modernity is represented by Ion Irimescu, with *Muse and Portrait*. These works propose a purified treatment of the human figure, centred on volume, proportion and formal clarity, complementing the pictorial discourse of the auction through a restrained and rigorous sculptural language.

A fundamental historical reference is provided by *Portrait of a Young Macedonian Woman* by Theodor Aman, a work that illustrates the institutional formation of Romanian art and its early alignment with Western academic models, while maintaining an interest in human typologies drawn from the Balkan cultural space.

The selection is further enriched by works by Nicolae Tonitza, Dimitrie Berea, François Gall, Sava Henția, Alexandru Ciucurencu, Theodor Pallady, Camil Ressu, Ștefan Dimitrescu, Adam Bălțatu and Magdalena Rădulescu, together outlining a balanced panorama of Romanian modern art.

Through this carefully structured selection, *Masters of Modernity* provides a clear framework for understanding the evolution of Romanian modern art, allowing the works themselves to function as visual documents of a complex and sustained process of artistic transformation.

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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.

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

Portrait of a Woman Contemplating (Portret de femeie meditănd)*

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 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.

Size	46 × 36 cm With frame 60.5 × 51 cm
Medium	watercolour and charcoal on paper
Signature	Signed on the front upper right in pencil: "R. Maniu"

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



Among the Sea Waves (Printre valurile mării) 1927

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

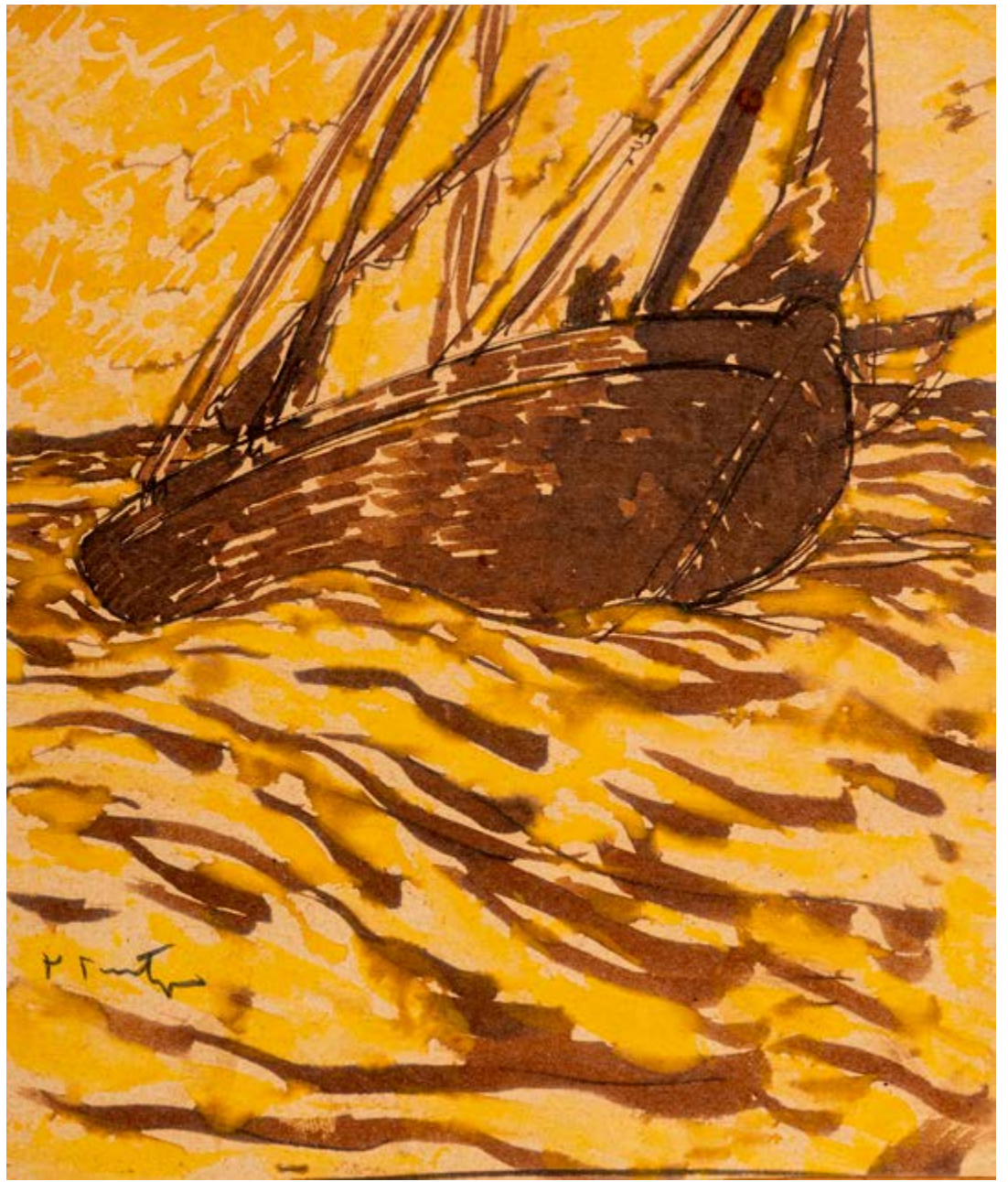
He defined his own style through the predominance of warm and pastel colours, being a master of subtle transitions between tones. He aimed to harmonise verticals and horizontals, a technique that many artists were afraid to approach. As a result of merging the planes, his landscape gained an exceptional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

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

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

Size	17 × 14 cm With frame 43 × 40.5 cm
Medium	watercolour and pencil on paper mounted on cardboard
Signature	Signed on the front lower left in pencil: "N. Tonitza"; Signed and dedicated on the reverse: "Pentru sărbătoarea muncitorească. 1 mai 1927; N. N. Tonitza"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 – €1,600
Starting price	€800



Seascape (Peisaj marin)*

Jenő Kárpáthy, also documented as Eugène Karpathy, was formed within the academic and transnational artistic circuits of Central Europe at the turn of the twentieth century. His studies in Budapest under Bertalan Székely at the Mintarajziskola were followed by further training in Paris and Brussels, situating his practice within a broader European framework shaped by academic discipline and direct engagement with Western models.

A significant stage of his professional development took place in Belgium, where he spent several years and participated in multiple exhibitions. This period consolidated a pictorial approach grounded in realist observation and plein air painting. After returning to Central Europe at the outbreak of the First World War, Kárpáthy continued to exhibit regularly, including group exhibitions at the National Salon in 1919 and 1921, the Múcsarnok in 1924, and a later joint exhibition in Debrecen in 1940 alongside Péter Szüle.

His work is characterised by a consistent commitment to realist landscape painting, structured around direct visual perception and controlled composition. Natural motifs and atmospheric conditions form the core of his thematic repertoire, with limited interest in avant-garde experimentation. Within an art-historical and market context, Kárpáthy's production aligns with early twentieth century Central European realist and plein air traditions, valued for technical coherence and stylistic continuity.

Extending into the mid twentieth century, his career reflects a professional trajectory shaped by academic training, regional exhibition networks, and a sustained focus on observational painting, positioning his oeuvre within a stable and recognisable segment of the period's artistic production.

Size	75.5 × 50 cm (unframed)
Medium	oil on canvas
Signature	Signed on the front lower right in red: "Kárpáthy Jenő"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€700 – €1,000
Starting price	€650



Citadel (Citadină)*

Maria Bănică shaped her artistic identity within the milieu of the Bucharest School of Fine Arts, where she studied under Jean Al. Steriadi and Camil Ressu, two central figures of Romanian interwar modernism. Her work centres on the urban landscape, a subject that enabled her to explore the visual rhythm of modern Bucharest through a post-Impressionist sensibility. The artist's paintings combine chromatic vitality with a measured sense of structure, reflecting the influence of French luminism filtered through local realities.

Although little is known of her exhibition record, Bănică's practice aligns with that of the women

painters active during the interwar decades, who negotiated visibility in a predominantly male environment. Her contribution intersects with broader tendencies in Romanian modernity, in which urban motifs became vehicles for articulating modern experience and feminine authorship entered the national pictorial discourse. Through a discreet yet coherent body of work, Maria Bănică contributes nuance to the understanding of Romanian post-Impressionism, anchoring its decorative refinement in the lived fabric of the modern city.

Size	72 × 98 cm With frame 88 × 114 cm
Medium	oil on canvas
Signature	Signed on the front lower right in blue: "M. Bănică"

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



Landscape (Peisaj)* 1951

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	30.5 × 41 cm With frame 45.5 × 55.5 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right in black: "F. Gall; 1951"

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



Landscape at Balchik (Peisaj la Balcic)*

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	67 × 49.5 cm With frame 76 × 55.5 cm
Medium	oil on panel
Signature	Signed on the front lower right in brown: "N. Enea"

Exhibitions	Exhibited at the Art Museum, Piatra Neamț, March – April 2017, exhibition curator: Violeta Dinu
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,600 – €2,500
Starting price	€1,400



Village of the Bank of the Siret (Sat pe malul Siretului)*

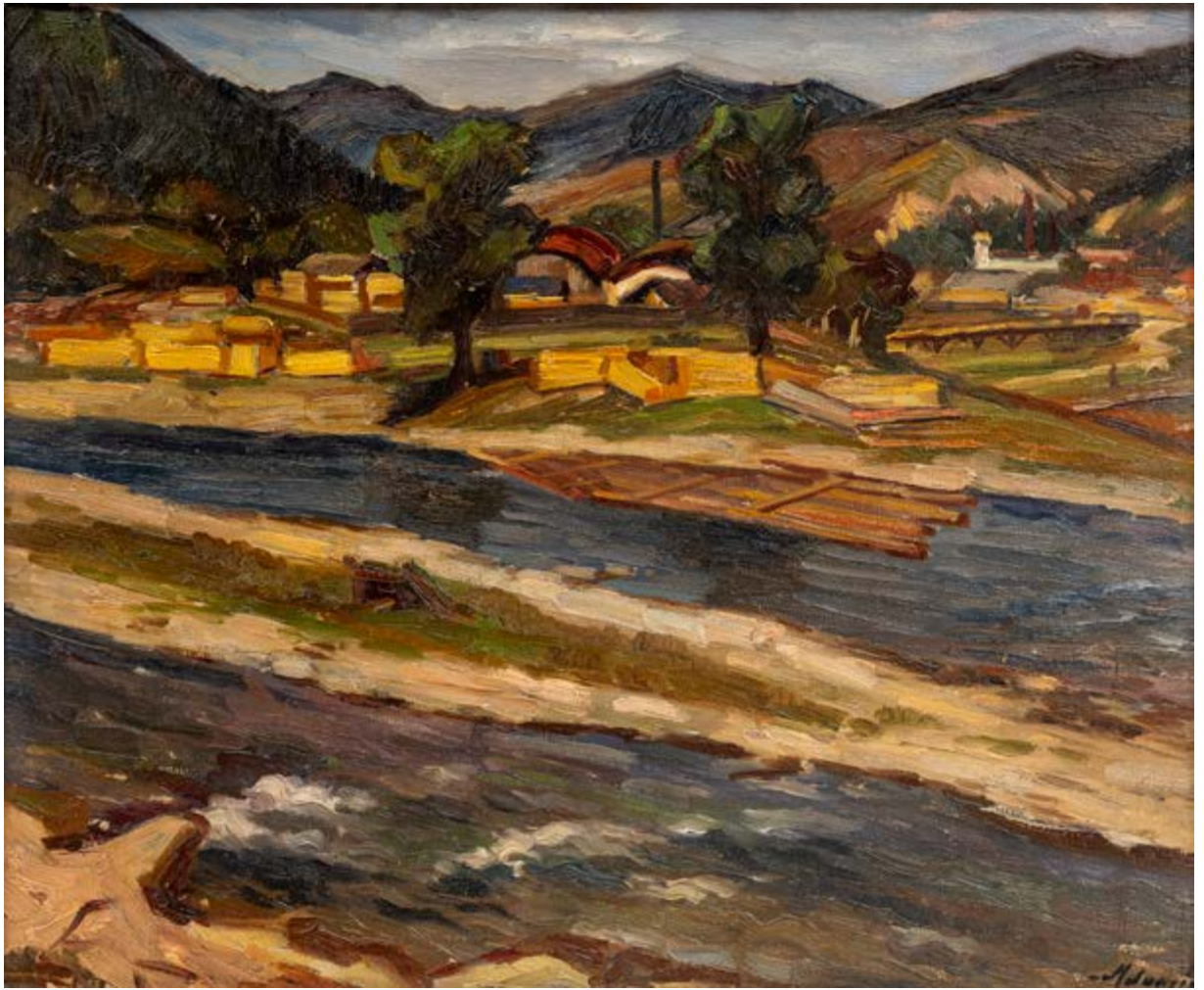
Mihai Adamiu, a painter from Bârlad active during much of the twentieth century, remains one of the lesser-documented provincial artists whose work reflects the continuity of the Romanian plein-air landscape tradition. His artistic formation and practice developed outside the major cultural centres, a circumstance that endowed his painting with a certain economy of means and an authentic engagement with nature. The few surviving works associated with him reveal a lyrical sensitivity to rural scenery and to the quiet rhythms of provincial life, expressed through a restrained chromatic range and a compositional balance grounded in observation rather than stylistic ambition.

Placed within the broader framework of Romanian interwar and post-war painting, Adamiu's landscapes

echo the persistence of the realist idiom cultivated in local art schools and regional circles long after modernist debates had shifted elsewhere. His approach aligns with that of many provincial painters who continued to depict the natural environment as a space of familiarity and belonging rather than of experiment, privileging intimacy over innovation. Although his name rarely appears in national exhibitions or critical surveys, Adamiu's oeuvre contributes to the understanding of the artistic geography of smaller Romanian towns, where landscape painting maintained its didactic, contemplative and civic functions well into the twentieth century.

Size	49.5 × 60 cm
	With frame 63 × 73 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Adamiu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 – €500
Starting price	€300



Vase with Flowers (Ulcică cu flori)*

Initially a student of Law, Literature and Philosophy Faculties in Bucharest, painter, sculptor and graphic artist Corneliu Michăilescu took the path of visual art in the wake of the era of industrialization. A chameleonic personality with a rich intellectual curiosity, Michăilescu leaves to study visual arts abroad and chooses to remain a few years in Zurich, where he is visibly influenced by the avant-garde and the ideas of his friends, Tristan Tzara and Marcel Iancu. He returned to Romania in the interwar period, where he joined the Constructivist group of the Integral

Magazine, painting in a strong cubist manner and writing, at that time, one of the very few essays on African art in Romanian.

Exploring themes such as the world of theatre and the intensity of conflicting emotions, his works remark through strong colours, well-defined volumes and sharp contours. After enrolling in a medical experiment with mescaline, his artistic creation turns more towards the interior world, the corporeal sensations and the evolution of the human spirit.

Size	20.5 × 26 cm
	With frame 32 × 37.5 cm
Medium	oil on cardboard

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



Still Life (Natură statică)* 1965

Dimitrie Berea was a Romanian artist who emigrated to France in 1947, known for his portraiture. He studied at the Academy of Architecture in Bucharest and later at the Royal Academy of Fine Art in Rome. In Paris, he became acquainted with famous Post-Impressionist painters such as Pierre Bonnard and Édouard Vuillard, as well as Fauvist artists Henri Matisse and Kees Van Dongen.

Berea's works were heavily influenced by Bonnard's decorative style and vibrant, luminous colours. He painted interiors, still life, and portraits that can be seen as documenting fragments of a life lived amongst the upper class across the Western hemisphere. Berea painted the portraits of Hollywood celebrities and European royal families.

His works have been exhibited in France, Italy, the United Kingdom, and the US. A major retrospective took place at the Villefranche Museum in France in 1991.

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

Size	92 × 61 cm With frame 103.5 × 72.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper right in red: "Berea; 65"

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



Flowers (Flori)

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

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

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

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



Still Life (Natură statică)*

Leon Alexandru Biju was a Romanian painter whose career was shaped by both rigorous academic training and extensive travel. Born in Bucharest into an intellectual family, he studied at the School of Fine Arts under G. D. Mirea and Ipolit Strâmbu, while also attending the Conservatory. In 1906, after a brief stay in Munich, he moved to Paris and enrolled at the Académie Julian, where he studied with Jean-Paul Laurens. His early years in France brought him to the Salon d'Automne and the Champs-Élysées exhibitions, where his work first gained recognition. Biju's artistic trajectory was profoundly marked by his stay in Egypt, where he lived from 1929 to 1933. During these years he painted landscapes, ancient monuments, and scenes of daily life, with a particular focus on portraits of women in local attire. This period culminated in a large exhibition at Sala Dalles in Bucharest in 1934, comprising 146 paintings and 100

drawings. The exhibition was praised by critics such as George Oprescu, who highlighted the seriousness and melancholy of his vision of Egypt, while Francisc Șirato emphasised his qualities as a colourist and the solemnity that endowed his compositions with a sacral aura.

Between the wars, Biju exhibited regularly with the Artistic Youth Society and at the Official Salon in Bucharest, while also maintaining ties with the Parisian art scene. His works combined a realist approach with subtle decorative accents, reflecting both his academic training and his cosmopolitan outlook.

Today, his paintings are held in major collections, such as the National Museum of Art of Romania and the National Bank of Romania, securing his place within the history of early twentieth-century Romanian painting.

Size	57.5 × 50 cm With frame 69.5 × 61.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "L. A. Biju"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€900 – €1,200
Starting price	€850



Still Life (Natură statică)

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

the Romanian context. His depictions of workers, peasants, and urban characters possess both documentary value and a painterly refinement ensuring that his art cannot be reduced to mere ideological illustration. His contribution lies in his ability to articulate a visual language at once rooted in academic discipline and responsive to the socio-cultural conditions of his environment.

Today, Băncilă's oeuvre is recognized as an vital component in the formation of modern Romanian painting, offering academics and collectors alike a coherent synthesis of technical mastery and social engagement.

Size	76.5 × 58.5 cm With frame 92 × 73.5 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "Octav Băncilă"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,500 – €7,000
Starting price	€5,000



Rest (Odihnă)*

Rudolf Schweitzer - Cumpăna studied visual arts in Munich with the great masters of German painting. Back in Romania, he quickly became famous, starting to participate in all major national exhibitions from 1920 to 1971. On the occasion of his 70th birthday, the Romanian National Art Museum organised a retrospective exhibition at the Dalles Hall. Rudolf Schweitzer-Cumpăna's works were well-known in the Romanian art scene for the strength of the warm colours he used. He was a painter who not only had a significant artistic and creative side, but also a particularly comprehensive human side.

He outlines his characters using colourful brush strokes, creating stunning effects with a single touch in which he captures colours that underline the dramatic effect of the composition. Schweitzer-Cumpăna painted throughout his whole life, focusing on the peasants who abandon their burdens of hard days' work, night after night, at the village bar. He studied this habit carefully, almost sociologically, and left us a vast collection of works full of drama, humanity, anchored in a social reality still present today.

Size	51 × 70 cm With frame 73 × 91.5 cm
Medium	oil on canvas
Signature	Signed on the front lower left in dark brown: "Rudolf Schweitzer-Cumpăna"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,500 – €7,000
Starting price	€4,800



The Grazing (La păscut)

Ștefan Luchian is one of those rare artists whose biography has evolved into myth, and whose oeuvre has acquired the aura of cultural relic. Widely acknowledged today as a foundational figure of Romanian modernism, Luchian occupies a unique place in both the national canon and the collective imagination of art lovers and specialists alike. While not severed from the classical legacy of the 19th century, his painting marks a decisive break with the dominant agrarian aesthetics of his time and inaugurates a new sensibility—introspective, synthetic, and fundamentally modern.

Luchian's floral compositions—chrysanthemums, anemones, roses—transcend the conventional boundaries of still life. They may be regarded as symbolic self-portraits or affective journals of a life

shaped by seclusion and physical decay but also animated by an unbroken creative impulse. Over the past decades, these works have been described by art historians as “relic-paintings”, a term that captures not only their emotional intensity but also their role as repositories of the artist's life and suffering.

In the final phase of his artistic career, Luchian consolidated a visual idiom that is both distinctive and highly personal: an almost cloisonné-like contouring, vibrant coloration often bordering on the incandescent, and compositional simplicity that imbues the paintings with both monumentality and lyricism. His brushwork in these late works oscillates between restraint and expressive fervor, offering a chromatic tension that reveals the urgency of creation in the face of bodily collapse.

Size	27.5 × 48 cm With frame 48.5 × 68 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Luchian"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€25,000– €40,000
Starting price	€20,000



Untitled

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

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

Size	71 × 101 cm With frame 92 × 122 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "St. Popescu"

Literature	Reproduced in the art catalogue Ștefan Popescu, published in 1947
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€11,000 – €13,000
Starting price	€9,000



Landscape (Peisaj)*

Rudolf Schweitzer - Cumpăna studied visual arts in Munich with the great masters of German painting. Back in Romania, he quickly became famous, starting to participate in all major national exhibitions from 1920 to 1971. On the occasion of his 70th birthday, the Romanian National Art Museum organised a retrospective exhibition at the Dalles Hall. Rudolf Schweitzer-Cumpăna's works were well-known in the Romanian art scene for the strength of the warm colours he used. He was a painter who not only had a significant artistic and creative side, but also a particularly comprehensive human side.

He outlines his characters using colourful brush strokes, creating stunning effects with a single touch in which he captures colours that underline the dramatic effect of the composition. Schweitzer-Cumpăna painted throughout his whole life, focusing on the peasants who abandon their burdens of hard days' work, night after night, at the village bar. He studied this habit carefully, almost sociologically, and left us a vast collection of works full of drama, humanity, anchored in a social reality still present today.

Size	38.5 × 49.5 cm With frame 55 × 66 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Rudolf Schweitzer-Cumpăna"

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



Untitled

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

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Size	29 × 26 cm With frame 47 × 45 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "St. Popescu"

Location	Bucharest, Romania
Provenance	Private collection, Romania
Estimate	€2,500 – €3,500
Starting price	€2,300



Street Scene in Paris (Scenă de stradă la Paris)* 1937

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	25 × 30 cm With frame 43 × 49 cm
Medium	oil on panel
Signature	Signed on the front lower right in red: "Gall; 1937"

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



Untitled

Juan Alpar worked under a pseudonym within the artistic climate of late nineteenth century Romania, at a moment when landscape painting was gaining autonomy from academic hierarchies. His formation took place outside formal institutions and relied on sustained observation of nature and on an informed engagement with contemporary plein air practices circulating in Europe. The influence of Ion Andreescu is relevant primarily as a shared attitude towards the motif and the ethics of working directly from the landscape, rather than as a source of stylistic imitation. Active from the mid 1880s, Alpar co founded the Intim Club, an informal artistic circle that functioned as an alternative exhibition platform to official salons. His participation in this milieu situates him among artists who favoured professional independence and collective exchange over academic validation. Alongside his artistic activity, he maintained irregular employment outside the arts, a factor that reinforced the non institutional and largely autonomous character of his practice.

His work focuses on rural and marginal landscapes, modest built environments, agricultural settings and pastoral life. These themes are treated through a restrained pictorial language, marked by tonal cohesion, structural clarity and an economy of means. Rather than anecdotal description, his paintings privilege atmosphere and compositional balance, aligning his production with broader European naturalist and Barbizon oriented tendencies. During his lifetime, Alpar received moderate critical recognition, including the acquisition of works by public institutions. Within art historical discourse, he is generally positioned as a secondary but consistent figure of Romanian modernity, whose relevance lies in the consolidation of landscape painting as a reflective genre. On the art market, his works circulate sporadically and are valued for their historical positioning, scarcity and secure attribution within nineteenth century Romanian art.

Size	27 × 41.5 cm With frame 50.5 × 64.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "Alpar"

Exhibitions	"Forgotten Romanian Painters" Exhibition, Art Safari, Dacia Palace, Bucharest, 7 March – 27 July 2025
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,200 – €3,500
Starting price	€1,800



Marrakesh

Nicolas Gropeano pursued an artistic career shaped by late nineteenth century academic formation and by sustained professional integration into the Parisian art world. His initial training at the School of Fine Arts in Bucharest, under Theodor Aman and C. I. Stăncescu, was followed by advanced studies at the Académie Julian in Paris beginning in 1892, a trajectory consistent with that of many Romanian artists seeking validation within the French academic system. His acceptance at the Paris Salon in 1895 established an early public presence, while his participation in the Exposition Universelle of 1900 confirmed his inclusion within international exhibition circuits.

Gropeano's work is grounded in figurative painting, articulated through a disciplined approach to drawing and a restrained, carefully modulated palette. His preferred subjects include Parisian urban scenes, domestic interiors and female portraits, alongside compositions informed by travels in North Africa. These Orientalist works engage with a visual

language widely circulated in early twentieth century France yet remain anchored in compositional balance and academic control rather than anecdotal exoticism. Figures are typically presented in introspective attitudes, situated within spaces structured by filtered or indirect light, which functions as an organising element rather than a purely atmospheric device. Alongside his activity as a painter, Gropeano maintained a consistent practice as a press illustrator, contributing to periodicals such as *Le Monde Illustré* and *L'Illustration*. This parallel production sharpened his attention to detail and reinforced a graphic clarity that is evident throughout his painted oeuvre. Today, his works are preserved in museum and private collections in both Romania and France and appear intermittently on the art market, where they are assessed for their academic rigour, stylistic coherence and relevance to the broader phenomenon of Romanian artists active in Paris at the turn of the twentieth century.

Size	49 × 60 cm With frame 62 × 73 cm
Medium	pastel on wood panel
Signature	Signed and titled on the front lower part: "Marrakesh; N. Gropeanu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,200 – €3,500
Starting price	€2,000



Landscape from the Buzău Valley (Peisaj din Valea Buzăului) 1880

Ion Andreescu stands among the key figures of nineteenth-century Romanian painting, articulating a restrained and introspective alternative to the dominant picturesque mode of his time. His artistic formation was shaped within the institutional framework of the Bucharest School of Fine Arts, where rigorous training in drawing and compositional structure provided a foundation that he would later challenge through a markedly personal practice. Professional activity developed under persistent material and social constraints, most notably during the years spent teaching drawing in Buzău. This period proved decisive for the consolidation of his artistic language. Working consistently from direct observation, Andreescu cultivated a sober realist approach grounded in close engagement with landscape and ordinary motifs. Forest interiors, village margins, still lifes and isolated human figures recur throughout his work, treated with a reduced chromatic range and a dense tonal register that privileges structural coherence and atmosphere over narrative effect.

A brief but significant encounter with the French artistic milieu, including the Barbizon environment and its commitment to painting from nature, sharpened his sensitivity to tonal construction and surface economy. Rather than prompting stylistic assimilation, this experience reinforced an independent idiom marked by austerity, introspection and a pronounced ethical gravity. In contrast to the lyrical naturalism favoured by many of his contemporaries, Andreescu's painting resists decorative appeal, favouring compositional concentration and a reflective engagement with the motif.

Exhibitions during his lifetime were limited, and contemporary recognition remained restrained, yet his works entered perceptive private collections at an early stage. Subsequent critical reception has positioned Andreescu as a pivotal figure in Romanian art history, valued for the coherence and maturity of an oeuvre curtailed by premature death. Within today's art-historical and market contexts, his paintings are regarded as rare and exacting examples of late nineteenth-century realism, appreciated for their structural discipline, tonal restraint and understated psychological depth.

Size	20 × 35 cm With frame 40.5 × 56 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right in red: "Andreescu; 1880"

Location	Bucharest, Romania
Provenance	Private Collection, Romania An inscription on the reverse, signed by G. D. Mirea, states that the present painting, representing a morning landscape, is an authentic work by Ion Andreescu
Estimate	€45,000 – €60,000
Starting price	€35,000



Exhibitions	"Retrospective Exhibition", Romanian Athenaeum, 26 December 1927; "Ioan Andreescu. Truth and Imagination" Exhibition, Art Safari, Dacia Palace, Bucharest, 7 March – 27 July 2025
Literature	Reproduced in the catalogue of the "Retrospective Exhibition", Romanian Athenaeum, 26 December 1927; Reproduced in the catalogue Ioan Andreescu. Truth and Imagination, Maria Munteanu, Art Safari, p. 97; Reproduced on the cover of Pro Arte magazine, no. 8, Bucharest, 1997

Venice (Veneția)*

Corneliu Baba was a Romanian painter primarily known for his portraits but also as a genre painter and book illustrator. With his originality, mastery and deep realism, Baba's art gained high appreciation both in Romania and abroad. He was the third son of Gheorghe Baba and Mathilda Baba and briefly studied at the National School of Fine Arts in Bucharest in 1926 but did not receive a diploma. He later continued his studies with the help of Nicolae Tonitza in Iași and received a Fine Arts diploma in 1938, where he was named assistant to the painting department in 1939 and then professor of painting in 1946. Despite a difficult relationship with the Communist authorities

who denounced him as a formalist, Baba managed to establish himself as an illustrator and artist.

He used the great tradition of painting, known as the space of classicism, as a solution to overcome the contradictions of the time. His art was influenced by the Old Masters such as El Greco, Rembrandt and Goya with a strong academic influence. He painted many scenes from the 1907 uprising and rediscovered the Romanian peasant's face and world, giving them the symbol of permanence. Baba was allowed to travel to Russia in 1955 and won a gold medal at an international exhibition in Warsaw. He exhibited in Venice, Moscow, Leningrad and other cities.

Size	34.5 × 24 cm With frame 55 × 44.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Baba"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€25,000 – €35,000
Starting price	€18,000



Nude with Guitar (Nud cu chitară)* 1970

Alexandru Ciucurencu was a Romanian painter who started painting in 1916 as a disciple to a painter in Tulcea and later studied at the National School of Fine Arts in Bucharest (1921-1928). He made his artistic debut at the Official Salon in Bucharest in 1930. After working with the artists from the Baia Mare School, he studied at the Julian Academy in Paris and in André Lhote's atelier. In 1948, he became a professor and later an editor (1957-1968) at the Nicolae Grigorescu Institute of Fine Arts in Bucharest.

Ciucurencu's work evolved from an exultant use of colour to a more refined palette, concise design and geometric compositions. In his early career, he painted still lifes, nudes and landscapes, but after 1944, he changed his theme to historical and social subjects. He also painted portraits of cultural personalities and workers, as well as industrial landscapes.

Size	79 × 63 cm With frame 91.5 × 76 cm
Medium	oil on canvas
Signature	Signed and dated on the front middle right in black: "AC; 1970"

Exhibitions	Exhibition organised by the Romanian Art Cultural Foundation, National Military Circle, Bucharest, 19 January – 8 February 1996
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€12,000 – €15,000
Starting price	€8,000



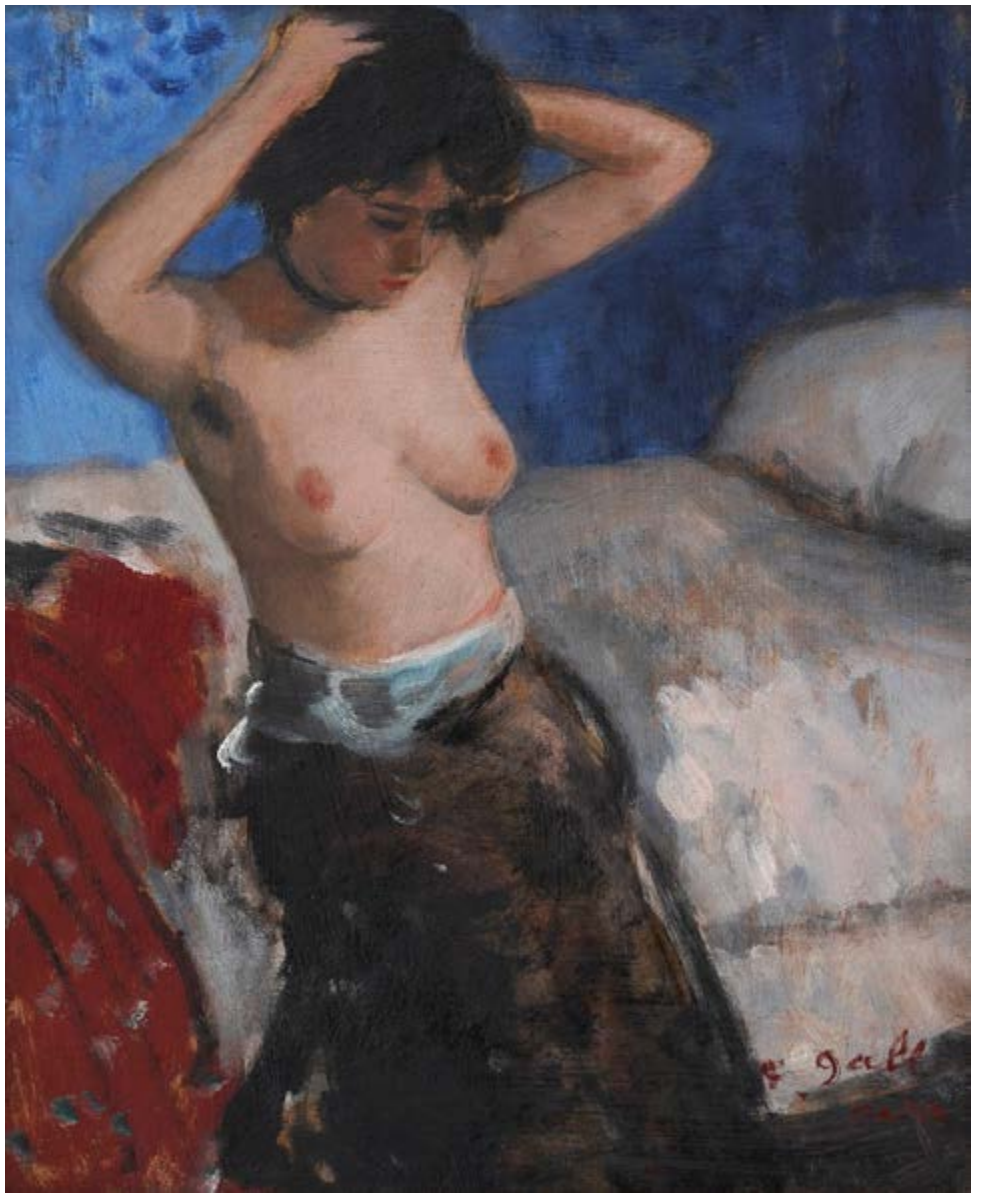
Untitled*

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 × 22 cm With frame 45.5 × 40.5 cm
Medium	oil on panel
Signature	Signed on the front lower right in red: "F. Gall; Paris"

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



Fair (Târg)

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	48 × 73 cm With frame 60 × 85 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "S. Henția"

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



View from Algiers (Vedere din Alger)*

Paul Scorțescu, also recorded in the French art milieu as Paul Scortesco, belongs to the generation of Romanian painters whose careers unfolded largely within the international circuits of interwar and postwar European art. His artistic training was shaped in Paris, where he attended the Académie Julian under the guidance of Jean-Paul Laurens and Pierre Albert Laurens, integrating academic discipline with a sustained interest in modern pictorial solutions. This formative experience anchored his practice within the French tradition while allowing for a personal synthesis rather than strict adherence to any single school.

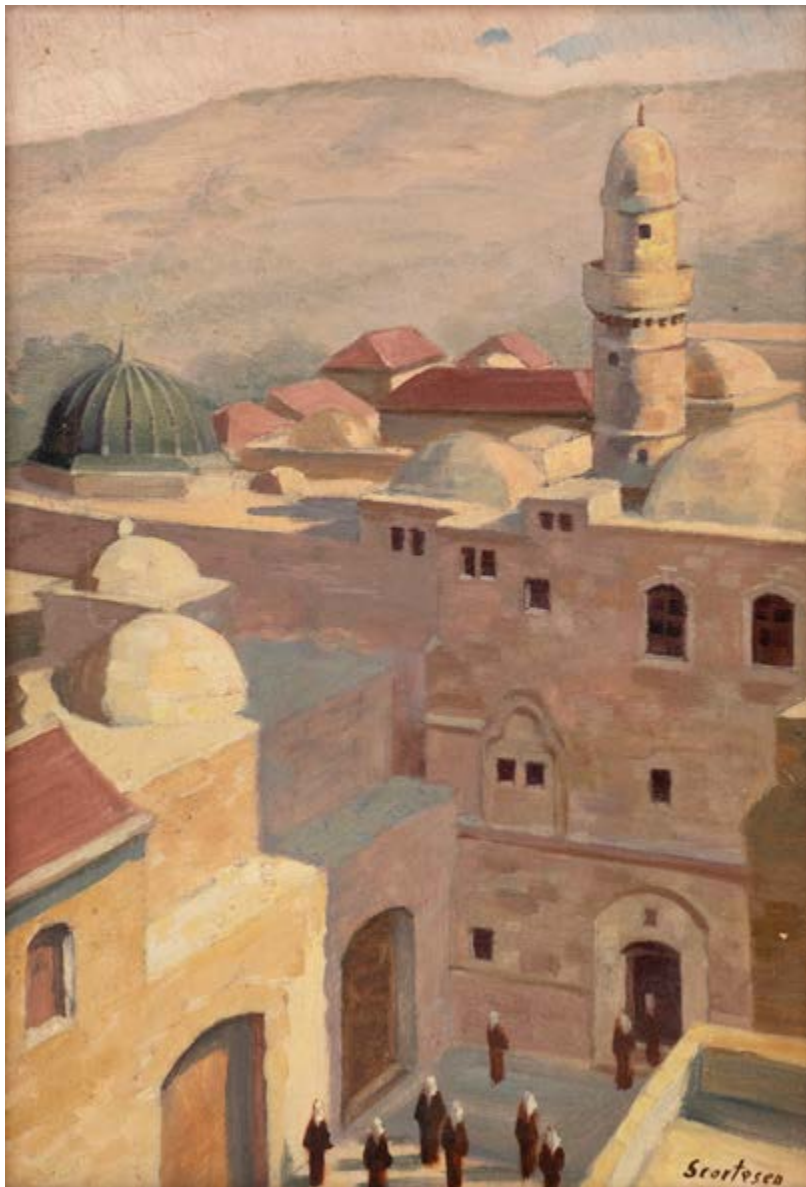
His professional trajectory is marked by a consistent presence in major exhibition venues, including the Salon des Indépendants, the Salon des Tuileries and the Salon National des Beaux-Arts, where he

received honorary recognition. Beyond Paris, his work circulated widely through official exhibitions in Rome, Athens, Lisbon, Cairo, Rio de Janeiro and Buenos Aires, positioning him within a transnational network of artists active between Europe and the Mediterranean basin.

Scorțescu's painting centres on urban scenes, ports and panoramic landscapes, frequently animated by figures and structured through an emphatic sense of perspective. A vivid chromatic range and a dense, textured brushwork support compositions that privilege atmosphere, light and spatial rhythm over narrative detail. Mediterranean views, street scenes and marine subjects recur throughout his oeuvre, alongside motifs drawn from extensive travels across France, Italy, Spain, Hungary and the Eastern Mediterranean.

Size	50 × 35 cm With frame 63 × 48.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in brown: "Scorțescu"

Exhibitions	"Forgotten Romanian Painters" Exhibition, Art Safari, Dacia Palace, Bucharest, 7 March – 27 July 2025
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,700 – €2,100
Starting price	€1,500



Urban Landscape (Peisaj urban)*

Romeo Storck was a Romanian painter and the son of painter and interwar cultural personality Cecilia Cuțescu-Storck. He studied at the Academy of Fine Arts in Bucharest, developing a cubist painting style. Romeo Storck is known for his landscapes of the seaside town Balchik, as well as for his compositions that glide almost completely towards bidimensionality. Storck slightly geometrises and abstracts the shapes and textures of the human body and skin.

Blocks of colour are separated by firm contours and seem to be ordered by a politics of affect. Spatiotemporal constraints and the physical mechanisms of light are only partially suspended to create tension between the real, the symbolic, and the imaginary. Storck exhibited his works on multiple occasions at the Official Salon in Bucharest. He became particularly well-known in Brazil, where he painted monumental murals in São Paulo and Brasília.

Size	34 × 49 cm With frame 48.5 × 53 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Romeo Storck"

Exhibitions	Exhibited at the Official Salon of Architecture and Decorative Arts, Bucharest, 1931.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€700 – €900
Starting price	€600



Boats at Capri (Bărci la Capri)* 1951

Dimitrie Berea was a Romanian artist who emigrated to France in 1947, known for his portraiture. He studied at the Academy of Architecture in Bucharest and later at the Royal Academy of Fine Art in Rome. In Paris, he became acquainted with famous Post-Impressionist painters such as Pierre Bonnard and Édouard Vuillard, as well as Fauvist artists Henri Matisse and Kees Van Dongen.

Berea's works were heavily influenced by Bonnard's decorative style and vibrant, luminous colours. He painted interiors, still life, and portraits that can be seen as documenting fragments of a life lived amongst the upper class across the Western hemisphere. Berea painted the portraits of Hollywood celebrities and European royal families.

His works have been exhibited in France, Italy, the United Kingdom, and the US. A major retrospective took place at the Villefranche Museum in France in 1991.

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

Size	73.5 × 49 cm With frame 87 × 62 cm
Medium	oil on canvas
Signature	Signed, located and dated on the front lower left in black: "Berea; Capri; 1951"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€10,000 – €11,000
Starting price	€8,000



Untitled

Ludovic Bassarab was a Romanian painter heavily influenced by the techniques of German academic realism. He first studied at the Academy of Fine Art in Iași, and then in Munich.

The meticulousness of his representations of rural life, as seen in *Ox Cart*, stands testament, on the one hand, to his academic background, and on the other

to his passion for miniatures. The often soft colour schemes of his paintings cast an atmospheric effect over the depicted scenes.

His works were exhibited at the Glaspalast, a grand exhibition space located in the city's Botanical Garden that was destroyed in 1931, as well as in Berlin and at the Official Salon in Bucharest.

Size	27 × 45 cm With frame 37 × 55 cm
Medium	oil on wood panel
Signature	Signed on the front lower part: "Bassarab"

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



At the Edge of the Village (La marginea satului)*

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 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.

Size	39.5 × 49 cm With frame 54.5 × 70 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Bălțatu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€3,000 – €4,000
Starting price	€2,600



Landscape (Peisaj)* 1956

Alexandru Ciucurencu was a Romanian painter who started painting in 1916 as a disciple to a painter in Tulcea and later studied at the National School of Fine Arts in Bucharest (1921-1928). He made his artistic debut at the Official Salon in Bucharest in 1930. After working with the artists from the Baia Mare School, he studied at the Julian Academy in Paris and in André Lhote's atelier. In 1948, he became a professor and later an editor (1957-1968) at the Nicolae Grigorescu Institute of Fine Arts in Bucharest.

Ciucurencu's work evolved from an exultant use of colour to a more refined palette, concise design and geometric compositions. In his early career, he painted still lifes, nudes and landscapes, but after 1944, he changed his theme to historical and social subjects. He also painted portraits of cultural personalities and workers, as well as industrial landscapes.

Size	73 × 92.5 cm With frame 91 × 111 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in monogram: "AC; 1956"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€11,000 – €13,000
Starting price	€8,000



Seascape (Marină)*

Theodor Pallady holds a distinct position within Romanian modernism through an artistic practice defined by intellectual rigour, formal discipline and sustained dialogue with the French cultural environment. His formation combined technical studies in engineering in Dresden with private training in drawing and painting, followed by decisive years in Paris, where he worked in Jean Arman's studio and attended the Académie des Beaux-Arts. Exposure to Symbolism and to the teaching of Gustave Moreau shaped a reflective approach to form, while his stance remained deliberately distant from both academic routine and avant-garde experimentation.

Active between Paris and Bucharest from the early twentieth century, Pallady exhibited regularly at the Romanian Athenaeum and the Official Salons, while maintaining a consistent presence in the French exhibition circuit. His intellectual friendship with Henri Matisse functioned as an exchange of ideas rather than a source of stylistic convergence, reinforcing Pallady's commitment to restraint, balance and analytical construction. Critical responses were often ambivalent, particularly as his work asserted a persistent tension between drawing and colour, resolved in favour of structure and reason.

Size 49 × 60.5 cm

With frame
68.5 × 80 cm

Medium oil on panel

Signature Signed on the front lower left in pencil: "T. Pallady"

His oeuvre concentrates on a limited repertoire still life, the female nude, interiors and selected urban views, especially Parisian scenes. Drawing operates as the primary organising principle, determining volume and spatial coherence, while colour is reduced and controlled. In his mature period, still life and the compositional nude dominate, treated as vehicles for formal reflection rather than narrative or emotional expression. Pallady consistently defended the autonomy of drawing, regarding it as the structural foundation of painting.

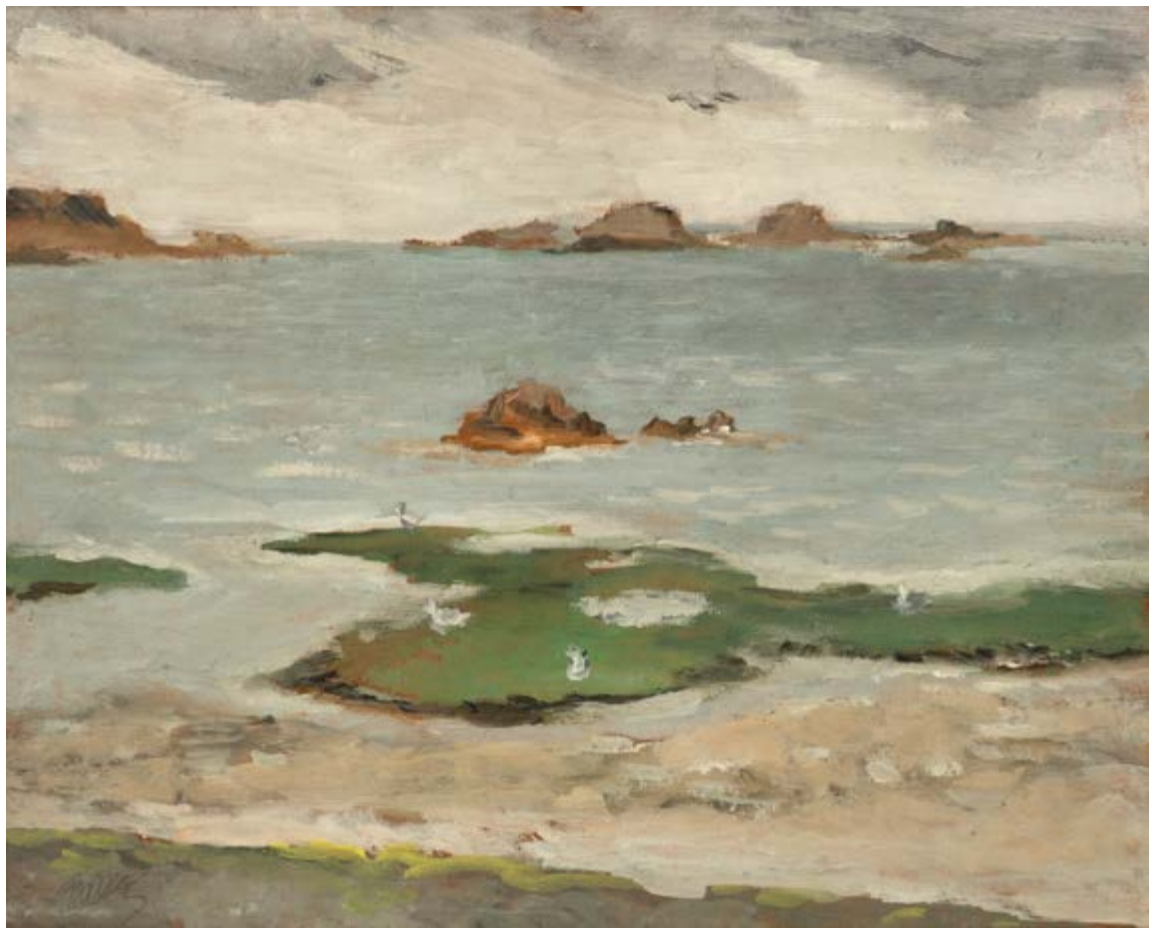
Major exhibitions in Bucharest during the interwar period, alongside international participations including the Venice Biennale, secured his standing as a leading figure of Romanian modern painting. The post-war years brought institutional marginalisation, followed by late official recognition through a major retrospective and the award of the title of Master Emeritus of Art. Today, his work is preserved in important public and private collections, with a substantial corpus housed at the museum in Casa Melik, and continues to be valued for its intellectual coherence, formal severity and sustained inquiry into the relationship between image, object and interior space.

Location Bucharest, Romania

Provenance Private Collection, Romania

Estimate €12,000 – €15,000

Starting price €9,000



Portrait of a Young Macedonian Woman (Portret de tânără macedoneancă)

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 in Craiova and Bucharest, 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 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. His treatment of rural themes, at times idealised, mirrors both the broader European vogue for rustic themes and while engaging with debates surrounding the "peasant question" in nineteenth-century Romania. Despite his academic discipline and preference for compositional clarity, Aman's oeuvre contains moments of stylistic curiosity, from an awareness of plein-air practice to later explorations of freer brushwork. Yet his lasting legacy rests less in stylistic innovation than in the consolidation of a professional artistic culture. The museum established in 1908 in his former Bucharest residence preserves a significant body of his works, bearing witness to his dual role as artist and cultural organizer. 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.

Size	20.5 × 15.5 cm
	With frame 43.5 × 38 cm
Medium	oil on canvas
Signature	Signed on the front lower left in red: "Th. Aman"

Location	Bucharest, Romania
Provenance	Private Collection, Romania The artwork is accompanied by a certificate of authenticity issued by Alexandru Măciucă, Expert of the Ministry of Culture
Estimate	€20,000 – €30,000
Starting price	€18,000



Untitled*

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

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

Size	35 × 61 cm With frame 66.5 × 84 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "S. Mützner"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€10,000 – €15,000
Starting price	€8,000



Landscape, Forest Clearing (Peisaj, luminiș de pădure)

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

Over time, this affective overinvestment has generated a series of enduring stereotypes: the impoverished, isolated, and ailing painter whose physical infirmity became the crucible of artistic genius. Biographical detail—his fragile physique, social withdrawal, and heroic resistance to illness—was repeatedly foregrounded in monographs and commemorative exhibitions, from the foundational texts of Virgil

Cioflec to the more institutional narratives of the 20th and 21st centuries. Within this interpretive framework, Luchian’s flowers have been read as metaphors of pain sublimated into beauty, as visual hymns to a life consumed in the name of art.

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.

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

Size	25 × 31.5 cm
	With frame 44 × 50 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Luchian"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
	An inscription on the reverse, signed and dated June 1948 by C. Ressu, states that the present painting is an original work by Ștefan Luchian
Estimate	€25,000 – €35,000
Starting price	€21,000



Boy Tending the Fire (Băiat la foc)*

Camil Ressu occupies a central place in the history of Romanian interwar art, with a body of work that established a personal idiom at the intersection of realist observation and classical monumentalism. His training began in Bucharest under Gheorghe Mirea and continued in Iași with Gheorghe Popovici, later enriched by formative experiences in Munich and Paris, where engagement with the Western art milieu consolidated his mastery of drawing and the structural rigour of form. From the early caricatures in the Bucharest press, where incisive draftsmanship articulated social critique, to his large-scale compositions devoted to rural life, Ressu's trajectory demonstrates a consistent engagement with the social and cultural realities of his era.

His style emerged through a synthesis of Cézanne's structural principles - visible in his constructive organisation of form - and the French realist tradition, filtered through a Romanian sensibility. The Romanian peasant became the central figure of his oeuvre, not depicted idly or decoratively but endowed with a solemn, monumental presence, marked by archetypal traits and a sense of ethnic continuity. In works such as *Harvesters Resting* and *Ploughing*, man is inseparable from nature, integrated into a balanced

and sober universe where stillness and permanence acquire visual significance.

At the same time, Ressu excelled as a portraitist, capturing not only the physiognomy but also the inner structure of his sitter. Portraits of Nina Arbore, Mihail Sadoveanu or the collector K. H. Zambaccian demonstrate compositional rigour and a profound understanding of visual dialogue, highlighted by what German critics termed as *Blickkontakt* - the exchange of gazes that establishes communication between subject and viewer. His self-portraits, from the early example in a red coat to later works, confirm this constant reflection on artistic identity.

Through his rural subject, Ressu directly engaged with debates on national specificity in art, while consciously rejecting populist aesthetics or the *semănătorist* legacy, which he explicitly opposed. His vision of Romanian authenticity was not founded on the idealisation of folklore but on careful observation of everyday life, translated into a realist-constructivist idiom. This critical stance places him alongside his contemporaries, yet with a consistency that secured his position as one of the most authoritative voices of Romanian modernism.

Size	50 × 60 cm With frame 68.5 × 78 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Ressu"

Exhibitions	"Together in the Past, the Present and the Future" Exhibition, Galeria Romană, Bucharest, 8 July – 29 August 2022
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€12,000 – €16,000
Starting price	€11,000



Winter Landscape (Peisaj de iarnă)* 1940

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	32 × 41 cm With frame 51.5 × 59 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in red: "Ghiață D."

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



Untitled

Ștefan Dimitrescu was a Romanian painter interested in Byzantine art and Romanian folklore, being at the same time influenced by the geometries of French painters such as Paul Cézanne and André Derain. A founder of the Group of Four, alongside Nicolae Tonitza, Francisc Șirato, and Oscar Han, he often exhibited together with them.

Thematically, his paintings often depict the quotidian lives of villagers, miners, and of a then emerging middle and intellectual class. The social critique that the works carry with them is reflected in his balanced choice of colours and robust contours.

After World War I, marked by the tragedies of the conflict, Dimitrescu used his paintings to explore the effects of war in people's everyday lives. His compositions continued to change throughout his career, and later in his life he began to use darker tones as well as less detailed, mainly white backgrounds.

The works of Ștefan Dimitrescu were exhibited locally and internationally, most notably at the Venice Biennial of 1923 and The Paris International Exhibition in 1925. His works are part of many private collections in Romania, Austria, Belgium, France and Germany.

Size	50 × 60 cm With frame 67 × 57.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "St. Dimitrescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€14,000– €16,000
Starting price	€12,000



Rășinari

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

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

Size	24 × 33 cm With frame 37 × 47 cm
Medium	oil on wood panel
Signature	Signed and titled on the front lower part in black: "Rășinari; Nicolae Vermont"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,000 – €5,500
Starting price	€3,600



At the Window, Balchik (La fereastră, Balcic)*

Samuel Mütznér is considered to be one of the most influential painters of Romanian art. He was a post-impressionist painter who brought to Romania the culture of Impressionism, the freshness of light and colour from the West. After finishing his studies in Bucharest, Munich, Paris and Algiers, he stayed for two years in Giverny studying with Claude Monet, with whom he created pointillist landscapes.

He was the first Romanian painter of his generation to explore several continents in search of other cultures

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

Size	40.5 × 33 cm With frame 59 × 51 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in red: "S. Mütznér"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,800 – €4,000
Starting price	€2,400



Harbour (Port)*

Rezső Burghardt developed his artistic practice through a rigorous academic formation and sustained engagement with the European art scene of the early twentieth century. His studies at the Mintarajziskola in Budapest were complemented by advanced training abroad, including periods at the Accademia di Brera in Milan, in Paris with Lucien Simon and René Ménéard, and in London, where he encountered the tradition associated with John Singer Sargent. Extensive study travels across Italy, Spain and the Netherlands further informed his pictorial language.

After returning to Hungary, Burghardt refined his practice in the master class of Gyula Benczúr, a formative influence on his compositional discipline and technical control. His career unfolded through consistent participation in national and international exhibitions, supported by active involvement in key professional associations. In 1920, his painting

Temptation was awarded the State Small Gold Medal, confirming his position within the contemporary artistic establishment.

From the late 1930s, Burghardt combined artistic production with teaching, holding a professorial post at the College of Fine Arts and directing the artists' colony in Miskolc. His oeuvre comprises landscapes, portraits, still lifes and nude compositions, characterised by a restrained, patch-like handling of paint rooted in plein-air practice and the legacy of the Nagybánya school. His work maintains a measured balance between impressionist sensitivity and modern realism, privileging tonal coherence and atmospheric unity over formal radicalism.

Burghardt's paintings are preserved in major public collections, including the Hungarian National Gallery in Budapest and the Herman Ottó Museum in Miskolc.

Size	75 × 61 cm With frame 92.5 × 80.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "Burghardt"

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



Landscape (Peisaj)

Ștefan Dimitrescu was a Romanian painter interested in Byzantine art and Romanian folklore, being at the same time influenced by the geometries of French painters such as Paul Cézanne and André Derain. A founder of the Group of Four, alongside Nicolae Tonitza, Francisc Șirato, and Oscar Han, he often exhibited together with them.

Thematically, his paintings often depict the quotidian lives of villagers, miners, and of a then emerging middle and intellectual class. The social critique that the works carry with them is reflected in his balanced choice of colours and robust contours.

After World War I, marked by the tragedies of the conflict, Dimitrescu used his paintings to explore the effects of war in people's everyday lives. His compositions continued to change throughout his career, and later in his life he began to use darker tones as well as less detailed, mainly white backgrounds.

The works of Ștefan Dimitrescu were exhibited locally and internationally, most notably at the Venice Biennial of 1923 and The Paris International Exhibition in 1925. His works are part of many private collections in Romania, Austria, Belgium, France and Germany.

Size	13.5 × 21 cm With frame 36 × 44 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "St. Dimitrescu"

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



Portrait of a Woman (Portret de femeie)*

Sterie Becu was both an architect and a painter whose artistic practice bridged the structural rigour of architectural design and the lyrical sensibility of landscape painting. Trained within the academic tradition of the early twentieth century, he developed a refined visual language distinguished by compositional order and a restrained chromatic palette. His landscapes, frequently depicting the Romanian countryside or urban outskirts, convey an acute awareness of space, form and light, a sensitivity clearly rooted in his architectural discipline.

Becu was a regular exhibitor at the Official Salons of Bucharest, where his works were recognised for their cultivated naturalism and for the subtle

atmospheric gradations that replaced narrative intent. His canvases combined the academic concern for construction and proportion with a modern sense of tonal vibration, aligning his vision with that of painters such as Francisc Șirato or Nicolae Vermont, who likewise sought a balance between representation and emotion.

Although less widely documented than many of his contemporaries, Sterie Becu's dual vocation exemplifies a strand of interwar Romanian art that reconciled structure and sensitivity, geometry and light. His contribution remains relevant to an understanding of how architectural precision informed the pictorial modernity of his generation.

Size	34.5 × 21.5 cm With frame 65.5 × 52 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Becu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 – €1,600
Starting price	€700



Portrait of a Woman (Portret de femeie)

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

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

Size	39.5 × 24 cm With frame 56 × 45 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Strâmbu"

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



Still Life with Flowers (Natură moartă cu flori)

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

Over time, this affective overinvestment has generated a series of enduring stereotypes: the impoverished, isolated, and ailing painter whose physical infirmity became the crucible of artistic genius. Biographical detail - his fragile physique, social withdrawal, and heroic resistance to illness - was repeatedly foregrounded in monographs and commemorative exhibitions, from the

foundational texts of Virgil Cioflec to the more institutional narratives of the 20th and 21st centuries. Within this interpretive framework, Luchian's flowers have been read as metaphors of pain sublimated into beauty, as visual hymns to a life consumed in the name of art.

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.

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

Size	28 × 33 cm With frame 53.5 × 55.5 cm
Medium	pastel on cardboard
Signature	Signed on the front lower right in black: "Luchian"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,000 – €7,000
Starting price	€4,500



Landscape from Brittany (Peisaj din Bretania)*

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 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.

Size	52 × 69 cm With frame 77.5 × 98 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in red: "Bălțatu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €7,000
Starting price	€5,000



Chrysanthemums (Crizanteme)*

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.

Size	64 × 49.5 cm With frame 81 × 67 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Bălțatu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€7,000 – €8,000
Starting price	€6,000



Nude (Nud)*

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	44 × 83.5 cm With frame 60 × 100 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "N. Enea"

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



Muse (Muză)*

Ion Irimescu was an esteemed Romanian artist, representative of 20th-century modern Romanian sculpture, and member of the Romanian Academy. He studied sculpture at the National School of Fine Arts in Bucharest under the guidance of well-known artists Dimitrie Paciurea and Oscar Han, later continuing his studies on a scholarship in Paris.

Intertwining between classical motifs and modern sculptural forms, Irimescu's works – cast in diverse materials such as bronze, marble, wood, gypsum, or ceramics – tackle the themes of motherhood, beauty and truth as philosophical categories, history, mythology, religion, and music. In works such as *Maternity*, the artist's distinctive style is visible

in an unique approach to human bodily shapes through distortion, fragmentation, and elongation, constructing alluring choreographies of the corporeal. Irimescu was exhibited internationally throughout his life in Moscow, Bern, Rome, Berlin, Stockholm, and Istanbul, to name a few. In 1956, he exhibited 15 of his works at the Venice Biennale as part of the Romanian Pavilion and in 1961 he exhibited at the Rodin Museum in Paris.

Later in life, he donated over 1000 artworks including drawings and sculptures to his hometown of Fălticeni, where a public museum dedicated to the artist was opened in 1975.

Size	112 × 20 × 34 cm
Medium	bronze
Signature	Signed on the front lower part: "Irimescu Ion"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,500 – €5,500
Starting price	€4,000



At the Market (La piață)* 1985

Margareta Sterian was a Jewish-Romanian avant-garde painter, writer, and translator. She studied painting in Paris at the Ranson Academy with Cubism-influenced artist Roger Bissière and with the painter Amédée de la Patellière, auditing art history classes at the École du Louvre. Highly active in the local avant-garde circles in Romania, she was closely connected with the likes of Victor Brauner, Cornelia Băbici, and M. H. Maxy. Between 1930 and 1937, she created decorative frescos for multiple buildings in Bucharest in collaboration with Marcel Iancu.

Sterian's paintings construct refuge spaces from harsh sociopolitical realities in dreamy yet peculiar atmospheres augmented by the diffuse contours, powerful plays of warm and cool colours, undefined faces, and elongated, often swaying bodies. Uncanny and flamboyant characters such as circus performers portrayed alongside animals often populate the artist's universe, as seen in *Circus Scene*. Throughout her career, Sterian was part of numerous exhibitions in cities such as Bucharest, Warsaw, Dresden, and Rome.

Size	46.5 × 35.5 cm With frame 64 × 53 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in red: "Sterian"

Literature	Reproduced in the catalogue raisonné "Margareta Sterian. Opera pictată", Mariana Vida, Ed. Alicit, Bucharest, 2007, cat. no. 231, p. 301
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,500 – €3,500
Starting price	€2,100



Industrial Landscape (Peisaj industrial)* 1966

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

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

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

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

Size	47 × 66 cm With frame 66 × 84.5 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right: "Ghe. V.; 66"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,800 – €2,800
Starting price	€1,400



Returning from Fishing (Întoarcerea de la pescuit)

Sándor Szolnay developed his artistic profile within the Central European academic tradition of the early twentieth century, shaped by formal training in Budapest and sustained contact with the visual languages circulating between Hungary and Transylvania. His education privileged drawing and compositional discipline, elements that remained constant throughout a career attentive to structure rather than anecdotal effect.

Szolnay's exhibition activity unfolded primarily in regional and national contexts, where his work was regularly presented alongside that of artists committed to a moderated modernity. Participation in collective exhibitions and periodic solo showings placed his practice within the broader professional

circuit of the interwar period, without recourse to avant-garde posturing. His reception in the press emphasised consistency and technical reliability, qualities valued by contemporary institutions and later by the secondary art market.

The artist's production gravitates towards landscape, urban views and scenes of everyday life, treated with restraint and a controlled palette. Rather than pursuing expressive excess, Szolnay favoured balanced compositions and a sober handling of colour, often anchoring his images in recognisable settings marked by architectural rhythm or measured spatial depth. These works articulate a visual culture attentive to place and continuity, reflecting a regional modernism grounded in observation.

Size	40 × 50 cm With frame 54 × 62 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in black: "Szolnay S."

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



Portrait (Portret)*

Ion Irimescu was an esteemed Romanian artist, representative of 20th-century modern Romanian sculpture, and member of the Romanian Academy. He studied sculpture at the National School of Fine Arts in Bucharest under the guidance of well-known artists Dimitrie Paciurea and Oscar Han, later continuing his studies on a scholarship in Paris.

Intertwining between classical motifs and modern sculptural forms, Irimescu's works – cast in diverse materials such as bronze, marble, wood, gypsum, or ceramics – tackle the themes of motherhood, beauty and truth as philosophical categories, history, mythology, religion, and music. In works such as *Maternity*, the artist's distinctive style is visible

in an unique approach to human bodily shapes through distortion, fragmentation, and elongation, constructing alluring choreographies of the corporeal. Irimescu was exhibited internationally throughout his life in Moscow, Bern, Rome, Berlin, Stockholm, and Istanbul, to name a few. In 1956, he exhibited 15 of his works at the Venice Biennale as part of the Romanian Pavilion and in 1961 he exhibited at the Rodin Museum in Paris.

Later in life, he donated over 1000 artworks including drawings and sculptures to his hometown of Fălticeni, where a public museum dedicated to the artist was opened in 1975.

Size	53 × 28.5 × 15 cm
Medium	bronze

Location	Bucharest, Romania
Provenance	Private Collection, Romania

Estimate	€1,800 – €3,600
Starting price	€1,600



Song of the Violin (Cântec de vioară)

Aurel Naray belongs to a peripheral yet internally consistent strand of Central European painting in the first half of the twentieth century. His artistic formation developed largely outside academic structures, limited to a short period of guidance under Zsigmond Vajda, after which he shaped his practice through independent work rather than institutional affiliation. This marginal position informed a pictorial language marked by technical discipline and stylistic autonomy. Active within the exhibition circuit of the interwar period, Naray maintained professional visibility without achieving canonical status. His oeuvre centres on portraits of women and children,

conceived through restrained poses, introspective expressions and a controlled emotional tone. These are complemented by scenes of domestic intimacy and idealised rural life, articulated without anecdotal emphasis or overt social narrative. Religious subjects occupy a significant place in his work, treated through simplified compositions and a sober chromatic range that favours devotional intimacy over monumentality. Floral still lifes and imagined landscapes further extend his thematic register, often animated by a lively handling of colour that preserves structural clarity.

Size	50.5 × 70 cm With frame 67 × 87.5 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "Naray"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,000 – €1,600
Starting price	€800



Portrait of Eunice Gardiner (Portretul lui Eunice Gardiner)* 1964

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

His works have been exhibited in France, Italy, the United Kingdom, and the US. A major retrospective took place at the Villefranche Museum in France in 1991.

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

Size	92 × 65.5 cm With frame 115 × 92 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in red: "Berea; 64"

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



Houses at Balchik (Case la Balcic)*- double-sided 1932

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

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

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

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

Size	42.5 × 54 cm With frame 60 × 71 cm
Medium	oil on cardboard (painted on both sides)
Signature	Signed and dated on the front lower right in black: "Gheorghe Vânătoru; 32"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€4,500 – €5,500
Starting price	€4,100



Still Life with Rooster and Pears (Natură statică cu cocoș și pere)* 1934

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

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

Size	49.5 × 59.5 cm With frame 65.5 × 76 cm
Medium	oil on panel
Signature	Signed and dated on the front lower right in black: "S. Mützner; 34"

Exhibitions	"The Art of Wasting Nothing", Art Safari, Bucharest, 5 September - 5 October 2025
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€6,000 – €7,500
Starting price	€5,500



Peasant (Țăran)* 1937

Vida Gheza holds a singular position within twentieth century Romanian sculpture through a practice that combines modern academic formation with a sustained engagement in vernacular and mythological structures. His artistic education was shaped in Baia Mare under the guidance of Alexandru Ziffer and later consolidated at the Academy of Fine Arts in Budapest, experiences marked by political instability and periods of constraint that left a lasting imprint on his work. These formative contexts informed a sculptural language defined by formal sobriety, expressive concentration and a strong emphasis on material presence.

His oeuvre developed along two interconnected directions. One addresses social and historical realities through representations of miners, forestry workers and rural communities, as well as through public monuments conceived within the ideological

framework of the post war period. The other draws on archaic folklore and mythological imaginaries from Maramureș, articulated through symbolic figures and collective memory rather than narrative illustration. Wood remained his primary medium, valued for its structural force and cultural associations, though stone and bronze were employed in major commissions. Vida exhibited widely in Romania and abroad, including participations at the Venice Biennale, and received significant institutional recognition through state awards, leadership roles within the Union of Plastic Artists and election as a corresponding member of the Romanian Academy. His work continues to occupy a stable position within museum collections and the secondary art market, where it is regarded for its synthesis of modern form and local cultural continuity.

Size	72.5 × 17.5 × 17.5 cm
Medium	wood
Signature	Signed and dated on the front lower right: "Vida Gheza; 1937"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,000 – €3,000
Starting price	€1,600



Landscape (Peisaj)*

Gabriel Catrinescu belongs to the generation of artists trained at the Nicolae Grigorescu Institute of Fine Arts in Bucharest, where he studied under Gheorghe Șaru. He made his debut in 1964 at the Centenary Exhibition of the Institute organised by the National Museum of Art of Romania. From the 1970s onward, he maintained a consistent presence in both group and solo exhibitions nationally and internationally, including in Berlin, Prague, Bratislava, Sofia, Athens, Munich, Hamburg, and Paris.

While his oeuvre encompasses traditional genres such as interior scenes and still life, his approach to landscape demonstrates a highly analytical pictorial vocabulary. He deconstructed observed reality into tonal structures and reconstructed it on canvas with chromatic refinement. This process was neither

descriptive nor purely atmospheric; rather, it reflected an ordered perception aimed at articulating spatial relationships through subtle modulations of colour. Catrinescu's landscapes thus occupy a distinctive place within Romanian post-war painting, bridging continuity with academic tradition while exhibiting an acute sensitivity to contemporary chromatic exploration.

Works by Catrinescu have entered public and private collections in Romania, France, Belgium, Germany, Greece, Israel, the United States and Canada, a circulation that attests to the adaptability of his visual language within a broader European context. His art continues to be valued for its rigorous construction of pictorial space and the capacity of colour to generate vibrant, resonant atmospheres.

Size	64 × 80 cm
	With frame 89 × 104.5 cm
Medium	oil on canvas
Signature	Signed on the front lower right in green: "G. Catrinescu"

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



Cavalcade (Cavalcadă)* 1965

Magdalena Rădulescu's body of work is inspired by Romanian traditions and folklore that include the world of local weddings and village gatherings, circuses, fairs, and everything that represented movement and life in the countryside. Her use of the folkloric inspiration is not in a decorative or picturesque fashion, but rather as a repertoire of architectural shapes. In vibrant compositions, she sought a return to an essential, primordial harmony of the group. A skilled portraitist, Rădulescu captured the faces of many people she encountered during her lifetime.

In 1946, she moved to Nice, and in the following period had exhibitions in Paris, Marseille, Aix-en-Provence, London, Lausanne, Rome, Milan and Bucharest. Going further into abstraction, she finds, in the work *After Pollock Composition*, the common ground of dance with one's body employed by Jackson Pollock in his canvases. She participated in the Venice Biennale in 1928 and had exhibitions at among others Salon des Independents, Paris, Zak Gallery, Paris, the Romanian Athenaeum, Bucharest, the Royal Palace, Bucharest, La Demarque, Paris, Henri Gaffie Gallery, Marseille, etc.

Size	46.5 × 61 cm With frame 52.5 × 72.5 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right: "Magdalena Rădulescu; 1965"

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



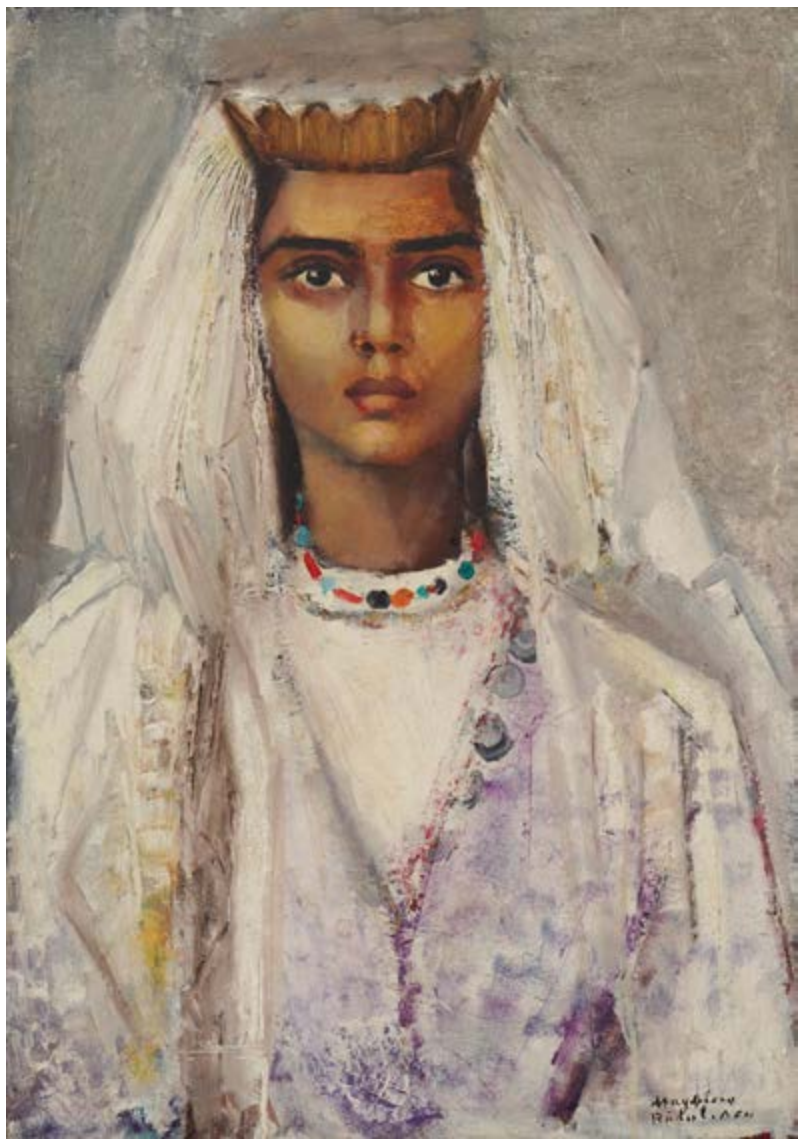
Bride, Self-Portrait (Mireasa, autoportret)*

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Size	76 × 55 cm With frame 92.5 × 72 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "Magdalena Rădulescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€5,000 – €6,500
Starting price	€4,500



Rodica in Lilac (Rodica în lila)*

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

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

Size	41 × 33 cm With frame 54 × 45.5 cm
Medium	oil on panel
Signature	Signed on the front lower left in red: "Mütznér"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,500 – €4,000
Starting price	€2,300



In Thought (Pe gânduri)* 1961

Eugen Drăguțescu occupies a distinct position within the generation that emerged on the Romanian art scene in the late 1930s and early 1940s, later consolidating its profile in exile. His academic training was completed at the Academy of Fine Arts in Bucharest under several leading figures of the period, followed by advanced study in Italy as a scholarship holder of the Accademia di Romania in Rome. This dual formation informed a practice grounded in disciplined draughtsmanship and structural precision. Working across painting, drawing and book illustration, Drăguțescu pursued an international career after settling permanently in Italy in 1945. Over more than four decades he maintained a sustained exhibition activity in Romania and abroad, with a strong presence in Italy, Western Europe and the United States.

His graphic work, particularly the cycles devoted to Italian cities and landscapes and the numerous portraits of writers, musicians and visual artists, demonstrates a consistent interest in psychological definition and compositional economy.

A significant part of his reputation rests on his activity as an illustrator, most notably his interpretations of Shakespeare, which secured broad international recognition. These works favour clarity of line, restraint of means and narrative concentration, avoiding chromatic excess or anecdotal elaboration. His career was acknowledged through numerous awards received in Bucharest, Messina, Venice and Paris, and his works are held today in major museum collections and private holdings across Europe and the Americas.

Size	51 × 41 cm With frame 58.5 × 48 cm
Medium	ink on paper
Signature	Signed, located and dated on the front left part in ink: "Drăguțescu; Fontana Ferma, 29.V.1961"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€500 – €650
Starting price	€400



Nude (Nud)

Ștefan Dimitrescu was a Romanian painter interested in Byzantine art and Romanian folklore, being at the same time influenced by the geometries of French painters such as Paul Cézanne and André Derain. A founder of the Group of Four, alongside Nicolae Tonitza, Francisc Șirato, and Oscar Han, he often exhibited together with them.

Thematically, his paintings often depict the quotidian lives of villagers, miners, and of a then emerging middle and intellectual class. The social critique that the works carry with them is reflected in his balanced choice of colours and robust contours.

After World War I, marked by the tragedies of the conflict, Dimitrescu used his paintings to explore the effects of war in people's everyday lives. His compositions continued to change throughout his career, and later in his life he began to use darker tones as well as less detailed, mainly white backgrounds.

The works of Ștefan Dimitrescu were exhibited locally and internationally, most notably at the Venice Biennial of 1923 and The Paris International Exhibition in 1925. His works are part of many private collections in Romania, Austria, Belgium, France and Germany.

Size	21 × 30 cm With frame 33.5 × 42 cm
Medium	pencil on paper
Signature	Signed on the front lower left in pencil: "St Dimitrescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€350 – €600
Starting price	€300



Untitled*

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

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

Size	15 × 19 cm With frame 27.5 × 31.5 cm
Medium	aquatint on paper
Signature	Signed on the front lower right in pencil: "R Iosif"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€150 – €300
Starting price	€100



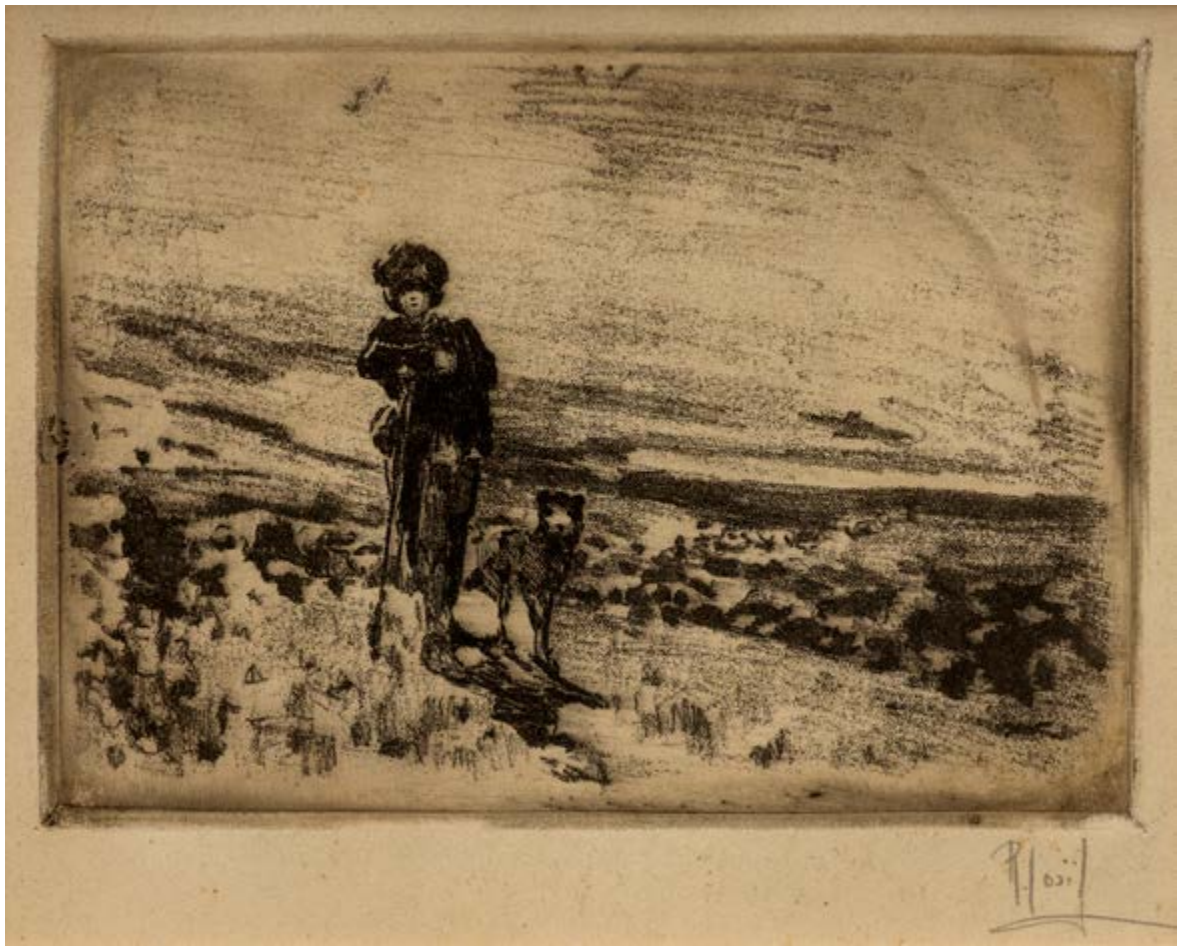
Untitled*

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Size	14 × 17.5 cm With frame 27 × 30.5 cm
Medium	lithography on paper
Signature	Signed on the front lower right in pencil: "R Iosif"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€150 – €300
Starting price	€100



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