

The Path To
Modernity -
Romanian Art



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Oct 22 2025
10:00 CET+1

Oct 28 2025,
19:00 CET+1



The Path to Modernity – Romanian Art unfolds as a journey through the evolution of Romanian painting, from the refinement of late academic traditions to the vibrant, introspective modernity that reshaped artistic expression in the 20th century. The 41 selected works reveal moments of transformation, dialogue, and renewal within the story of modern Romanian art.

At the heart of the auction stand four emblematic figures: Theodor Aman, whose Little Cobza Player evokes both national spirit and intimacy; Ștefan Luchian, whose tender still life of white and pink blossoms translates fragility into light; Nicolae Tonitza, represented here by a delicate study from Balchik and a sensual Nude, masterfully balancing colour and emotion; and Corneliu Baba, whose Resting Woman reflects the psychological depth and humanism that define his mature work.

Surrounding these pillars of modern Romanian art are artists whose works illuminate parallel paths of experimentation and expression: from Samuel Mützner and Rodica Maniu Mützner's luminous explorations of colour and atmosphere, to Dumitru Ghiață's post-impressionist harmonies and Ioșif Ișer's *Odalisque in White*, a striking portrayal of a Tatar woman whose direct gaze and crossed arms convey both dignity and quiet strength. The interwar generation is richly represented by painters such as Tibor Erő, Ion Popescu Negreni, and Jean Cheller, each contributing with their own vision of place and identity. Later, figures like Ion Dem Demetrescu, Eva Cerbu, Sonia Natra, and Corneliu Baba carry this modern legacy into the second half of the twentieth century, blending discipline and introspection with a humanistic gaze.

Together, these works chart not only the stylistic evolution of Romanian art but also its enduring dialogue with European modernism. The Path to Modernity celebrates this continuum where tradition meets innovation, and where each artist, in their own way, redefines what it means to see, to feel, and to belong.

Conditions of sales

How to bid in our auction

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

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

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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.

Still Life (Natură Moartă)*

Lena Constante (1909–2005) was a Romanian artist and essayist, known for her tapestries and stage design, as well as for her memoirs that reminisce the painful years of being a political prisoner in communist Romania. Originally trained as a painter, after her 12-year imprisonment, she could no longer exhibit her works due to political reasons. Instead, Constante turned to tapestry. Given her involvement in the activities of the Romanian School of Sociology led by Dimitrie Gusti during the interwar period, her tapestry works

were heavily influenced by Romanian folk art. Using fragments of fabrics from folk dress and embroideries, Constante’s collage-based tapestries reconfigure their aesthetic constitution. Through traditional motifs such as the sun, the moon, water, fire, the fir tree leaf, her works reimagine a novel genealogy of Romanian art. From the 1980s onwards, her works have received local and international recognition, being exhibited in the Netherlands, Hungary, Belgium, Turkey, France, Austria, Sweden, Romania.

Size	73 × 61.5 cm
	With frame 90 × 78 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "L. C."

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



Old Breton Woman (Bătrână bretonă)*

Rodica Maniu Mützner (1890–1958) holds a distinctive place in the history of Romanian modern painting. Born in Bucharest into an intellectual Transylvanian family, she benefited from an early environment deeply engaged with the cultural debates of her time. Encouraged by her father, she studied with Nicolae Vermont before continuing her artistic education in Paris at the Académie Julian and La Grande Chaumière, where she trained under Lucien Simon, Charles Cottet, and René Ménard. This Parisian formation brought her into contact with the circle of the Bande noire, a group dedicated to renewing realism through sombre tonalities and a modern sensibility. From her earliest exhibitions in 1910, held simultaneously in Paris and Bucharest, Maniu revealed a pronounced interest in the rural figure, plein-air painting, and in the compositional balance achieved through colour. A sojourn in Munich and later travels to Brittany expanded her artistic vocabulary, sharpening her sensitivity to light and its structuring role within the pictorial field. In 1923 she married Samuel Mützner, with whom she shared both a personal and artistic partnership. Their

Size	51.5 × 36 cm
	With frame 81 × 65 cm
Medium	oil on wood panel

subsequent travels – to Balchik, Corsica, and the Near East – enriched her oeuvre, which includes landscapes, portraits, and interior scenes, all marked by a spontaneous and fluid handling of paint. Watercolour, her preferred medium for its immediacy, infused her oil paintings with a luminous transparency. Her works from Balchik situate her within the broader phenomenon of the Balchik School of Painting, a locus of experimentation for interwar Romanian artists. Rodica Maniu Mützner exhibited widely throughout her career, participating in the Tinerimea Artistică shows, the Official Salons, the Venice Biennale in 1924, and the Barcelona International Exhibition of 1929. Her paintings are now preserved both in public and private collections, including the National Museum of Art of Romania. Her artistic identity lies in the subtle balance between local themes and the European avant-garde currents she absorbed abroad. By sustaining an equilibrium between rural figuration, Impressionist legacy, and Post-Impressionist chromatic exploration, she contributed a singular voice to the interwar redefinition of Romanian modern art.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€700 – €900
Starting price	€600



Cargo Ship Construction in Galați - State
(Construcție de cargo-uri la Galați -
Stadiu)*

Simion A. Iuca (1907–1994) was a Romanian engraver, painter and professor whose career bridged the academic discipline of Bucharest’s art school with the cosmopolitan influences of interwar Paris. Trained at the National School of Fine Arts under George Demetrescu Mirea, Constantin Artachino and Camil Ressu, he also earned a law degree which later informed his role in drafting educational reforms and

founding the Department of Graphics at the Nicolae Grigorescu Institute of Fine Arts. From 1929 to 1936 he lived in Paris, studying at the École Nationale Supérieure des Beaux-Arts in Lucien Simon’s atelier and learning engraving from Jean Antonin Delzers, Antoine-François Dezarrois and Auguste Mathieu.

Size	31.5 × 45 cm
Medium	lithography
Signature	Signed and titled on the front lower part in pencil: "Stadiu; S. A. Iuca"

Literature	Mariana Vida, Liliana Chiriac, Repertoriul colecției Simion A. Iuca (1907-1994), Ed. Muzeului Național de Artă al României, București, 2021.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€500 – €700
Starting price	€400



Hunedoara Reborn (Hunedoara renaște)*

1958-1959

He exhibited at major Parisian salons and in Bucharest, earning in 1934 the Order of the Crown of Romania in the rank of Knight and membership in prestigious French art associations. Returning to Romania, he combined teaching at the Academy of Fine Arts with a prolific artistic practice,

mastering engraving on metal and wood, lithography and monotype. His landscapes and portraits reveal both technical precision and artistic sensitivity, and his works remain in public and private collections, reflecting his enduring influence on Romanian graphic arts.



Size	31.5 × 44 cm
	With frame 33.5 × 46.5 cm
Medium	etching and aquatint on paper

Literature	Mariana Vida, Liliana Chiriac, Repertoriul colecției Simion A. Iuca (1907-1994), Ed. Muzeului Național de Artă al României, București, 2021.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€400 – €600
Starting price	€350

Untitled*

Ion Dem Demetrescu (b. 1903 – d. 1977) was a Romanian painter, illustrator, and graphic artist born in Craiova. His early years, marked by marginality and poverty, found their sole refuge in drawing, which soon became a vocation. He trained in the atelier of Arthur Verona, a free academy of arts, and by the 1930s he had established himself as a leading figure in book illustration, poster design, and decorative art. Demetrescu created numerous advertising materials for the Ministry of Propaganda, yet the advent of the communist regime did not diminish his standing. He was commissioned to illustrate the first primer issued under the new order, a trace of his adaptability and of the clarity of his graphic language. His career as a children's book illustrator was particularly prolific, with notable periods in the mid-1920s at Universul copii, in the 1940s for the publishing house of photographer Nicolae Ionescu, and again in the 1950s and 1960s, when his books were also adapted into filmstrips.

Size	30 × 41 cm
	With frame 43 × 54 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in red: "Dem"

His work is distinguished by a limpid and expressive line, playful in character - capable of meeting both the ideological demands of the time and the imaginative needs of a young readership. For more than three decades he enjoyed editorial prominence, although his name fell into obscurity towards the end of his life. In recent years, thanks to the research and archival recovery undertaken by art historian Adrian Buga, his oeuvre has been reintroduced into the cultural discourse, securing Ion Dem Demetrescu's rightful place within the history of Romanian graphic art. Although primarily remembered for his illustrations and graphic work, Demetrescu was also an accomplished painter. His canvases reveal a refined sense of colour and composition, demonstrating the same clarity and expressive power found in his drawings, yet expanded into a visual language that situates him among the remarkable Romanian painters of his generation.

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



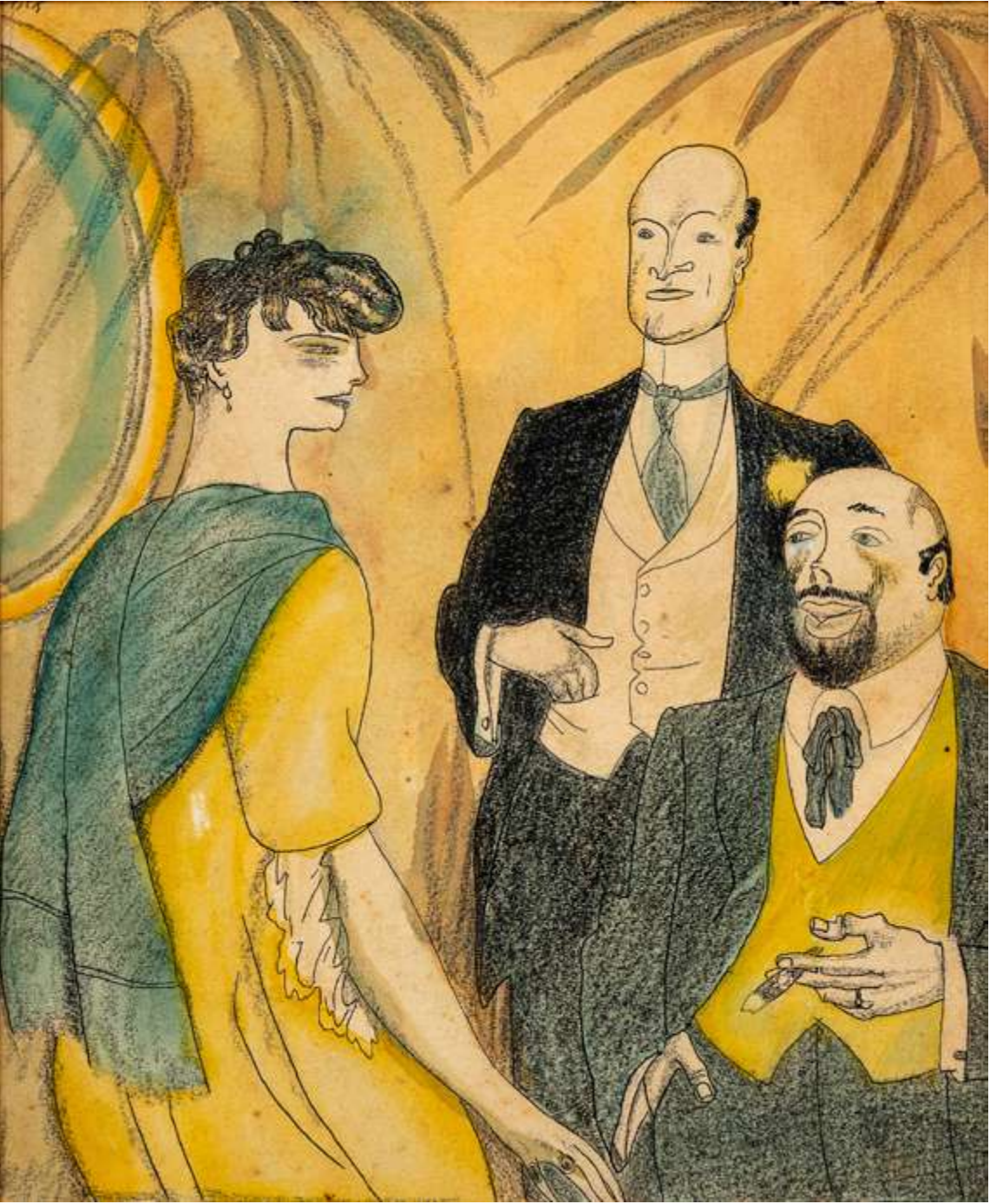
Social Scene (Scenă mondenă)*

Born to a Jewish family, Iosif Iser was a painter who influenced Romanian culture and art history. Iser studied at the Academy of Fine Arts in Munich and Paris and later became a member of the Romanian Academy. Unlike the early years of his career when he adopted a style inspired by Expressionism, in adulthood he changed his vision. After his travels in the East and

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

Size	28 × 22 cm
	With frame 49 × 43 cm
Medium	mixed media on paper (watercolour, wax-coloured pencils and ink on paper)
Signature	Signed on the front upper left in black: "Iser"

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



Landscape from Old Bucharest – Bărăției
Street (Peisaj din vechiul București –
Strada Bărăției)*
2002

Eliza Popa, born in Bucharest in 1967, studied painting at the National University of Arts in Bucharest under the guidance of Ion Sălișteanu and has been a member of the Union of Visual Artists since 1997. Her oeuvre is defined primarily by landscape, a genre she explores through plein-air practice and a sustained dialogue with both urban and rural motifs. The artist constructs her compositions with a marked tendency toward geometric structuring, balancing rigorous drawing with a chromatic register that favors cooler tonalities. Popa avoids anecdotal or spectacular

subjects, instead focusing on the silent persistence of streets, houses, and corners of the city, depicted as if suspended in time. The absence - or discreet suggestion - of the human figure contributes to the atemporal character of her imagery, while her control of light underscores the painterly dialogue between structure and atmosphere. Alongside landscapes, she has also developed still lifes, which differ through a warmer palette and softer compositional rhythm, pointing to the duality of her pictorial language.

Size	65 × 50 cm
	With frame 80.5 × 66 cm
Medium	oil on canvas
Signature	Signed, titled and dated on the front lower left in blue and on reverse: "Eliza Popa; Peisaj din vechiul București - Strada Bărăției; 2002"

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



Country Fair (Târg)*

Catul Bogdan, son of the literary historian Gheorghe Bogdan-Duică, trained in Bucharest and later at the École des Beaux-Arts in Paris under Ernest Laurent, graduating in 1924. He made his debut in 1919 at the Romanian Athenaeum and subsequently exhibited in Bucharest with Lucian Grigorescu, affirming his place among the modern generation of painters. From 1951 to 1967 he taught at the Institute of Fine Arts in Bucharest, shaping a generation of future artists.

His work was centred on mural painting, while also encompassing a substantial corpus of easel paintings. Defined by structural clarity and chromatic precision, his style reflects both his architectural background and Beaux-Arts training. Positioned between modernist tendencies and a decorative monumental idiom, Bogdan played a consistent and influential role in twentieth-century Romanian art and pedagogy.

Size	102 × 130 cm
	With frame 115.5 × 143 cm
Medium	oil on canvas
Signature	Signed on the front lower right in green: "C. Bogdan"

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



009

Gheorghe (Ghiță) Popescu

Houses (Case)*

Gheorghe Popescu, also known as Ghiță Popescu, remains a relatively under-documented figure in twentieth-century Romanian art, despite his substantial activity as a painter and muralist. His oeuvre frequently engages with the theme of the city, portraying urban spaces in transition through a dense, textured handling of paint. In his depicting of urban views, Popescu emphasised the interplay of

architectural volumes, vegetation, and atmospheric light, revealing an interest in both structural composition and chromatic vibration. Although detailed records of his career are scarce, these paintings attest to his ability to translate the immediacy of lived experience into a coherent pictorial language situating him among the artists attuned to the evolving physiognomy of Romanian urban life.

Size	65 × 54 cm
	With frame 73.5 × 64 cm
Medium	oil on canvas

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



Market Fair at Gura Humorului (Târg la Gura Humorului)*

Ștefan Constantinescu (b. 1898, Târgu Ocna, Romania - d. 1983, Bucharest, Romania) was a Romanian painter. Also known for his mosaics and murals across Romania, Constantinescu was a professor of Monumental Painting at the National University of Arts in Bucharest. Constantinescu extended his painting techniques to his other mediums in which nature is the prime subject.

His works often portray alluring urban and rural landscapes, painted in a post-impressionist manner. Constantinescu was widely exhibited throughout his career, both nationally and internationally such as in Hungary, Italy, the Soviet Union, Bulgaria, Austria, and Germany.

Size	81 × 100 cm
	With frame 99 × 118 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "St. Constantinescu"

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



Spring in the Forest
(Primăvara în pădure)*

Eva Cerbu was a Romanian Jewish painter, born in Bucharest in 1924. She was the student of M. H. Maxy from whom she learned the modern principles of Avant-Garde art. Later in her career, in the 1950s, she was the disciple of the painter Al. Ciucurencu. Eva Cerbu was primarily a portraitist, creating a world filled with imaginative characters that were part of her own experiences. Her landscapes are closely tied to her portraits and cannot be judged separately. Her figures have a modern geometric structure, combined with unique personalities and emotional universes. She transitioned from oil painting to wood and linoleum engraving, characterised by abrupt,

angular and synthetic contours reminiscent of German expressionist engraving. In her mature years, her drawings became more voluminous, integrating broader directions for more contemplative and richly nuanced portraits. Eva Cerbu used a unique blend of techniques including pastel, oil pastel, charcoal, gouache, tempera and others, to create an expressive pictorial mixture of rare originality, fully contributing to her personal universe. Her figures remain strong and indelible, with thoughts and emotions that are difficult to define, yet they have a great impact on the viewer.

Size	75.5 × 66 cm
	With frame 95 × 85 cm
Medium	oil on canvas
Signature	Signed on the front lower right: "E. Cerbu"

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



012

Ioan Isac

With the Oxen at the Toilsome Work of the Field (Cu boii de la munca obositoare a câmpului)

Ioan Isac (1885–1950), born in Ciclova Montană, developed his career as a self-thought painter, gradually shaping a style that assimilated the lessons of late Impressionism. His artistic orientation was influenced by his contact with M. H. Georgescu, who introduced him to plein-air practice and the conviction that nature itself offered the most authentic studio. This direction was consolidated through sustained work in landscape painting, where his brushwork revealed a freer handling of form and a increasing sensitivity to the chromatic vibration of light.

Despite the absence of formal academic training, Isac established himself within the Romanian artistic milieu by exhibiting at the Official Salons and through successful solo shows in Timișoara, Cluj, and Oradea. His home in Timișoara was formally designated a museum in 1942, reflecting the prominence of his oeuvre in the regional context. In 1943 he was admitted to the Corpul Artiștilor Plastici, which confirmed his professional recognition.



Size	72.5 × 92.5 cm
	With frame 89 × 109 cm
Medium	oil on panel
Signature	Signed on the front lower right in black: "I. Isac"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€800 – €1,300
Starting price	€700

013

Jean Cheller

Untitled

Jean Cheller (b. 1911, Bucharest, Romania - d. 1952, Bucharest, Romania) was a German-Romanian artist who studied painting at the National University of Arts in Bucharest under renowned painter Gheorghe Petrașcu. Though a brilliant painter and Petrașcu’s favourite student, Cheller’s artistic status was undermined after the establishment of the socialist regime due to his German-Austrian heritage. Cheller’s works echo his interest in still nature representations, but also in precarious urban areas, the latter being visible in a series of paintings that capture the quiet landscapes and architectures of

Bucharest’s slums. His observant depictions of the streets, houses, and human silhouettes are realised in an expressionist manner, with a wilful use of unbalanced composition in order to achieve an emotionally charged yet realistic depiction of the city’s fringes. Under false accusations of reproducing Petrașcu’s paintings, Cheller was allegedly imprisoned three times during his lifetime. Following these gloomy experiences, Cheller became a discreet and careful presence on the local scene, with rare participations in exhibitions and at the Official Art Salons of the time.

Size	41.5 × 49.5 cm
	With frame 61 × 69 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in white: "J. Cheller"

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



Odalisque in White (Odaliscă în alb)*

1935

Born to a Jewish family, Iosif Iser was a painter who influenced Romanian culture and art history. Iser studied at the Academy of Fine Arts in Munich and Paris and later became a member of the Romanian Academy. Unlike the early years of his career when he adopted a style inspired by Expressionism, in adulthood he changed his vision. After his travels in the East and

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

Size	62 × 47 cm With frame 84.5 × 70 cm
Medium	oil on cardboard
Signature	Signed and dated on the front upper left in black: "Iser; 35"

Exhibitions	"Masterpieces of Romanian Painting between Academicism and Modernity", Exhibition, Grimberg Art Gallery, Bucharest, 25 September - 25 October 2013; "Balchik: A World of Art, 100 Years Later", curated by Adrian Rădulescu, Rotenberg-Uzunov Gallery and Queen Marie's Palace, Balchik, 16 June - 4 August 2024.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€8,000 – €10,000
Starting price	€8,000



016

Gheorghe (Ghiță) Popescu

Citadel (Citadină)*

Gheorghe Popescu, also known as Ghiță Popescu, remains a relatively under-documented figure in twentieth-century Romanian art, despite his substantial activity as a painter and muralist. His oeuvre frequently engages with the theme of the city, portraying urban spaces in transition through a dense, textured handling of paint. In his depicting of urban views, Popescu emphasised the interplay of

architectural volumes, vegetation, and atmospheric light, revealing an interest in both structural composition and chromatic vibration. Although detailed records of his career are scarce, these paintings attest to his ability to translate the immediacy of lived experience into a coherent pictorial language situating him among the artists attuned to the evolving physiognomy of Romanian urban life.

Size	73.5 × 89 cm
	With frame 82.5 × 99 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "Gh. Popescu"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€700 – €1,000
Starting price	€600



Study - Balcic (Studiu - Balcic)

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.

Size	25 × 19.5 cm
	With frame 48 × 40 cm
Medium	gouache on paper
Signature	Signed and titled on the front upper right in pencil: "N. N. Tonitza; Studiu - Balcic"

Location	Bucharest, Romania
Provenance	Private collection, Romania
Estimate	€28,000 – €40,000
Starting price	€22,000



Resting Woman (Femeie la odihnă)*

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	40 × 30.5 cm
	With frame 55 × 45 cm
Medium	oil on panel
Signature	Signed on the front lower right in red: "Baba"

Location	Bucharest, Romania
Provenance	Private Collection, Belgium
Estimate	€20,000 – €30,000
Starting price	€15,000



019

Ștefan Luchian

Still Life (Natură Moartă)

Ștefan Luchian (b. 1868 – d. 1916) is one of those rare artists whose biography has evolved into myth, and whose oeuvre has acquired the aura of cultural relic. Widely acknowledged today as a foundational figure of Romanian modernism, Luchian occupies a unique place in both the national canon and the collective imagination of art lovers and specialists alike. Luchian’s floral compositions – chrysanthemums, anemones, roses – transcend the conventional boundaries of still life. They may be regarded as symbolic self-portraits or affective journals of a life shaped by seclusion and physical decay but also animated by an unbroken creative impulse. 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 fervour, offering a chromatic tension that

reveals the urgency of creation in the face of bodily collapse. The legend of Luchian was constructed not solely through his art but also through the narrative of his life. Since the early 20th century, critics and historians have framed his figure through the lens of martyrdom, sanctifying his persona as the “saint of Romanian painting.” 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.

Size	30 × 40 cm
	With frame 42 × 52.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in brown: "Luchian"

Location	Bucharest, Romania
Provenance	Private Collection, Romania; The artwork is accompanied by a certificate of authenticity issued by Prof. Dr. Ioana Beldiman, Expert of the Ministry of Culture
Estimate	€20,000 – €30,000
Starting price	€15,000



Literature

Georgeta Peleanu, Petre Oprea, Doina Schobel, Florile în opera pictorului Ștefan Luchian, Muzeul de Artă al Republicii Socialiste România, București, 1966.
Adriana Șotropa, „Sfântul și mucenicul picturii românești. Jaloane istoriografice ale receptării lui Ștefan Luchian”, Modernitățile artei românești, Irina Cărbăș și Adriana Șotropa (eds.), Ed. UNArte, București, 2021, pp. 39-46.
Nathalie Heinich, La Gloire de Van Gogh: essai d’anthropolgie de l’admiration, Ed. Minuit, Paris, 1991.

Untitled*

Paul Ackerman was a Jewish-Romanian painter. He grew up and developed his artistic style in France, where his family sought refuge. He was forced into hiding during the Vichy government until France was liberated by the Allies. Ackerman was closely acquainted with artists such as Pierre Bonnard, Jacques Villon, Jean Dubuffet, and Alexandre Garbell. Initially drawn to the atmospheric landscapes of Impressionism and Post-Impressionism, after the Second World War his painting practice swayed towards the style and methodology of cubism. Remarkable in some of Ackerman’s works such as The Traveller or Vivaldi in Venice is the way in which

he breaks and reduces natural sceneries to geometrical folds. These complex structures, together with the shaded colours, narrate the struggles faced by the portrayed characters, who find themselves in symbolic rites of passage. Since 1947, the works of Ackerman have been exhibited in many galleries and institutions in Paris, London, Frankfurt, Montreal, and Quebec. He received the Charles Pacquement Prize in 1950, awarded by the Friends of the National Museum of Modern Art Paris.

Size	200 × 150 cm
	With frame 203 × 153 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "Ackerman"

Location	Bucharest, Romania
Provenance	Private Collection, Belgium
Estimate	€2,000 – €3,000
Starting price	€1,900



Bucharest - Cobălcescu Street
(București - strada Cobălcescu)*
1985

Dragoș Morărescu was born in Bucharest in 1923 and passed away in 2005. Trained as a both painter and an architect, he studied at the Academy of Fine Arts between 1944 and 1947 and graduated from the Faculty of Architecture in 1949. His artistic education also included courses in Early Christian, Byzantine, and Romanian art history under Professor I. D. Ștefănescu. Morărescu worked across a wide range of media including tempera, gouache, pastel, metal sculpture, printmaking and fresco, developing a distinctive synthesis between the fine and decorative arts. He made his debut in 1943 at the Official Salon of Decorative Arts held at the Romanian Athenaeum, where he received First Mention. His oeuvre evolved in thematic cycles such as Autochthonous

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



Size	70 × 100 cm
	With frame 83 × 113 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in black: "Dragoș Morărescu; 1985"

Literature	"Bucharest Universe", National Cotroceni Museum, Bucharest, 17 March – 10 April 2005; "Dragoș Morărescu Centenary 1923–2023. Homage Exhibition", Galeria Romană, Bucharest, 6 – 28 October 2023.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,500 – €2,500
Starting price	€1,500

Oltenian Fair (Târg oltenesc)*

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	81 × 94 cm
	With frame 92.5 × 106 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "Ghiață D."

Exhibitions	“Masterpieces of Romanian Painting between Academicism and Modernism” Exhibition, Grimberg Art Gallery, Bucharest, 25 September – 25 October 2013.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€8,000 – €10,000
Starting price	€8,000



Head of a Woman (Cap de femeie)*

Alexandru Severin, born Alexandru Talpoșin, trained at the National School of Fine Arts in Bucharest before continuing his studies in Paris at the École des Beaux-Arts and the Académie Julian. Although financial constraints curtailed his formal education, he exhibited at the Salon Officiel and the Salon d'Automne as early as 1907, later joining the Société Nationale des Beaux-Arts. A formative stay in Florence, in the workshop of Raffaello Romanelli introduced him to the royal circle—a connection that shaped his subsequent career. In 1915, he founded the Cenuclul Idealist, conceived as a Romanian counterpart to the Salon d'Automne and supported by Princess Elisabeta and Crown

Prince Carol. His interwar activity spanned sculpture, drawing, watercolour, and sanguine studies, including views of royal residences commissioned by Queen Marie. He also produced designs for public monuments and commemorative busts. His 1942–43 retrospective, presenting sculptures, drawings, and oils, remains a major statement of his oeuvre. Severin's work bears the imprint of Rodin, particularly in symbolic busts of children and young women, where descriptive realism yields to a universalised, idealised expression. Through these works, he contributed alongside Paciurea and Brâncuși, to the consolidation of modern Romanian sculpture.

Size	40 × 20 × 23 cm
Medium	marble

Location	Bucharest, Romania
Provenance	Private Collection, Netherlands

Estimate	€500 – €1,000
Starting price	€400



Untitled*

1935

Karl Hübner (b. 1902 – d. 1981) was a Saxon painter and graphic artist. Hübner left a significant mark on the Braşov art scene, where he lived and worked for most of his life. His studies in Berlin marked the painterly style of his youth, being particularly influenced by the sobriety of the New Objectivity movement. He thus departed from both the postimpressionist and the avantgarde spirits of interwar Romania. However, during the 1960s, a time of relative liberalization to communist cultural policy in Romania, Hübner renewed

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

Size	37.5 × 34 cm
	With frame 56.5 × 49.5 cm
Medium	pastel on paper
Signature	Signed and dated on the front lower right in black: "1935; Hubner"

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



The Little Cobza Player (Micul cobzar)

Theodor Aman (b. 1831 – d. 1891) occupies a foundational place in nineteenth-century Romanian art, widely regarded as the initiator of institutional frameworks and academic practices that aligned local artistic production with Western European standards. Trained initially under Constantin Lecca and Carol Wallenstein de Várally, he continued his studies in Paris with Michel-Martin Drolling and François-Édouard Picot, acquiring an academic formation enriched by Romantic influences. His debut at the Paris Salon in the early 1850s, with compositions such as the Self-Portrait and The Battle of Oltenița, signalled both an engagement with contemporary events and an entry into the European art market, where the distribution of prints through the Goupil network ensured broader visibility. Upon his return to Bucharest, Aman combined artistic production with institutional innovation. He was instrumental in establishing the School of Fine Arts, precursor of today's National University of Arts, and in organizing the 1865 Exhibition of Living Artists, a local counterpart of the Paris Salon. His activity as painter, engraver, and teacher reveals a sustained ambition to systematise Romanian artistic life and to establish

Size	37 × 26 cm
	With frame 44.5 × 33.5 cm
Medium	oil on panel
Signature	Signed on the front upper right in red: "Aman"

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

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€30,000 – €40,000
Starting price	€22,000



Nude (Nud)

1933

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	40 × 30 cm
	With frame 50.5 × 40.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front upper right: "Tonitza; 33"

Location	Bucharest, Romania
Provenance	Private Collection, Romania; Previously part of the A. Florin Collection; Previously part of the Aurel and Maria Avramescu Collection
Estimate	€50,000 – €60,000
Starting price	€44,000



Literature:

Reproduced in: Expoziția "Grupul celor patru ", 1933, cat. no. 153, under the title "Studiu"; Expoziția "N. N. Tonitza", Muzeul de Artă al Republicii Socialiste România, January - March 1964, cat. no. 212, under the title "Fată pe fond verde"; "Tonitza", Barbu Brezianu, Editura Academiei Republicii Socialiste România, București, 1967, cat. no. 116, under the title "Nud de față pe fond verde ", "N. N. Tonitza", Barbu Brezianu, Editura Meridiane, 1986, cat. no. 84, under the title "Nud de față pe fond verde"; mentioned in "Colecționara de artă Dr. Maria Avramescu (1902 - 1994)", Revista Muzeelor, No. 2, 1996, p. 2.

027

Ștefan Popescu

Landscape (Peisaj)

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 gold medal at the International Exhibition in Munich in 1904, and his works were presented at the Venice Biennale in 1924, 1938, and 1942.

Size	40 × 52 cm
	With frame 57.5 × 67.5 cm
Medium	oil on canvas
Signature	Signed on the front lower left in black: "St. Popescu"

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



Maternity (Maternitate)*

1921

Camil Ressu (b. 1880 – d. 1962) 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 rigor 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

organization 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. 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	69 × 49 cm
	With frame 97 × 78 cm
Medium	oil on cardboard
Signature	Signed and dated on the front lower right: "C. Ressu; 1921"

Literature	Mentioned in the Exhibition Catalogue "Expoziție Retrospectivă Camil Ressu - Pictură și Grafică", Doina Schobel, Muzeul de Artă al Republicii Socialiste România, București, 1981 - 1982, no. cat.1, p. 66.
Location	Bucharest, Romania
Provenance	Private Collection, Romania; Previously part of the Dr. Pius Brîndzeu Collection
Estimate	€10,000 – €20,000
Starting price	€8,000



029

Aurel Băeșu

Portrait of a Woman (Portret de femeie)

Aurel Băeșu was a Romanian painter whose short yet prolific career secured him a place among the defining voices of early twentieth-century Romanian art. Born in Fălticeni, he studied at the School of Fine Arts in Iași under Gheorghe Popovici and Constantin Artachino, later continuing his training at the Higher Institute of Art in Rome. His debut at the Official Salon in 1915 was met with immediate acclaim and crowned with the prestigious Lecomte de Nöuy Prize, awarded by the Romanian Academy. Despite fragile health, worsened by tuberculosis contracted during his service in the First World War, he painted with remarkable intensity until his premature death in Piatra Neamț at the age of thirty-two. Băeșu’s oeuvre reflects the influence of Nicolae Grigorescu and Ștefan Luchian, enriched by Impressionist and Post-Impressionist techniques, yet distinguished by his own lyrical sensibility. His landscapes evoke the Moldavian countryside through a delicate balance of light and atmosphere, while his

Size	62.5 × 47.5 cm
	With frame 81 × 66 cm
Medium	oil on canvas
Signature	Signed on the front lower left in blue: "Aurel Băeșu"

portraits reveal acute psychological depth. Critics such as Gheorghe Macarie praised his exceptional talent for portraiture - a genre in which he introduced striking originality within a Romanian artistic context still relatively new to modern approaches. The present work, depicting a woman in a relaxed pose with a cigarette, is especially significant. Such imagery introduced a new iconography into interwar Romanian art, where female figures were no longer contained by the traditional roles but instead came to embody modernity, independence, and subtle social critique. Through this composition, Băeșu aligned himself with contemporary European currents while preserving the intimacy and sincerity that define his style. Today, his paintings remain highly regarded within both public and private collections in Romania and abroad, standing as a testament to an artist whose vision, though cut short by fate, contributed decisively to the renewal of Romanian modern painting.

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€3,200 – €4,500
Starting price	€2,400



030

Alexandru Romano

Portrait (Portret)

Alexandru Romano (b. 1887 – d. 1916) had a brief career situated within the formative chapter of modern Romanian painting, with a practice centred on portraiture and depictions of everyday life. The works known today are characterised by a descriptive register and a restrained palette, qualities that support a sober reading of physiognomy and costume without reliance on bravura effects. Documentation remains limited: no public exhibition records have been identified, and the current understanding of his oeuvre is reconstructed largely from works circulating on the art market and from a partial cultural memory. Within the broader evolution of Romanian portraiture at the turn of the century, Romano’s attention to

likeness and social type aligns with tendencies that emphasized the communicative power of the human figure. During this period, portraiture acquired strong social connotations, and the genre of the society image gained prominence among patrons seeking markers of status and taste. Painters negotiated between convention and observation, carefully calibrating pose, costume and setting to meet contemporary expectations. Within this framework a measured descriptive method and chromatic restraint were not signs of hesitation; rather, they were effective strategies of legibility and decorum, corresponding both to the demands of clientele and to the prevailing taste of the period.

Size	27 × 20.5 cm
	With frame 34.5 × 28 cm
Medium	oil on canvas on cardboard
Signature	Signed on the front lower left in red: "Alex Romano"

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



Girl with a Pitcher (Fată cu ulcior)*

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	30 × 33.5 cm
	With frame 52 × 55 cm
Medium	wax-coloured pencils on paper
Signature	Signed on the front lower left in black: "S. Mutzner"

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



Landscape from Andronache Forest
(Peisaj din pădurea Andronache)*

Ion Popescu Negreni (b. 1907 - d. 2001) was a Romanian artist and professor, locally esteemed for his achievements. He studied at the Fine Art Academy in Bucharest under the guidance of Camil Ressu and Constantin Artachino. Negreni received multiple national awards throughout his career, working with painting, drawing and sculpture. The paintings of Negreni range in subject matter from still lives and landscapes to genre painting and portraiture. His works paint an intricate picture of modern living, using warm tones and balanced colours. In his scenes of everyday life, a particular

attention is given to the characters’ clothing over individual facial expressions. Often bright-coloured or patterned, they suggest cultural shifts and different expressions of belonging. Fashion bears affective capacities, becoming, akin to the flowers in the painter’s still lives, a canvas for emotion. Negreni had both solo and group exhibitions in Bucharest all throughout his career. His works were part of several international showcases of Romanian art abroad, especially in the 1960s-1970s, in cities such as Prague, Moscow, Skopje, Brasilia, Caracas and Beirut.

Size	36 × 46.5 cm
	With frame 53.5 × 64 cm
Medium	oil on canvas
Signature	Signed on the front lower right in red: "I. Popescu Negreni"

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



Dance (Hora)*

George Ștefănescu was born in 1914 in Plăinești and trained at the Academy of Fine Arts in Bucharest under Nicolae Dărăscu, whose emphasis on colour profoundly shaped his artistic outlook. He made his debut in 1936 with landscapes painted at Balcic and Vrancea, later consolidating his practice after the war through a rigorous chromatic vocabulary and a structural clarity that defined both his easel works and his scenographic activity. Ștefănescu cultivated landscape as a central theme, often filtered through a refined attention to light and

atmosphere, complemented by a keen interest in still life and compositional harmony. His studio, which also functioned as a collection of ceramics, icons, and folk furniture, reflected a broader preoccupation with material culture and the dialogue between tradition and modern creation. After settling in Germany in 1989, he continued to exhibit extensively, consolidating his position as an artist whose work is distinguished by a disciplined chromatic vision and a consistent exploration of pictorial structure.

Size	28 × 39 cm
	With frame 38.5 × 49 cm
Medium	oil on paper

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€200 – €400
Starting price	€150



034

François Gall

Les Anemones*

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

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

Size	35 × 27 cm
	With frame 49 × 41 cm
Medium	oil on canvas
Signature	Signed on the front lower right in black: "F. Gall"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€1,800 – €3,000
Starting price	€1,500



Citadel (Citadină)*

1994

Constantin Crăciun belongs to the generation of Romanian painters who sought to articulate a personal idiom within the shifting landscape of twentieth-century modernism. Trained in the academic tradition yet receptive to the stylistic ruptures of the interwar period, his work reflects a sustained interest in the dialogue between local subjects and broader European tendencies. His paintings reveal both a rigorous concern for structure and a refined sensitivity to colour - qualities that align him with the realist and post-impressionist currents active

in Romania at the time. Crăciun contributed to the consolidation of a visual language attentive to national identity while also engaging in the modernist reconfiguration of figurative representation. Although his œuvre has not yet been the subject of a comprehensive critical reassessment, its historical significance lies in the articulation of a pictorial discourse situated between tradition and innovation—a position that continues to attract the attention of collectors and scholars of Romanian modern art.

Size	97 × 97 cm
	With frame 111.5 × 111.5 cm
Medium	oil on canvas
Signature	Signed and dated on the front lower right in red: "C. Crăciun; 94"

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



Nude (Nud)*

Gheorghe Ionescu Doru (b.1889 – d.1988) was a Romanian painter whose discreet yet persistent presence within the art world of early twentieth-century Romania reveals a personal synthesis of national traditionalism and modern impressionist practice. Educated in Bucharest and active within several artistic societies, including Cenuclul Idealist, Arta Română and Salonul de Toamnă, Ionescu Doru was closely involved in the efforts to articulate a Romanian identity in modern art. His early participation in wartime artistic mobilizations in Iași and later involvement in the Arta Română group point to a vision shaped by the national project of cultural self-definition through visual forms. His paintings, often depicting rural houses, churches and abandoned dwellings, reflect a restrained and melancholic impressionism aligned with the artistic legacy inherited from Nicolae Grigorescu. Avoiding human figures, Ionescu Doru cultivated a

visual language centered on silence, atmosphere and locality. Ionescu Doru was also among the artists involved in the creation of the Troița ceramic studio, and initiative that sought to establish a modern Romanian decorative art grounded in vernacular traditions. His works are best represented in the collection of forensic doctor Nicolae Minovici, where he remains the most prominently featured painter. This preference suggests not only the collector’s affinity for a certain atmospheric ruralism but also Ionescu Doru’s ability to speak, though painting, to deeper anxieties of identity and cultural rootedness in the interwar period. His case exemplifies the marginal modernism of artists who sought to reconcile aesthetic innovation with national specificity, often from positions peripheral to dominant cultural canons.

Size	69.5 × 88 cm
	With frame 87.5 × 106 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in red: "G. N. Doru"

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



037

François Gall

Untitled*

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

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

Size	22.5 × 27.5 cm
	With frame 35.5 × 40.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower left in red: "F. Gall; Paris"

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



Spring in the Countryside

(Primăvara la țară)*

1999

Mihai Cismaru (1943–2003) was a Romanian painter educated at the “Nicolae Grigorescu” Institute of Fine Arts in Bucharest, where he studied under Corneliu Baba and graduated in 1970 as valedictorian. His artistic formation in Baba’s atelier fostered a disciplined and introspective vision grounded in psychological realism. As a member of Grupul Celor Patru alongside Sorin Ilfoveanu, Ștefan Câlția, and Zamfir Dumitrescu, he played a key role in the renewal

of post-academic painting in Romania during the 1970s. Cismaru’s works are distinguished by a rigorous compositional structure, subtle chromatic harmonies, and a contemplative engagement to the visible world. A recipient of scholarships from the British Council and the United States, he developed a lucid and meditative pictorial language that positioned painting as both a spiritual quest and an exercise in intellectual discipline.

Size	64 × 76.5 cm
	With frame 82.5 95 cm
Medium	watercolour on paper
Signature	Signed and dated on the front lower right in black: "Mihai Cismaru"

Exhibitions	“Masterpieces of Romanian Painting between Academicism and Modernism” Exhibition, Grimberg Art Gallery, Bucharest, 25 September – 25 October 2013.
Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€2,500 – €3,500
Starting price	€2,500



Maternity (Maternitate)*

Sonia Natra was born in Bucharest in 1925 and trained as a sculptor under Corneliu Medrea, Constantin Baraschi, and Boris Caragea at the Institute of Fine Arts in Bucharest, graduating in 1954. Her early work emerged within the context of socialist realism, yet her approach soon revealed a distinct autonomy of form. The act of modelling—central to her practice—shaped both her sculptural production and her later ceramic reliefs. After receiving the sculpture prize at the Moscow exhibition in 1957, she emigrated to Israel in 1961 with her husband, the composer Sergiu Natra. Settled in Tel Aviv, Natra developed a multifaceted career encompassing sculpture, painting, ceramics, and poetry. Her first solo exhibition took place in 1969, followed by numerous shows in Israel, the United States, and France. As a professor at several

Israeli art institutions, she contributed to shaping a generation of artists while continuing to work across media. Her ceramic reliefs for public spaces in Jerusalem and Haifa articulate a synthesis of tactile materiality and architectural rhythm, evoking a continuity between fine and applied arts. Natra's sculptures and ceramic panels display an introspective sensibility balanced by structural clarity. The plastic energy of her forms reflects both disciplined training in modelling and a sustained interest in the expressive potential of matter. Works held today in museums and private collections in Romania, Israel, Italy, France, and the United States attest to an artistic trajectory that bridges geographies while remaining anchored in a rigorous sculptural language.

Size	58 × 31 × 40 cm
Medium	patinated plaster

Location	Bucharest, Romania
Provenance	Private Collection, Romania

Estimate	€800 – €1,500
Starting price	€800



040

Teodor Cuza

Winter (Iarna)

Teodor Cuza’s painting Winter Landscape demonstrates a restrained yet highly refined sensibility for atmospheric transitions and tonal structure. Executed in oil on cardboard, the work captures the muted chromatic register of a frozen rural scene, where light is diffused across a compact, almost tactile surface. Cuza’s brushwork conveys both immediacy and

control, avoiding the anecdotal or decorative treatments often found in provincial realism. The spatial rhythm is shaped through the interplay of pale greys, whites, and earthy undertones which articulate the geometry of houses and trees under snow, evoking the stillness and austerity characteristic of the winter motif within Eastern European painting.

Size	43 × 33.5 cm
	With frame 55 × 47.5 cm
Medium	oil on cardboard
Signature	Signed on the front lower right in black: "T. Cuza"

Location	Bucharest, Romania
Provenance	Private Collection, Romania
Estimate	€200 – €400
Starting price	€150



Portrait of a Child - Apple Blossoms

(Portret de copil / Flori de măr)

Double sided

1927

Eugen Trucinski was an elusive painter and stage designer, active mainly between the 1920s and 1950s, associated with the theatres of Cluj and Timișoara. His dual practice connected the visual language of painting with the constructed space of scenography, revealing a disciplined sense of composition and chromatic restraint. Few biographical details survive, and no specialised bibliography has yet been devoted to his work, making the existing pieces particularly valuable as documents of a marginal yet coherent artistic vision.

The double-sided painting Portrait of a Child and Apple Blossoms exemplifies the artist's preference for intimate, self-contained subjects. The front, devoted to the child's portrait, emphasizes the psychological presence of the sitter, while the verso, featuring the floral composition, presents a contemplative study of light and colour. Both sides reflect the Trucinski's interest in the dialogue between figuration and stillness, and his tendency to approach the motif with the precision of a scenographer arranging forms on a stage.

Size	48 × 37 cm
	With frame 66 × 56 cm
Medium	oil on cardboard (painted on both sides)
Signature	Signed and dated on the front lower left in black: "E. Trucinski; 27"

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



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