

The Shape of Today  
Romanian  
Contemporary Art



# ANS AZURA

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Mar 13 2026  
10:00 CET+1

Mar 19 2026,  
19:00 CET+1



What form does the present take when viewed through the lens of the past century of Romanian art? The title of this auction, *The Shape of Today*, does not attempt to fix a definition, it opens a field of enquiry and repositioning. Here, “Form” operates as a statement of position, articulated through visual means in relation to the historical and cultural conditions in which these works were produced. “Today” is not a fixed point, but the result of successive layers that continue to shape it.

The selection brings together artists for whom Romanian modernity represented, in different ways, a question of language and stance. The historical avant-garde remains a structural reference. Marcel Iancu, Victor Brauner, Jules Pérahim and Jacques Hérold replaced mimetic description with an autonomous visual system in which form becomes an instrument of reflection rather than a vehicle of representation. The imaginary assumes a critical function, while personal mythology acquires the weight of resistance. Brauner developed an iconography of metamorphosis and fractured identity; Pérahim articulated an unstable visual narrative shaped by ambiguity and deliberate distortion; Hérold explored automatism and the organic dynamics of form; Iancu positioned his language at the intersection of architecture and painting.

Geta Brătescu employed drawing as a site of self-interrogation, a terrain in which gesture becomes a means of reflecting on identity and the limits of representation. In parallel, Paul Neagu conceived form as an articulated structure with symbolic and sensory implications, constructing visual systems in which object, body and idea operate interdependently. Together, they delineate a direction in which artistic practice approaches research and theoretical formulation.

The sculptural dimension is sustained by the presence of George Apostu, whose work reduces the human body to compact, near-archaic volumes. Whether in sculpture or drawing, the figure is treated frontally and with concentration, through an economy of means that recalls a rural memory translated into a modern register.

A distinct trajectory within the selection is represented by Sabin Bălașa’s *Mirage*. His painting constructs a recognisable universe populated by elongated figures, personal mythologies and cosmic scenarios. Beyond the divided critical responses his work has elicited, Bălașa remains an artist who established a coherent and immediately identifiable visual language, whose narrative force has left a lasting imprint on the public imagination of recent decades.

The selection further includes Vasile Grigore, whose painting remains grounded in a Post-Impressionist tradition and chromatic balance; Horia Damian, oriented towards monumentality and abstraction; Constantin Piliuță, committed to a restrained and concentrated figuration; Felix Aftene, working within a symbolic register; and Adrian Ghenie, who reinterprets recent history through a layered pictorial language in which the figure is continually reconfigured.

Through this succession of positions, the auction proposes a reading of Romanian contemporaneity as a space of continuities and ruptures. *The Shape of Today* does not designate a unified style, but emerges from negotiations between avant-garde and neo-avant-garde, mythology, collective memory and alternative practices. The selection invites reflection on the extent to which the present of Romanian art can be understood without acknowledging the layers that continue to shape its contours.

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

Please note that the Total Cost Calculator will display the amount including the estimated Buyer's Premium 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.

001

# Raoul Egon Lebel

## La Voyante (Clarvăzătoarea)\*

Raoul Egon Lebel was a Romanian modern painter. Born in Bucharest, he permanently relocated to France in 1962. Lebel studied painting at the Fine Art Academy in Bucharest under the guidance of esteemed professors G.D. Mirea and Camil Ressu, and later at the Julian Academy in Paris. Lebel's paintings demonstrate a clear artistic vision, working with a vibrant colour spectrum that

immediately catches the viewer's eye. This energetic aspect draws the audience into carefully geometrised, rigorously composed scenes, whether they are abstract representations, landscapes or scenes of everyday life. Lebel's works are part of both public and private collections, achieving critical recognition in France and more recently in Romania.

<b>Size</b>	60 × 65 cm With frame 62 × 67 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower part in black: "Raoul Lebel"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€1,300 - €1,900
<b>Starting price</b>	€1,100



## Textile Collage (Colaj textil)\*

Lena Constante 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.

<b>Size</b>	34 × 25.5 cm
	With frame 51.5 × 42.5 cm
<b>Medium</b>	mixed media on cardboard

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



## Surreal Figures (Personaje suprarealiste)\*

Jules Perahim was a Surrealist Romanian artist of Jewish origin. During the 1930s, his paintings and drawings remark themselves through a powerful fantastic vision, and a critical sense against an oppressive system of belief and power mechanisms. Taking refuge from antisemitic laws, he travels East in Moldova, Russia and Armenia, returning to Romania in 1945. For a significant period in the 1950s, Perahim contributed to the Socialist Realist style with forum art including public mosaic works and national book illustrations. In spite of his success during the

communist regime, he craves more artistic liberty and leaves Romania for Paris, continuing to paint in Surrealist style. His explored themes relate increasingly to the symbiosis of the elements of life, the sensuality of form and matter, and universal communication. His oeuvre was the object of over forty exhibitions in France, and of many other exhibitions in international institutions including the Museum of Modern Art in Rome, the Museum of Art Jerusalem and the Venice Art Biennale.

<b>Size</b>	14 × 21.5 cm With frame 18 × 25.5 cm
<b>Medium</b>	ceramic (painted tile)
<b>Signature</b>	Signed on the front lower right in black: "Perahim"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€800 - €1,000
<b>Starting price</b>	€750



# 004 Hans Mattis - Deutsch

## Untitled\*

Hans Mattis-Teutsch was a Romanian and Hungarian painter, sculptor, graphic artist, art critic and poet. He was born in the Transylvanian city of Braşov which was then part of the Kingdom of Hungary within Austria-Hungary. He attended the National Hungarian Royal School for Applied Arts in Budapest and later the Royal Academy of Fine Arts in Munich, and he has also studied in Paris. Mattis-Teutsch was influenced by various Avant-Garde art movements, including Art Nouveau, Post-Impressionism, Fauvism, Die Brücke

and Der Blaue Reiter. The abstract art of Wassily Kandinsky and Kazimir Malevich had a great influence on Mattis-Teutsch. He was an important contributor to the development of modern art and Avant-Garde trends inside Romania, where he spent the majority of his life. He was famous for his "Soulflowers" series of paintings and for his CHEEZBERGA painting. He was also a teacher and the grandfather of the artist Waldemar Mattis-Teutsch.

<b>Size</b>	30 × 24 cm With frame 55.5 × 48.5 cm
<b>Medium</b>	oil on cardboard
<b>Signature</b>	Signed on the front lower right: "MT"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€7,000 - €9,000
<b>Starting price</b>	€6,500



# 005 Vasile Grigore

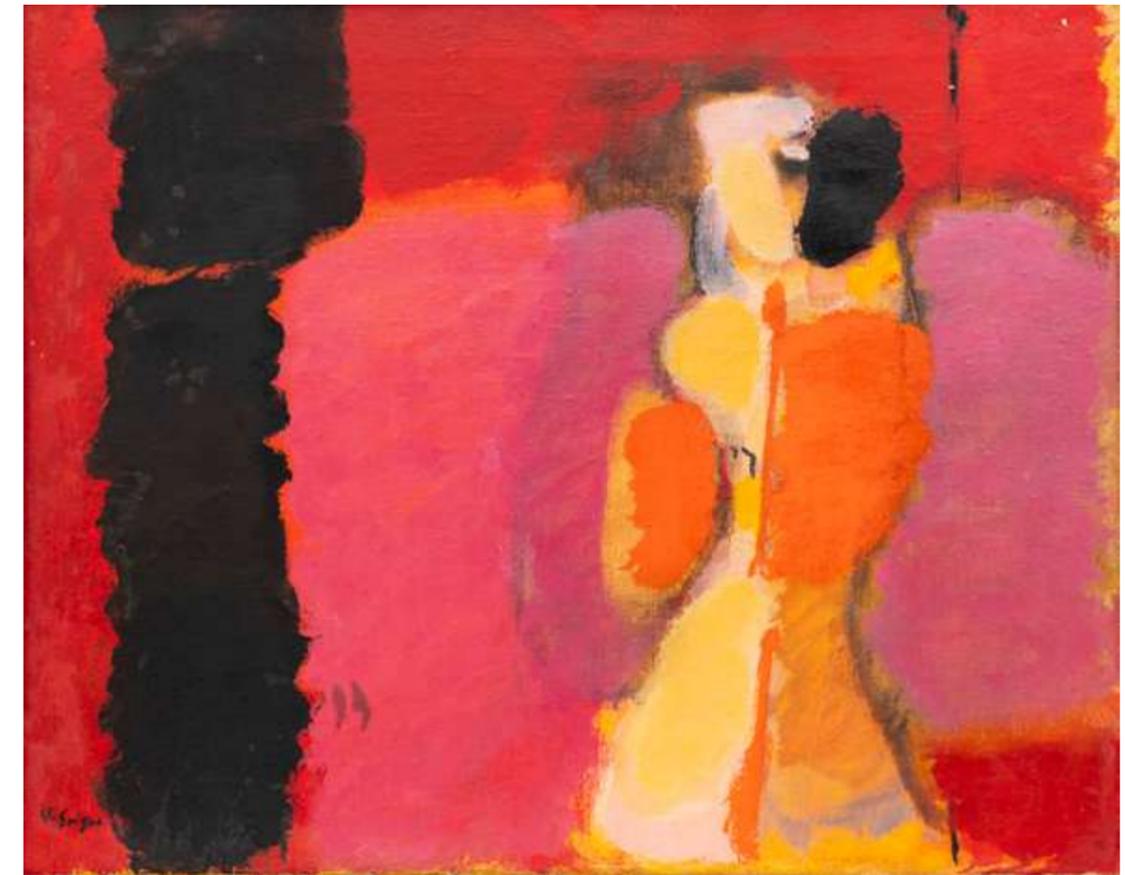
## Model in Interior (Model în interior)\*

Vasile Grigore was a Modernist Romanian painter, as well as a university lecturer and an art collector. He was part of the art avant-garde of the 1970s in Romania. Through an expressive painting with clear lines and carefully balanced contrasts, he managed to capture the reality of a personal vision in images that create a dialogue between himself and the surrounding world. The colour patch served as an important element in his paintings by creating a shape and defining it, the result being a harmonious oscillation between abstraction and figuration. The works of Vasile Grigore are present in various

museums, art institutions and in private collections in Romania and internationally. He was part of exhibitions in Prague, Köln, Freiburg, Ruse, Novi-Sad, Zagreb, London, Belgrade, Talin, Athens, Lima, Buenos Aires and Teheran, among several others during his career. He was awarded the Frederic and Cecilia Cuțescu Storck Scholarship and received several art prizes, including the Award for Belle Arts in Szczecin, Poland, The Critics Prize of the Romanian Artists Guild, the Prize of the Caravaggio Cultural Centre in Italy.

<b>Size</b>	66 × 81 cm With frame 75 × 91 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower left in black: "V. Grigore"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€1,200 - €2,000
<b>Starting price</b>	€1,000



## Self-Portrait with a Cigarette (Autoportret cu țigara)\* 1955

Dan Hatmanu was a Romanian painter and graphic artist. He studied at the Art Institute in Iași, further obtaining scholarships to perfect his technique at the Repin Academy in Sankt Petersburg (then, Leningrad) and at the Free Academy in Paris. Hatmanu developed a vast oeuvre throughout his lifetime. He experimented with different styles of painting, from realism to constructivism, approaching daily life scenes, urban landscapes, portraits as well as more abstract compositions. His works often employ irony and light-heartedness.

Hatmanu participated in numerous solo and group exhibitions in cities such as Budapest, Lisbon, Moscow, Prague, Sofia, or Tokyo. In 1954, he exhibited at the Venice Biennale in a group showcase at the Romanian Pavilion. His works are part of important public and private collections in Romania as well as abroad in Brazil, France, Italy, Greece, Germany, Mexico.

**Size** 50 × 40 cm

With frame  
62 × 52 cm

**Medium** oil on cardboard

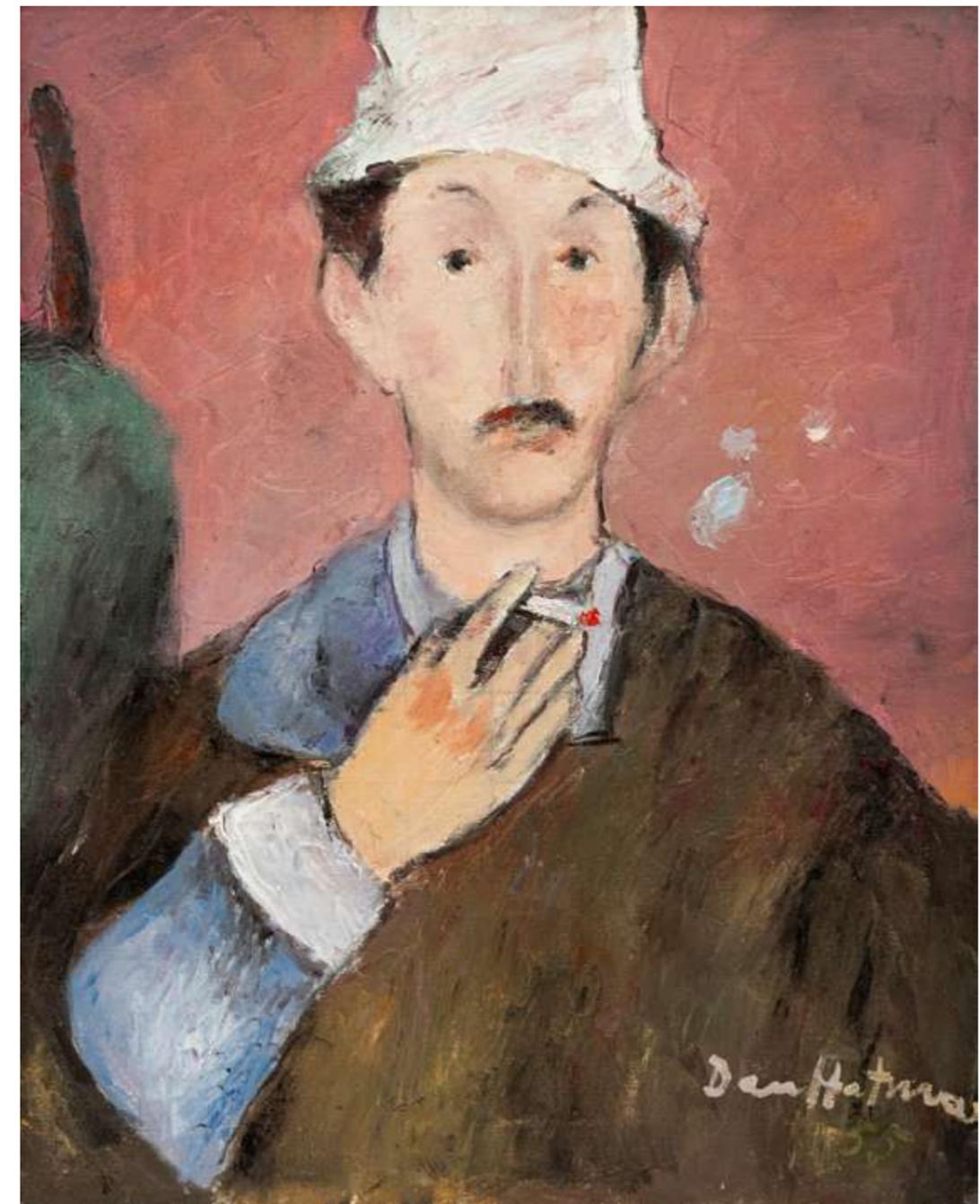
**Signature** Signed and dated on the front lower right in white: "Dan Hatmanu; 55"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €3,000 - €4,000

**Starting price** €2,800



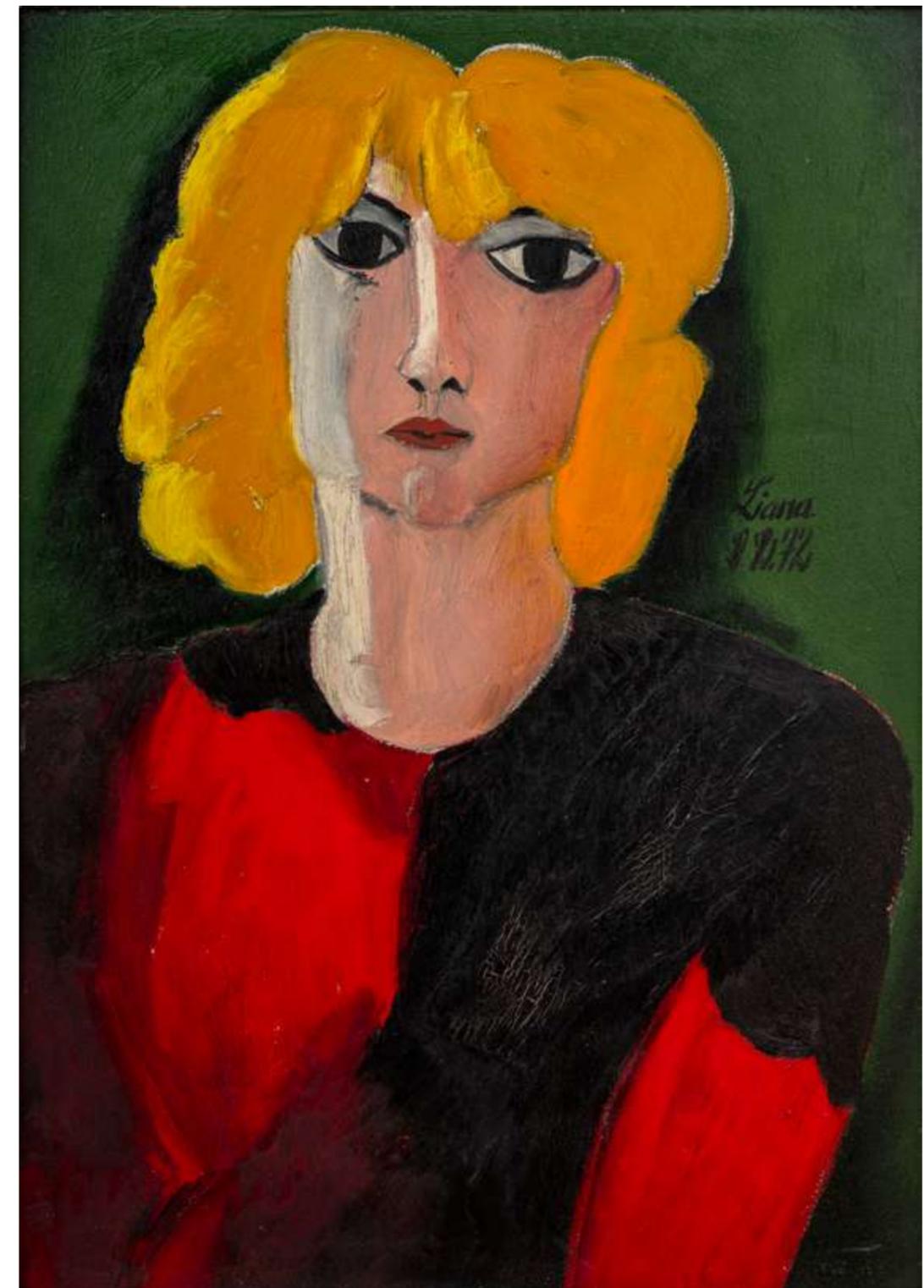
## Portrait of Liana (Portretul Lianeii) 1972

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

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

<b>Size</b>	69 × 48.5 cm  With frame 86 × 66 cm
<b>Medium</b>	oil on cardboard
<b>Signature</b>	Signed, dated and titled on the lower right part and on the reverse in black: "D. B.; 72; Portretul Lianeii"

<b>Literature</b>	Reproduced in the artist's catalogue Dan Bota, Koobart Publishing House, cat. no. 228
<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€2,000 - €3,000
<b>Starting price</b>	€1,800



## Silhouettes (Siluete)\*

### 1979

Gheorghe Şaru was a Romanian painter who studied under the close supervision of artist Jean Alexandru Steriadi. Also known for his children's book illustrations, Şaru studied painting in Iaşi and later received his Masters of Fine Arts in 1948 at the Academy of Fine Arts in Bucharest.

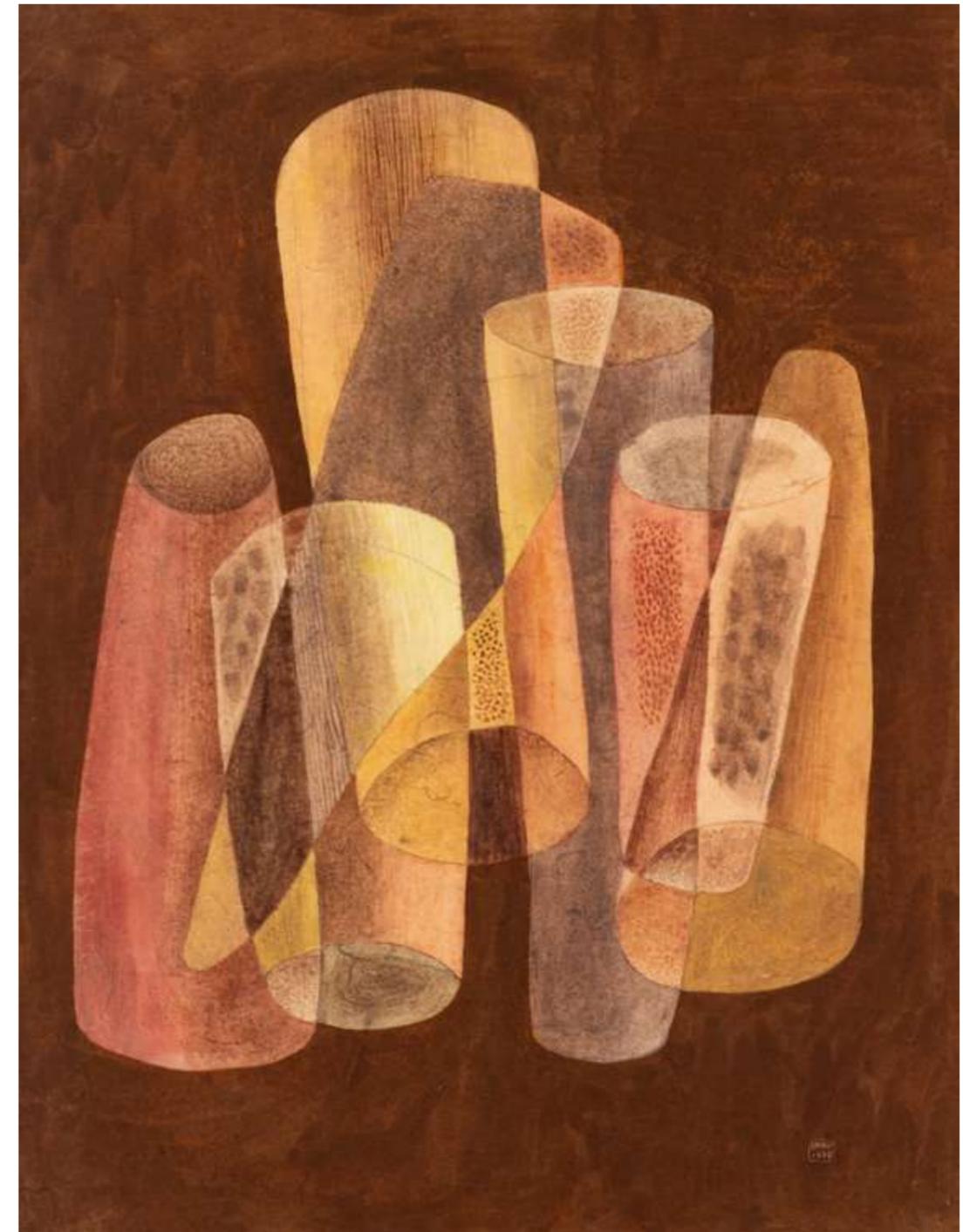
His work recasts Romanian folk art motifs from a modern perspective, rejecting the traditional representation of pleasant picturesque narratives. Over the years, his practice transitioned from figurative painting to complex non-figurative compositions.

In the 1960s, Şaru started to explore experimental and abstract representations through a meticulous approach to line and colour. His paintings capture various human and non-human subjects through complex topologies.

Şaru has had many national and international exhibitions throughout his career, for instance in France, the US, Sweden, Italy, Spain, Denmark, Hungary and Mexico. His works are part of important museum collections such as those of The State Hermitage Museum in Saint Petersburg and the Museum of Modern Art in Paris.

<b>Size</b>	64 × 50 cm With frame 80 × 65.5 cm
<b>Medium</b>	watercolour and pencil on paper
<b>Signature</b>	Signed and dated on the front lower right in white: "Şaru; 79"

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



# 009 Grigore Sultan

## Nude (Nud)\*

Grigore Sultan was formed within the late Soviet academic system and has remained active in the cultural landscape of the region after 1990. His initial training in wood carving was followed by studies at the State Pedagogical University "C. D. Ushinski" in Odesa, Faculty of Fine Arts, graduating in 1983. This dual formation grounded his practice in material discipline and structural clarity.

A member of the Union of Artists of Moldova since 1995, Sultan has participated in numerous group exhibitions, including repeated editions of "Salonele Moldovei" in Moldova, Romania and Ukraine. His solo exhibition at the Brâncuș Gallery in Chișinău in 1998 marked a key moment in consolidating his public profile, later reinforced by participation in international exhibitions in Bucharest and Odesa.

His practice centres on monumental sculpture conceived for public space. From the late 1990s onwards he realised a series of commemorative works in stone, granite and oak, including monuments to Dimitrie Cantemir, memorials to the victims of the Second World War, and the memorial to the famine of 1946–1947. These works privilege legible figuration, controlled mass and durable materials, aligning with post-Soviet commemorative conventions while maintaining formal restraint.

Recognised with distinctions in Moldova and Transnistria, Sultan's oeuvre reflects a sustained engagement with civic memory and the sculptural object as a marker of collective identity.

**Size** 157 × 42 × 30 cm

**Medium** wood

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €5,000 - €7,000

**Starting price** €4,500



## The Sacrifice (Jertfa)\*

Valentin Meiu is a Romanian sculptor born in Tecuci, Galați County. Trained within the academic environment of Iași, he established himself through a distinctive sculptural language in which modern formality is intertwined with a refined sensibility for material and the expressive potential of volume. His practice investigates the relationship between space, rhythm, and corporeality, situating Romanian sculpture in dialogue with broader European currents of the latter half the twentieth century.

Meiu has been in numerous solo and group exhibitions, where his works have been praised for their meditative and symbolic character. His sculptures are held in both public and private collections, admired for their precision and the poetic tension they convey. Nowadays, Valentin Meiu is regarded as a singular voice in contemporary Romanian sculpture, balancing sensitivity with expressive force and sustained inquiry into the plasticity of form.

**Size** 41 × 25 × 15 cm

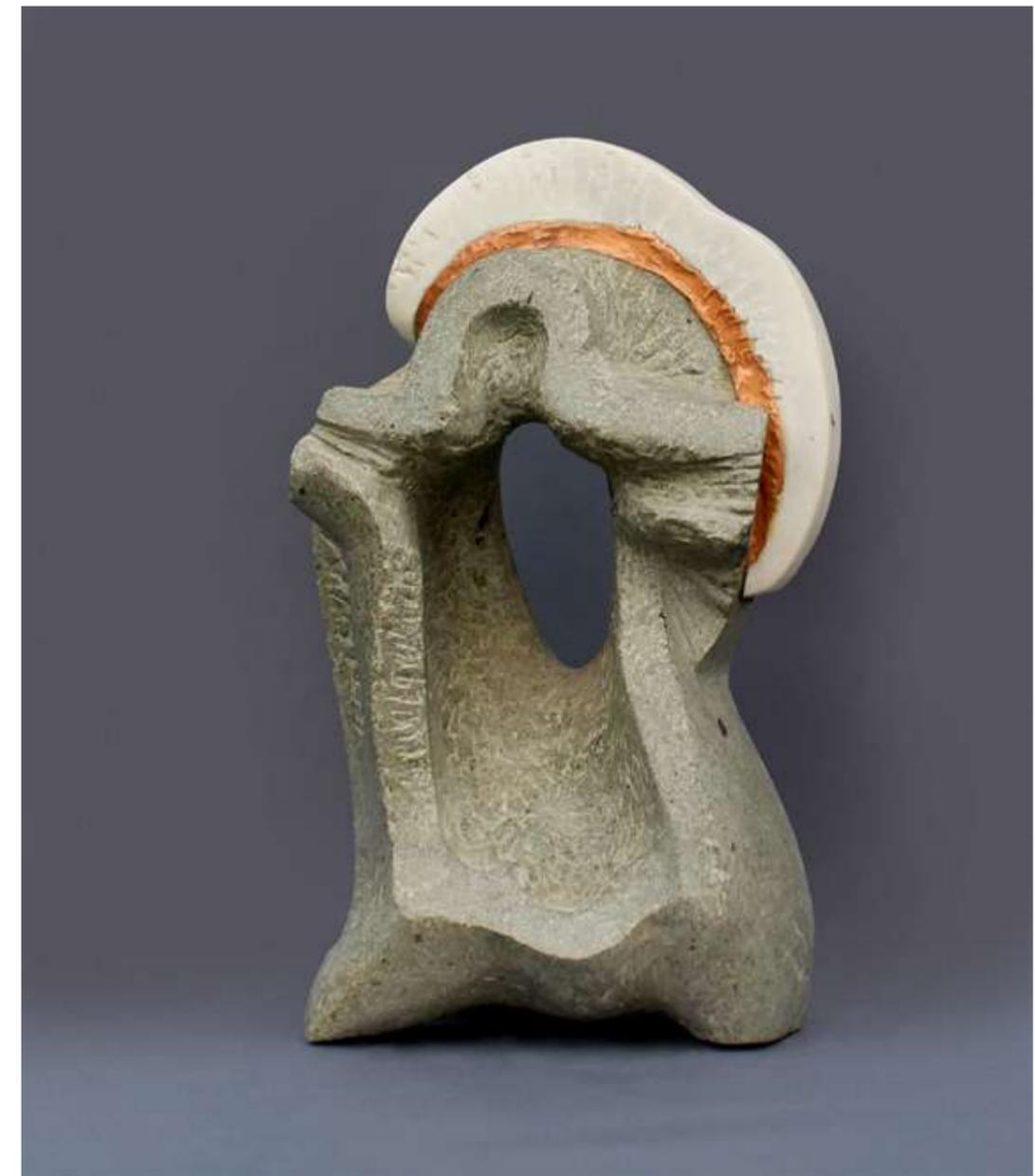
**Medium** andesite

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €900 - €1,500

**Starting price** €800



## The Pelican's Temple (Templul pelicanului) 2024

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

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

**Size** 250 × 120 × 120 cm

**Medium** corten steel

**Location** Bistrița, Romania

**Provenance** Private Collection, Romania

**Estimate** €7,500 - €9,500

**Starting price** €7,000



## Caelum Nova\*

### 2022

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

monumental public commissions to more intimate figural studies, maintaining a dialogue between control and expressive freedom. Among his public sculptures, the statues of Stephen the Great in Tomești and of Ovid in Ovidiu reveal a disciplined sense of composition and symbolic gravity, while his smaller works evoke the tactile and psychological resonance of form.

A member of both the Artists' Union of the Republic of Moldova and of Romania, Babciuechi has exhibited in Chișinău, Iași, and Lisbon, and his works are held in public and private collections across Europe and Asia. His sculptural language oscillates between modern experiment and the persistence of archetypal imagery, situating his practice within a wider European discourse on proportion, materiality, and the enduring vitality of the human form. He lives and works in Iași, Romania.

**Size** 35 × 10 × 10 cm

**Medium** patinated bronze

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €2,200 - €4,000

**Starting price** €2,000



## The City of Alexandre (Oraşul lui Alexandru)\* 1983

Previously having studied architecture, painter, sculptor and architect Horia Damian arrived in Paris right after the establishment of the Communist regime in Romania. The architectural structures in his works differ from monument design sketches, taking over the characteristics of a monumental art. Distinguishable from the contemporary works of American Minimal Art, his paintings, drawings and reliefs offer a metaphysical perspective on matter. In his rigorous compositions with pyramidal, terraced or profiled structures, an obsessive preoccupation with materials can be seen. Such archetypal, symbolic elements - as gates, temples, pyramids, capitals, and pediments populate Damian's oeuvre. Most often, his works invite the viewer to reflect on the way she

perceives the surrounding world, invoking a celestial rather than a terrestrial space, and sacral rather than temporal realities. Damian's pieces have been part of many exhibitions and collections around the world, including in the National Museum of Art, Bucharest; the Musée Fabre, Montpellier; the Centre Georges Pompidou, Paris; The Venice Biennale; Documenta, Kassel; the Grand Palais, Paris; the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, Rio de Janeiro; Neue Galerie, Aachen; the Museum of Modern Art, New York; the Stedelijk Museum, Amsterdam; the Bridgestone Museum, Tokyo; and the Leo Castelli Gallery.

<b>Size</b>	159 × 213.5 cm (unframed)
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed and dated on the front lower left in black: "Damian; 1983"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€11,000 - €15,000
<b>Starting price</b>	€10,000



## Surreal Figure (Personaj suprarealist)\*

Jules Perahim was a Surrealist Romanian artist of Jewish origin. During the 1930s, his paintings and drawings remark themselves through a powerful fantastic vision, and a critical sense against an oppressive system of belief and power mechanisms. Taking refuge from antisemitic laws, he travels East in Moldova, Russia and Armenia, returning to Romania in 1945. For a significant period in the 1950s, Perahim contributed to the Socialist Realist style with forum art including public mosaic works and national book illustrations. In spite of his success during the

communist regime, he craves more artistic liberty and leaves Romania for Paris, continuing to paint in Surrealist style. His explored themes relate increasingly to the symbiosis of the elements of life, the sensuality of form and matter, and universal communication. His oeuvre was the object of over forty exhibitions in France, and of many other exhibitions in international institutions including the Museum of Modern Art in Rome, the Museum of Art Jerusalem and the Venice Art Biennale.

<b>Size</b>	61 × 68.5 cm With frame 63 × 70.5 cm
<b>Medium</b>	oil on wood panel
<b>Signature</b>	Signed on the front lower right in black: "Perahim"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania  The artwork is accompanied by a certificate of authenticity issued by Ishtar Auctions LTD, Tel Aviv
<b>Estimate</b>	€3,000 - €5,000
<b>Starting price</b>	€2,800



## Lilith / Azoth / Raziel (du Char triomphal de l'Antimoine)\* - triptych

Painter, sculptor and Surrealist poet Victor Brauner was trained in Romania, Austria and France. Going through several stages - dadaist, abstractionist, expressionist, his work is infused by the realm of dreams and the unconscious, with an emphasis on occultism. Ranging from mythologies to ancient world cultures, his art constitutes itself as a fertile melange of sources that find their meeting point in Surrealism.

In 1966, Brauner was invited to represent France at the Venice Biennale.

His works are included in some of the most important collections worldwide, including the Peggy Guggenheim Foundation in Venice, Jacques and Natasha Gelman Collection and the Centre Pompidou, Paris.

<b>Size</b>	25.5 × 17.5 cm each  With frame 34.5 × 29 cm
<b>Medium</b>	etching, aquatint on paper; edition 192/300
<b>Signature</b>	Signed and numbered on the front lower part in pencil: "Victor Brauner; 102/300" each

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€3,000 - €5,000
<b>Starting price</b>	€2,800



## Untitled, from Brunidor II\* 1946

Painter, sculptor and Surrealist poet Victor Brauner was trained in Romania, Austria and France. Going through several stages - dadaist, abstractionist, expressionist, his work is infused by the realm of dreams and the unconscious, with an emphasis on occultism. Ranging from mythologies to ancient world cultures, his art constitutes itself as a fertile melange of sources that find their meeting point in Surrealism.

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<b>Size</b>	28.5 × 41.5 cm	<b>Location</b>	Bucharest, Romania
	With frame 35 × 48 cm	<b>Provenance</b>	Private Collection, Romania
<b>Medium</b>	etching, aquatint (hand-coloured in watercolour, diptych) on paper; ed. 94/110	<b>Estimate</b>	€4,000 - €6,000
<b>Signature</b>	Signed, dated and numbered on the front lower left in pencil: "Victor Brauner; 1946; 94/110"	<b>Starting price</b>	€3,800



## Untitled\*

1980

George Apostu was a Romanian sculptor who graduated from the Nicolae Grigorescu Institute of Fine Arts in Bucharest in 1959, where he studied sculpture with Ion Lucian Murnu and Constantin Baraschi. From 1964 until his death, he had numerous personal exhibitions in Romania and abroad in countries such as France, Belgium, Italy, Spain, Brazil and India. Throughout his artistic career, Apostu found inspiration in folk art, particularly in wood or stone sculpture and ethnographic pieces. He relied on these sources in order to create an original style that distinguished him from narrow, academic realism. One of his most well-known series is Father and son, which reinterprets the old Tree of life theme and emphasises the connection between humans and nature. Other remarkable series are Laponas and

Butterflies which are inspired from rural artefacts and their organic shapes.

Later in his life, George Apostu shifted away from the paganism that marked his earlier works and towards a christian interpretation of the theme of father and son. He was awarded numerous awards, including the Ioan Andreescu prize from the Romanian Academy in 1966 and the great sculpture prize from the Romanian Visual Artists' Union in 1970. He is buried in the southern section of the Père-Lachaise Cemetery in Paris. In 2001, a dedicated area to Apostu's works was organised in Kiseleff park in Bucharest, featuring an ensemble of eight sculptures, some of which were cast in bronze from original wooden works.

<b>Size</b>	50 × 35.5 cm (unframed)
<b>Medium</b>	charcoal on paper
<b>Signature</b>	Signed and dated on the front lower right in pencil: "Apostu; 1980"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private collection, Romania
<b>Estimate</b>	€400 - €600
<b>Starting price</b>	€350



## Christ\*

George Apostu was a Romanian sculptor who graduated from the Nicolae Grigorescu Institute of Fine Arts in Bucharest in 1959, where he studied sculpture with Ion Lucian Murnu and Constantin Baraschi. From 1964 until his death, he had numerous personal exhibitions in Romania and abroad in countries such as France, Belgium, Italy, Spain, Brazil and India. Throughout his artistic career, Apostu found inspiration in folk art, particularly in wood or stone sculpture and ethnographic pieces. He relied on these sources in order to create an original style that distinguished him from narrow, academic realism. One of his most well-known series is Father and son, which reinterprets the old Tree of life theme and emphasises the connection between humans and nature. Other remarkable series are Laponas and

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<b>Size</b>	85 × 20 × 12 cm
<b>Medium</b>	wood

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€2,500 - €4,000
<b>Starting price</b>	€2,300



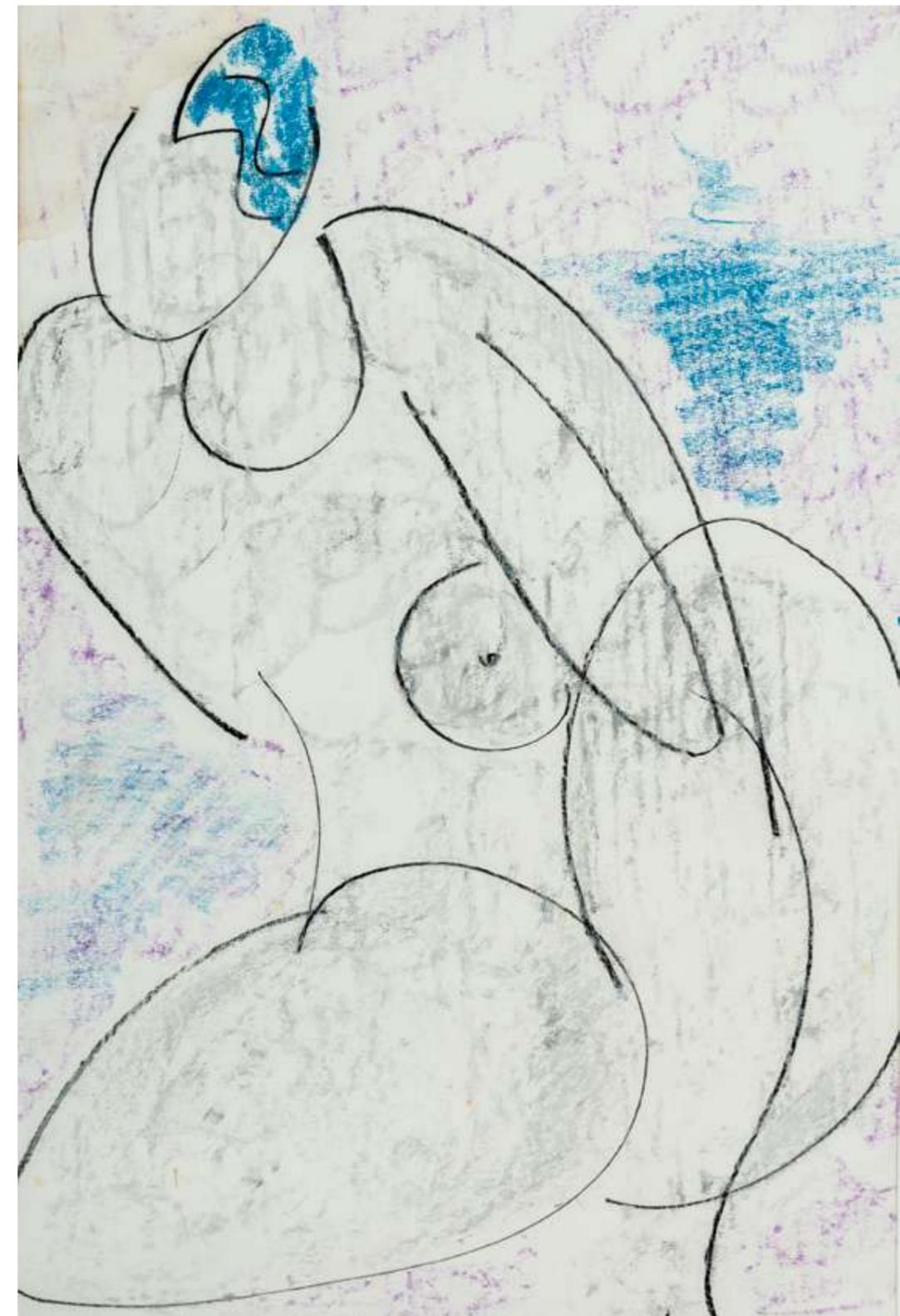
## Nude (Nud)\*

George Apostu was a Romanian sculptor who graduated from the Nicolae Grigorescu Institute of Fine Arts in Bucharest in 1959, where he studied sculpture with Ion Lucian Murnu and Constantin Baraschi. From 1964 until his death, he had numerous personal exhibitions in Romania and abroad in countries such as France, Belgium, Italy, Spain, Brazil and India. Throughout his artistic career, Apostu found inspiration in folk art, particularly in wood or stone sculpture and ethnographic pieces. He relied on these sources in order to create an original style that distinguished him from narrow, academic realism. One of his most well-known series is Father and son, which reinterprets the old Tree of life theme and emphasises the connection between humans and nature. Other remarkable series are Laponas and

Butterflies which are inspired from rural artefacts and their organic shapes. Later in his life, George Apostu shifted away from the paganism that marked his earlier works and towards a christian interpretation of the theme of father and son. He was awarded numerous awards, including the Ioan Andreescu prize from the Romanian Academy in 1966 and the great sculpture prize from the Romanian Visual Artists' Union in 1970. He is buried in the southern section of the Père-Lachaise Cemetery in Paris. In 2001, a dedicated area to Apostu's works was organised in Kiseleff park in Bucharest, featuring an ensemble of eight sculptures, some of which were cast in bronze from original wooden works.

<b>Size</b>	49 × 33 cm
	With frame 60 × 50 cm
<b>Medium</b>	wax coloured pencils on paper

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€700 - €1,000
<b>Starting price</b>	€600



## Untitled (double-sided)\* 1980

George Apostu was a Romanian sculptor who graduated from the Nicolae Grigorescu Institute of Fine Arts in Bucharest in 1959, where he studied sculpture with Ion Lucian Murnu and Constantin Baraschi. From 1964 until his death, he had numerous personal exhibitions in Romania and abroad in countries such as France, Belgium, Italy, Spain, Brazil and India. Throughout his artistic career, Apostu found inspiration in folk art, particularly in wood or stone sculpture and ethnographic pieces. He relied on these sources in order to create an original style that distinguished him from narrow, academic realism. One of his most well-known series is Father and son, which reinterprets the old Tree of life theme and emphasises the connection between humans and nature. Other remarkable series are Laponas and

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<b>Size</b>	50 × 35 cm (unframed)
<b>Medium</b>	ink and charcoal on paper
<b>Signature</b>	Signed and dated on the front lower right in pencil: "Apostu; 1980"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€400 - €600
<b>Starting price</b>	€350



## Triple Starhead\*

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

metaphysical can be felt in Neagu's processes that also aimed towards an overall unity.

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

**Size** 32 × 24 × 10.5 cm

**Medium** steel and wood

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €4,000 - €5,000

**Starting price** €3,200



## Untitled\*

### 1997

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

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<b>Size</b>	8 cm diameter
<b>Medium</b>	bronze
<b>Signature</b>	Signed and dated: "P. Neagu; 1997"

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

## Trees (Copaci)\* 1974

Étienne Hajdú (born István Hajdú; 1907–1996) was a Hungarian-born French sculptor of Jewish descent. Under the encouragement of his Hungarian parents, Hajdú pursued his interests in carving and, as a teenager, he trained at a Budapest vocational school in the timber industry.

After moving to Paris in the 1930s, he became part of the Hungarian circle of artists and writers. Here he studied sculpture at the studio of Emile-Antoine Bourdelle at the Académie de la grande chaumière (1927); École des arts décoratifs (1928); and École nationale supérieure des beaux-arts (1928). By 1930, inspired by an exhibition of modernist abstractionsit Fernand Léger's, Hajdú abandoned his formal education and engaged in the world of

avant-garde alongside painters Maria Helena Vieira da Silva and Arpad Szenès, with whom he had his gallery debut in 1939 at the Galerie Jeanne Bucher, Paris. He continued his studies, and he further evolved during his 1940–1944 stonecutter practice in a Pyrenean marble factory which had a formative effect, and in 1944 he produced his first marble sculptures. Hajdú's sculpture was expressionist in theme, derived from the human form abstracted into volumetric outlines and pseudo-geometric shapes that cleave distinctively into their surrounding space. Furtheron, the advances in technology led to experimentation in aluminum, copper, and bronze, along with welding, hammering, and riveting.

<b>Size</b>	49 × 30.5 cm With frame 51.5 × 33 cm
<b>Medium</b>	engraving on paper, ed. 38/75
<b>Signature</b>	Signed, numbered and dated on the front lower part: "38/75; Hajdú; 1974"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€600 - €800
<b>Starting price</b>	€500



## Prendre le temps\*

### 1983

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

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

<b>Size</b>	81 × 60 cm With frame 97 × 75 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower right in black: "Hérold"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€12,000 - €15,000
<b>Starting price</b>	€9,000



## Flowers (Flori)\*

1967

Constantin Piliuță is a Romanian artist with a profound interest for human types and attitudes who developed the pictorial language of the line as a primary element of expression in drawing, painting, book illustration and theatre set designs. A student of the Romanian master Alexandru Ciucurencu, he preserves the bold expressivity of his tutor's art yet he chooses to continue without emphasising colour in his oeuvre.

Instead, the playful, bohemian and nonconformist Piliuță creates elegant, apparently fragile silhouettes that border abstraction and emanate an impressive strength. He captures the world in heights that dominate through sobriety and plays with the revelries of everyday life through an economy of means that evokes inner clarity and harmony.

<b>Size</b>	80 × 70 cm With frame 85 × 76 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed and dated on the front lower right in black: "Piliuță; 67"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€6,000 - €8,000
<b>Starting price</b>	€5,500



## Astonishment (Uimire)\* 2014

Virgil Scripcariu was formed as a sculptor at the University of Arts in Bucharest, studying under Vasile Gorduz, whose emphasis on structural discipline and figural coherence left a lasting imprint on his practice. He subsequently completed postgraduate studies at the National University of Arts, consolidating this academic foundation within the same pedagogical lineage.

Emerging in the early 2000s, Scripcariu quickly positioned himself among the notable Romanian sculptors of his generation. In 2004 he was finalist for the Prometheus Opera Prima Grand Prize, and in 2008 he contributed to the Romanian Pavilion at the Venice Biennale of Architecture, participating in the conceptual and structural development of the national presentation. His work has been presented in significant institutional contexts in Romania, including Art Safari in 2021, Romanian Design Week in 2013, exhibitions at the Brâncovenesti Cultural Centre Mogoşoia in 2012, and at the National Museum of Contemporary Art in 2010. Internationally, he has exhibited in Israel, Belgium, Japan, Italy and the United Kingdom.

Scripcariu's sculptural language is defined by a sustained engagement with the human figure and with archetypal forms distilled from everyday experience. His practice often navigates between monumentality and intimacy, producing works that operate equally within public space and within gallery settings. Several public commissions are installed in Bucharest, Timișoara, Braşov and Iași, confirming his sustained dialogue with urban contexts and collective memory.

Rather than pursuing formal experiment for its own sake, Scripcariu articulates a coherent sculptural vocabulary that privileges structural clarity, tactile presence and the calibrated relationship between mass and void. Within the framework of post-1989 Romanian sculpture, his work occupies a distinct position, combining the pedagogical legacy of his academic formation with a contemporary reflection on identity, community and the status of the sculptural object.

<b>Size</b>	80 × 25.5 × 21 cm
<b>Medium</b>	bronze
<b>Signature</b>	Signed and dated on the base: "V. S.; 2014"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€12,000 - €14,000
<b>Starting price</b>	€9,500

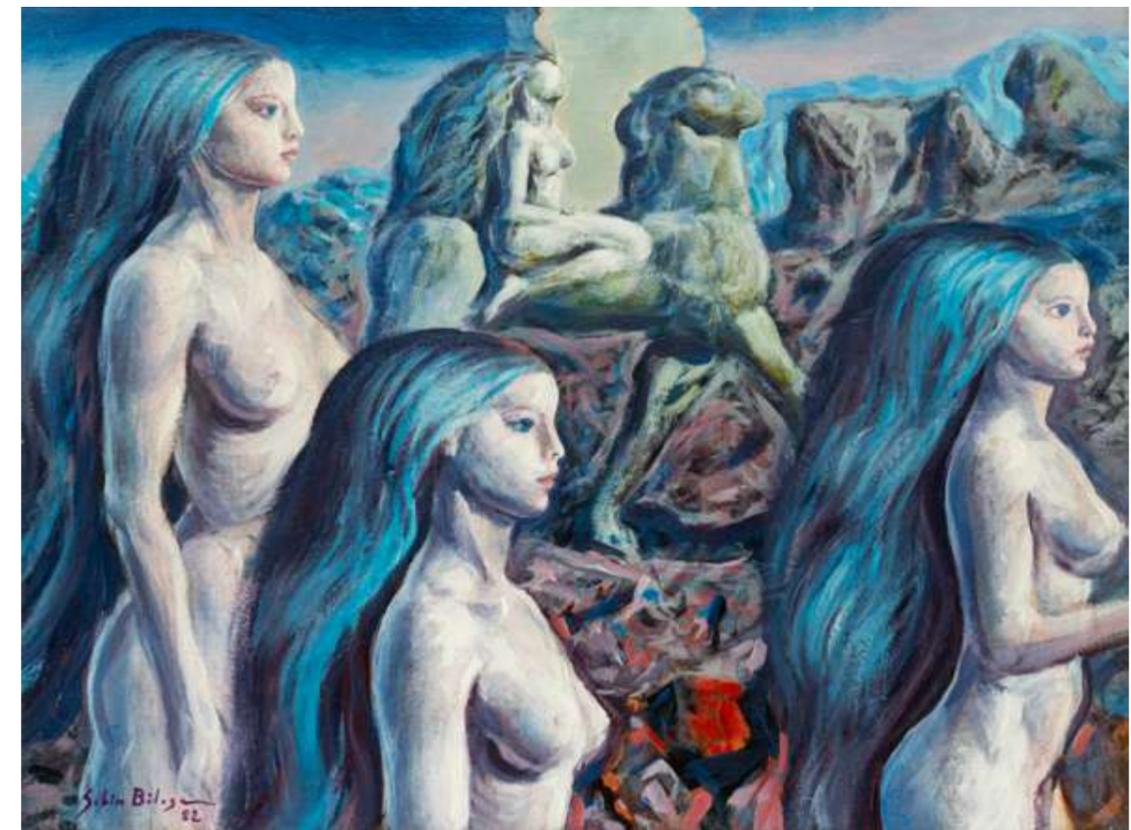


## Mirage (Miraj)\* 1982

Sabin Bălașa (1932-2008) was a famous Romanian visual artist, known especially for his paintings and large scale public murals. During communism, Bălașa was the Ceaușescu couple's most preferred artist, dedicating numerous works to the ruler and his wife. Whether drawing from socialist themes, reimagining Romanian historical figures or mythological creatures, his works are highly recognizable by the ever-present cosmic

blue backgrounds and tones, giving way to hopeful or luxuriant universes to emerge. Many of Bălașa's paintings imagine fantastic narratives and galactic journeys through space and time, in surreal and eerie landscapes that take as much from science fiction as from Romanian folk tales.

The works of Sabin Bălașa have been exhibited in Stockholm, Rome, Moscow, Bucharest, Iași, Tbilisi, Kerkera.



<b>Size</b>	44 × 60 cm With frame 60 × 75.5 cm
<b>Medium</b>	oil on cardboard
<b>Signature</b>	Signed and dated on the front lower left in red: "Sabin Bălașa; 82"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€20,000 - €30,000
<b>Starting price</b>	€17,000

## Protector\*

Educated at the George Enescu Academy of Art in Iași, where he studied under Dimitrie Gavrilean, Felix Aftene developed a visual language that bridges traditional imagery and contemporary sensibilities. His practice spans painting, drawing and mixed media, defined by dynamic compositions and a

vigorous interplay of colour and texture. Collaborating with galleries in Austria, Germany, France, Moldova and Switzerland, Aftene has established an international presence, with works held in museums and private collections both in Romania and abroad.

**Size** 35 × 20 × 29 cm

**Medium** bronze

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €10,000 - €14,000

**Starting price** €8,500



## In Grandmother's Garden (În grădina bunicii)\* 1974

Spiru Vergulescu was a Romanian painter and draughtsman whose practice centred on the representation of the historic city. He trained at the Technical School of Art in Bucharest, now the Nicolae Tonitza High School of Arts, and graduated in 1961 from the Nicolae Grigorescu Institute of Fine Arts, where he studied under G. Löwendal, Ion Popescu-Negreni, Paul Miracovici and Catul Bogdan. In 1968 he became a member of the Union of Fine Artists, consolidating his position within the professional structures of Romanian post-war art.

His work was exhibited widely in Romania and abroad and entered a number of museum and private collections. Retrospective exhibitions were organised in Craiova in 2004 and at the National Military Circle in Bucharest in 2009. In 2006 the Gunka and Spiru Vergulescu House Museum was established through a donation made by the artist and his wife to their native city.

Vergulescu worked in oil, watercolour and drawing, addressing landscape, portraiture and still life. He also produced pen illustrations for the poetry of George Bacovia, Ion Minulescu and Mihai Eminescu. A portfolio of sixty drawings was published in 2000 under the title *Periplu și univers eminescian*. He remains chiefly associated with his urban views, often described as "portraits of houses". Depicting historical architecture in Bucharest, Craiova, Slatina, Sibiu, Cluj and Iași, as well as in Paris, Balchik, Ruse and Istanbul, these works record the architectural fabric of the eighteenth and nineteenth centuries through a measured chromatic range and stable compositional order. Although the human figure is frequently absent, the inhabited character of the city is implied. His painting negotiates the boundary between documentation and pictorial construction, contributing a sustained visual archive of the Romanian urban landscape.

**Size** 35 × 40 cm

With frame  
48.5 × 53.5 cm

**Medium** oil on cardboard

**Signature** Signed and dated on the front lower left in red: "S. Vergulescu; 1974"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,400 - €1,800

**Starting price** €1,200



## Untitled 2025

Giles Eldridge was born in England and studied in his hometown at Sheffield Hallam University, 1990-93 - BA (Hons) Fine Art. Having resided in London for twenty years he now lives in Bucharest.

His Studio methodology sustains a variety of differing images using drawing, painting and photography. Exhibitions take the form of temporary and contingent assemblages from this continuous body of images.



<b>Size</b>	32 × 30 cm (framed)
<b>Medium</b>	coloured pencil on paper
<b>Exhibitions</b>	"Romania. The Identity Representation of Traditional Costume in Art" Exhibition, curated by Erwin Kessler, National Museum of Art of Romania, Bucharest, 21 November – 8 February 2026.
<b>Literature</b>	Reproduced in the catalogue "Romania. The Identity Representation of Traditional Costume in Art", National Museum of Art of Romania, Bucharest, p. 298.

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

## Untitled 2025

Giles Eldridge was born in England and studied in his hometown at Sheffield Hallam University, 1990-93 - BA (Hons) Fine Art. Having resided in London for twenty years he now lives in Bucharest.

His Studio methodology sustains a variety of differing images using drawing, painting and photography. Exhibitions take the form of temporary and contingent assemblages from this continuous body of images.

<b>Size</b>	29.6 × 42 cm (framed)
<b>Medium</b>	coloured pencil on paper
<b>Exhibitions</b>	"Romania. The Identity Representation of Traditional Costume in Art" Exhibition, curated by Erwin Kessler, National Museum of Art of Romania, Bucharest, 21 November – 8 February 2026.
<b>Literature</b>	Reproduced in the catalogue "Romania. The Identity Representation of Traditional Costume in Art", National Museum of Art of Romania, Bucharest, p. 298.

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



## The Angel and Envy (Îngerul și invidia)\* 2014

Marian Zidaru is a Romanian artist, sculptor and painter. He has built a reputation as one of Romania's leading artists, renowned for his unique style and ability to bring a contemporary touch to traditional themes. Zidaru's works have been featured in numerous exhibitions in Romania and abroad, and his pieces can be found in public and private collections around the world. He is known for his ability to capture the essence of his subjects, for his use of

vibrant colour, texture and light and for his dynamic and thought-provoking works. "The main thing is not setting foot outside the workshop and diligently chasing the vein you've uncovered. When I was young, I was interested in form, now I'm interested in concepts. But my theme has remained the same - 'spiritual purity'. That's how I ended up with mystical romanticism." (Marian Zidaru)

<b>Size</b>	40 × 50 cm With frame 41.5 × 51 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed, titled and dated on the front lower part: "Îngerul și invidia; Zidaru; 2014"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€800 - €1,200
<b>Starting price</b>	€750



## Pre Medean Forms (Forme pre-medeeice)\* - Triptych 1977

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

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

<b>Size</b>	65 × 88 cm - each (unframed)
<b>Medium</b>	lithography on paper; ed. 32/45
<b>Signature</b>	Each signed, numbered and dated on the front lower part: "32/45; Geta Brătescu; 1977"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€10,000 - €15,000
<b>Starting price</b>	€9,000



# 034 Adrian Ghenie

## Edgar Allan Poe (Nevermore Series)\*

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

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

<b>Size</b>	41 × 56 cm With frame 60 × 75 cm
<b>Medium</b>	digital print on paper; ed. 46/50
<b>Signature</b>	Signed and numbered on the front lower right in pencil: "Ghenie; 46/50"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€3,000 - €4,000
<b>Starting price</b>	€2,600



## The Oracle (Sculpture in three parts)\*

Laila Farcaș Ionescu has established a sculptural practice grounded in a sustained engagement with Transylvanian cultural memory, shaped by formative experiences of life under the late communist regime and subsequent emigration. Educated in the United States, she received a BFA from Hunter College, New York, in 1977 and completed an MS at Pratt Institute in 1980. Her training within the New York art scene of the period provided both technical rigour and conceptual discipline, which she later redirected towards a distinctly personal figurative vocabulary. Her work centres on sculpture in porcelain and bronze, developed through a meticulous command of material processes. The porcelain figures frequently incorporate engobes, glazes, encaustic, and discreet silver or occasional gold inlays, reflecting her parallel activity as a jeweller. Chromatic intensity is often concentrated in garments or surrounding elements, while faces and hands remain largely unglazed, allowing the inherent luminosity and fragility of porcelain to assert themselves.

The bronzes, treated with varied patinas, privilege tonal modulation and surface articulation over monumentality. Since the late 1970s she has exhibited extensively in the United States and abroad. Solo exhibitions have been held at Carolyn Hill Gallery and Jim Diaz Gallery in New York, Marcia Wood Gallery in Atlanta, Belenky Gallery in SoHo, Merrill-Jennings Gallery in Davidson, Downey Gallery in Santa Fe, and at the SIU Museum in Illinois, which presented a personal retrospective in 2000. Group exhibitions have included Turner-Carroll Gallery and Steven Boone Gallery in Santa Fe, New Art Kunsthallen in Copenhagen, Queens Council for the Arts in New York, and Vancouver Art Expo. Her works are represented in public and private collections such as Hunter College, Wayland University Museum, SIU Museum, Museo Civico in Prato, the Juliet and Stan Solomon Foundation in Santa Fe, and Edizioni Beltramini in Milan.

<b>Size</b>	30 × 35 × 18 cm; 36 × 34 × 21 cm; 24 × 16 × 15 cm
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<b>Medium</b>	porcelain, stoneware, engobes, glazes
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<b>Location</b>	Bucharest, Romania
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<b>Provenance</b>	Private Collection, Romania
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<b>Estimate</b>	€2,000 - €3,500
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<b>Starting price</b>	€1,800
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## Bauhaus Dedeman\* 2013

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

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

<b>Size</b>	56 × 72 cm With frame 57.5 × 73.5 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed and dated on the reverse in monogram: "2013"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€8,000 - €9,000
<b>Starting price</b>	€6,900



## Viscum Album, Transilvania 2025

Irina Neacșu is active at the intersection of botanical art and art historical research, developing a practice grounded in the study of cultural landscape, ecological aesthetics and the conceptual framework of the Anthropocene. Her work examines the historical entanglements of nature and culture, positioning botanical representation within broader debates on environmental perception and visual knowledge. Trained as a conservation architect, she has pursued sustained interdisciplinary research into the theory and preservation of cultural landscapes. This formation informs both the analytical rigour of her scholarly writing and the structural clarity of her visual production. Botanical art, in her case, does not function as decorative illustration but as a site of inquiry, integrating scientific observation with cultural interpretation and pedagogical engagement. In 2024–2025 she was awarded a Fulbright fellowship at the Department of the History of Art at Yale University, where her research consolidated the dialogue between visual practice and academic investigation. In 2025 she holds the Bontea Fellowship at the National Museum of Art of Romania, further anchoring her work within institutional art historical discourse.

**Size** 28 × 22 cm

With frame  
47 × 37 cm

**Medium** mixed media (watercolour, pencil and gouache) on vellum paper

**Signature** Signed on the front lower part in pencil: "Irina Neacșu"

Her artistic achievements include a Silver Gilt Medal awarded by the Royal Horticultural Society in 2022, recognition that situates her practice within the international field of contemporary botanical art. Residencies at Oak Spring Garden Foundation and Denver Botanic Gardens have contributed to the development of projects that combine field study, archival research and studio practice. She has also undertaken teaching activity at New York Botanical Garden, Yale University and the Ion Mincu University of Architecture and Urbanism, alongside instruction within her own studio.

Neacșu works primarily in watercolour and graphite on paper and vellum, employing techniques that privilege precision of line and chromatic restraint. Her works are held in private collections as well as in public institutions including the Hunt Institute for Botanical Documentation, the Royal Horticultural Society Library, Oak Spring Garden Foundation and Denver Botanic Gardens. Through this dual commitment to research and artistic production, she articulates a coherent practice that situates botanical art within contemporary debates on heritage, ecology and visual culture.

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €2,400 - €2,800

**Starting price** €2,200



## Tree of life, no. 2 (Copacul vieții, nr. 2) 2024

Irina Neacșu is active at the intersection of botanical art and art historical research, developing a practice grounded in the study of cultural landscape, ecological aesthetics and the conceptual framework of the Anthropocene. Her work examines the historical entanglements of nature and culture, positioning botanical representation within broader debates on environmental perception and visual knowledge. Trained as a conservation architect, she has pursued sustained interdisciplinary research into the theory and preservation of cultural landscapes. This formation informs both the analytical rigour of her scholarly writing and the structural clarity of her visual production. Botanical art, in her case, does not function as decorative illustration but as a site of inquiry, integrating scientific observation with cultural interpretation and pedagogical engagement. In 2024–2025 she was awarded a Fulbright fellowship at the Department of the History of Art at Yale University, where her research consolidated the dialogue between visual practice and academic investigation. In 2025 she holds the Bontea Fellowship at the National Museum of Art of Romania, further anchoring her work within institutional art historical discourse.

**Size** 76 × 57 cm

With frame  
94.5 × 64 cm

**Medium** watercolour on paper

**Signature** Signed on the front lower part in pencil: "Irina Neacșu"

Her artistic achievements include a Silver Gilt Medal awarded by the Royal Horticultural Society in 2022, recognition that situates her practice within the international field of contemporary botanical art. Residencies at Oak Spring Garden Foundation and Denver Botanic Gardens have contributed to the development of projects that combine field study, archival research and studio practice. She has also undertaken teaching activity at New York Botanical Garden, Yale University and the Ion Mincu University of Architecture and Urbanism, alongside instruction within her own studio.

Neacșu works primarily in watercolour and graphite on paper and vellum, employing techniques that privilege precision of line and chromatic restraint. Her works are held in private collections as well as in public institutions including the Hunt Institute for Botanical Documentation, the Royal Horticultural Society Library, Oak Spring Garden Foundation and Denver Botanic Gardens. Through this dual commitment to research and artistic production, she articulates a coherent practice that situates botanical art within contemporary debates on heritage, ecology and visual culture.

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €2,100 - €2,500

**Starting price** €1,900



## Tree of life, no. 1 (Copacul vieții, nr. 1) 2024

Irina Neacșu is active at the intersection of botanical art and art historical research, developing a practice grounded in the study of cultural landscape, ecological aesthetics and the conceptual framework of the Anthropocene. Her work examines the historical entanglements of nature and culture, positioning botanical representation within broader debates on environmental perception and visual knowledge. Trained as a conservation architect, she has pursued sustained interdisciplinary research into the theory and preservation of cultural landscapes. This formation informs both the analytical rigour of her scholarly writing and the structural clarity of her visual production. Botanical art, in her case, does not function as decorative illustration but as a site of inquiry, integrating scientific observation with cultural interpretation and pedagogical engagement. In 2024–2025 she was awarded a Fulbright fellowship at the Department of the History of Art at Yale University, where her research consolidated the dialogue between visual practice and academic investigation. In 2025 she holds the Bontea Fellowship at the National Museum of Art of Romania, further anchoring her work within institutional art historical discourse.

**Size** 76 × 57 cm

With frame  
94.5 × 64 cm

**Medium** watercolour on paper

**Signature** Signed on the front lower part in pencil: "Irina Neacșu"

Her artistic achievements include a Silver Gilt Medal awarded by the Royal Horticultural Society in 2022, recognition that situates her practice within the international field of contemporary botanical art. Residencies at Oak Spring Garden Foundation and Denver Botanic Gardens have contributed to the development of projects that combine field study, archival research and studio practice. She has also undertaken teaching activity at New York Botanical Garden, Yale University and the Ion Mincu University of Architecture and Urbanism, alongside instruction within her own studio.

Neacșu works primarily in watercolour and graphite on paper and vellum, employing techniques that privilege precision of line and chromatic restraint. Her works are held in private collections as well as in public institutions including the Hunt Institute for Botanical Documentation, the Royal Horticultural Society Library, Oak Spring Garden Foundation and Denver Botanic Gardens. Through this dual commitment to research and artistic production, she articulates a coherent practice that situates botanical art within contemporary debates on heritage, ecology and visual culture.

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €2,100 - €2,500

**Starting price** €1,900



## Composition, mix (Compoziție, mix) 2025

Irina Neacșu is active at the intersection of botanical art and art historical research, developing a practice grounded in the study of cultural landscape, ecological aesthetics and the conceptual framework of the Anthropocene. Her work examines the historical entanglements of nature and culture, positioning botanical representation within broader debates on environmental perception and visual knowledge. Trained as a conservation architect, she has pursued sustained interdisciplinary research into the theory and preservation of cultural landscapes. This formation informs both the analytical rigour of her scholarly writing and the structural clarity of her visual production. Botanical art, in her case, does not function as decorative illustration but as a site of inquiry, integrating scientific observation with cultural interpretation and pedagogical engagement. In 2024–2025 she was awarded a Fulbright fellowship at the Department of the History of Art at Yale University, where her research consolidated the dialogue between visual practice and academic investigation. In 2025 she holds the Bontea Fellowship at the National Museum of Art of Romania, further anchoring her work within institutional art historical discourse.

<b>Size</b>	10 × 15 cm  With frame 32.5 × 23.5 cm
<b>Medium</b>	mixed media (watercolour, pencil and gouache) on vellum paper
<b>Signature</b>	Signed on the front lower part in pencil: "Irina Neacșu"

Her artistic achievements include a Silver Gilt Medal awarded by the Royal Horticultural Society in 2022, recognition that situates her practice within the international field of contemporary botanical art. Residencies at Oak Spring Garden Foundation and Denver Botanic Gardens have contributed to the development of projects that combine field study, archival research and studio practice. She has also undertaken teaching activity at New York Botanical Garden, Yale University and the Ion Mincu University of Architecture and Urbanism, alongside instruction within her own studio. Neacșu works primarily in watercolour and graphite on paper and vellum, employing techniques that privilege precision of line and chromatic restraint. Her works are held in private collections as well as in public institutions including the Hunt Institute for Botanical Documentation, the Royal Horticultural Society Library, Oak Spring Garden Foundation and Denver Botanic Gardens. Through this dual commitment to research and artistic production, she articulates a coherent practice that situates botanical art within contemporary debates on heritage, ecology and visual culture.

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€700 - €900
<b>Starting price</b>	€650



## Daphne\*

Peter Jecza (1939 - 2009) was an esteemed Romanian sculptor and member of the Hungarian Academy. He taught sculpture in the Arts department of the West University of Timișoara.

With over 1200 catalogued works, Jecza is considered one of the innovators of modern sculptural language in the Romanian context, working with diverse materials, sculptural types, and subject matters. In many of his works, Jecza meticulously plays with volume and shape, often experimenting with the physical and symbolic appearances of the sphere and the cube. Melting them together, he expands topological relations through artistic exploration, twisting the quotidian perception on space and temporality. The profundity of Jecza's sculpture

arises through the tensions that he thus manages to construct between what is perceived as natural or cultural, timeless or ephemeral.

Throughout his career, Jecza exhibited widely in countries such as Italy, Germany, USA, Brazil, Iraq, Greece, Denmark, Finland and the Netherlands. In 1978, he exhibited at the Romanian Pavilion of the Venice Biennale in the group exhibition From Nature to Art, From Art to Nature. His works are part of important public and private collections in Romania and abroad.

Jecza is equally known for his monumental sculptures across Romania (Arad, Lugoj, Sfântu Gheorghe, Timișoara etc.) and Germany (Bad Salzflen, Stuttgart).

<b>Size</b>	32.5 × 20.5 × 6 cm
<b>Medium</b>	bronze
<b>Signature</b>	Signed on the front lower left: "Jecza"

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



Man, Space, Time (Om, Spațiu, Timp)\*  
2003

Ion Mândrescu was educated at the Music and Fine Arts High School in Botoșani, graduating in 1974, and continued his studies at the Nicolae Grigorescu Institute of Fine Arts in Bucharest between 1976 and 1980. His academic formation established a rigorous understanding of sculptural construction, proportion and the disciplined orchestration of mass. A decisive moment in his artistic development followed the earthquake of 1977, which prompted a reconsideration of the figurative language he had initially embraced. From that point onward, figuration in his work acquired structural density and conceptual clarity. Rather than descriptive modelling, the human form became a concentrated volumetric presence, defined through measured transitions between surface and interior tension. Abstract structures and formally autonomous configurations alternate throughout his oeuvre, an approach consolidated in the cycle *Structurile*, where internal rhythm and constructive logic take precedence over narrative content. In 1985 he initiated the series *Omul, Timpul, Spațiul* (Man, Time, Space), a project that reaffirmed the centrality of the human figure while situating it within a broader reflection on temporality and existential measure. The sculpted mass is articulated according

to coherent perspectival principles, generating a spatial field in which the anthropomorphic form functions as both structural axis and symbolic marker. This cycle represents a mature synthesis of his formal concerns and secured his position within contemporary Romanian sculpture. Mândrescu's practice also encompasses ornamental and architectural commissions, including works installed in the courtyards of the Cotroceni Palace. These interventions demonstrate an assured engagement with classical sculptural vocabularies, integrated into his own disciplined language without stylistic rupture. In 1992 he participated in the Universal Exposition in Seville and in a group exhibition in Vienna organised by the Romanian Ministry of Culture, with subsequent presentations in Germany and China. In March 1995 a sculpture from *Man, Time, Space* was included in the *Salon International d'Art Contemporain* in Strasbourg, exhibited alongside major twentieth century sculptors. Throughout his career, Mândrescu has maintained a consistent preoccupation with the relationship between human presence, material substance and spatial order. His work moves between abstraction and figuration with measured restraint, privileging structural coherence and conceptual discipline over rhetorical display.

<b>Size</b>	35 × 35 × 24 cm
<b>Medium</b>	bronze
<b>Signature</b>	Signed and dated on the front middle part: "I.M.; 03"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€2,500 - €3,500
<b>Starting price</b>	€2,300



# 043 Mircea Roman

## Skirt (Fustă)\*

Mircea Roman is an esteemed Romanian contemporary sculptor. Between 1980 and 1984, he studied sculpture at the Ion Andreescu Art Institute in Cluj. Roman's sculptures are marked by the artist's careful attention to wood as a materiality, and woodcarving as a folk-art practice in Romania. The constructed characters are highly expressive, at once archaic and hyper-modern. Human anatomy is deconstructed and sometimes reassembled with abstract geometries, in powerful commentaries about embodiment and the passing of time. However playful, the question

of human suffering equally haunts the works, which are embedded in the turbulent political and social contexts that have marked the artist's daily life. Roman is an internationally acclaimed artist, receiving prestigious awards such as the Prize for Sculpture at the Osaka Triennial in 1992 or the Delfina Award in London, and exhibiting at the Venice Biennale in 1995. His works are part of important public collections such as the National Museum of Contemporary Art Bucharest or the Osaka Contemporary Art and Culture Center.

<b>Size</b>	44.5 × 13 × 14 cm
<b>Medium</b>	bronze; ed. 2/8
<b>Signature</b>	Signed and numbered on the left part: "Roman; 2/8"

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



Silhouettes (Siluete)\*

Misha Diaconu is part of a generation of Romanian artists formed in the early twenty first century within institutions that consolidated decorative arts as a distinct and critically engaged field. She completed her initial training in ceramics at the Dimitrie Cuclin Art High School in Galați in 2000, followed by studies at the Faculty of Decorative Arts and Design of the National University of Arts in Bucharest, graduating in 2004 in the class of Prof. Bogdan Hojbota. This grounding in material practice and design methodology continues to inform the structural logic of her work.

Her artistic language unfolds at the intersection of sculpture and drawing, with metal as the primary medium. In her hands, metal operates both as structural armature and as linear sign. It is cut, bent and assembled to articulate contour, rhythm and spatial tension, translating the act of drawing into three dimensional form. Whether conceived on a modest scale or in more expansive formats, the works are characterised by precision of construction and a measured engagement with the physical properties of the material.

Diaconu develops a figurative vocabulary inflected by discreet surrealist undertones, often articulated within a dreamlike or subtly ironic register.

The human figure remains central, yet stripped of anecdotal narrative. Gesture and silhouette carry the expressive weight, while emotional resonance is conveyed through proportion, balance and spatial placement rather than through illustrative detail. Her exhibition history comprises eight solo exhibitions, beginning with Matter and Spirit at Imbold Gallery, a presentation structured around installations informed by music, theatre and corporeal presence. She has participated in over forty group exhibitions in Romania, Austria and Greece. Her works are represented in public collections including the Cultural Center Palatele Brâncovenești in Mogoșoaia and the Visual Arts Museum in Galați, as well as in private collections in Portugal, Romania, Spain, Germany, Canada, Greece and France. Since 2022 she has been exclusively represented by Kulterra Gallery. Within the context of contemporary Romanian decorative arts, Diaconu's practice is defined by a sustained investigation of material as a vehicle of meaning. Her oeuvre demonstrates a consistent negotiation between craft discipline and sculptural autonomy, resulting in a body of work marked by formal restraint, technical rigour and controlled expressive intensity.

<b>Size</b>	25 × 7.5 cm each
<b>Medium</b>	metal
<b>Signature</b>	Signed on the front lower part: "Misha"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€350 - €450
<b>Starting price</b>	€300



# 045 Victor Brauner

## Confusion antropomorphise\* 1961

Painter, sculptor and Surrealist poet Victor Brauner was trained in Romania, Austria and France. Going through several stages - dadaist, abstractionist, expressionist, his work is infused by the realm of dreams and the unconscious, with an emphasis on occultism. Ranging from mythologies to ancient world cultures, his art constitutes itself as a fertile melange of sources that find their meeting point in Surrealism.

In 1966, Brauner was invited to represent France at the Venice Biennale.

His works are included in some of the most important collections worldwide, including the Peggy Guggenheim Foundation in Venice, Jacques and Natasha Gelman Collection and the Centre Pompidou, Paris.

**Size** 29.5 × 20 cm

With frame  
48 × 42 cm

**Medium** ink on paper

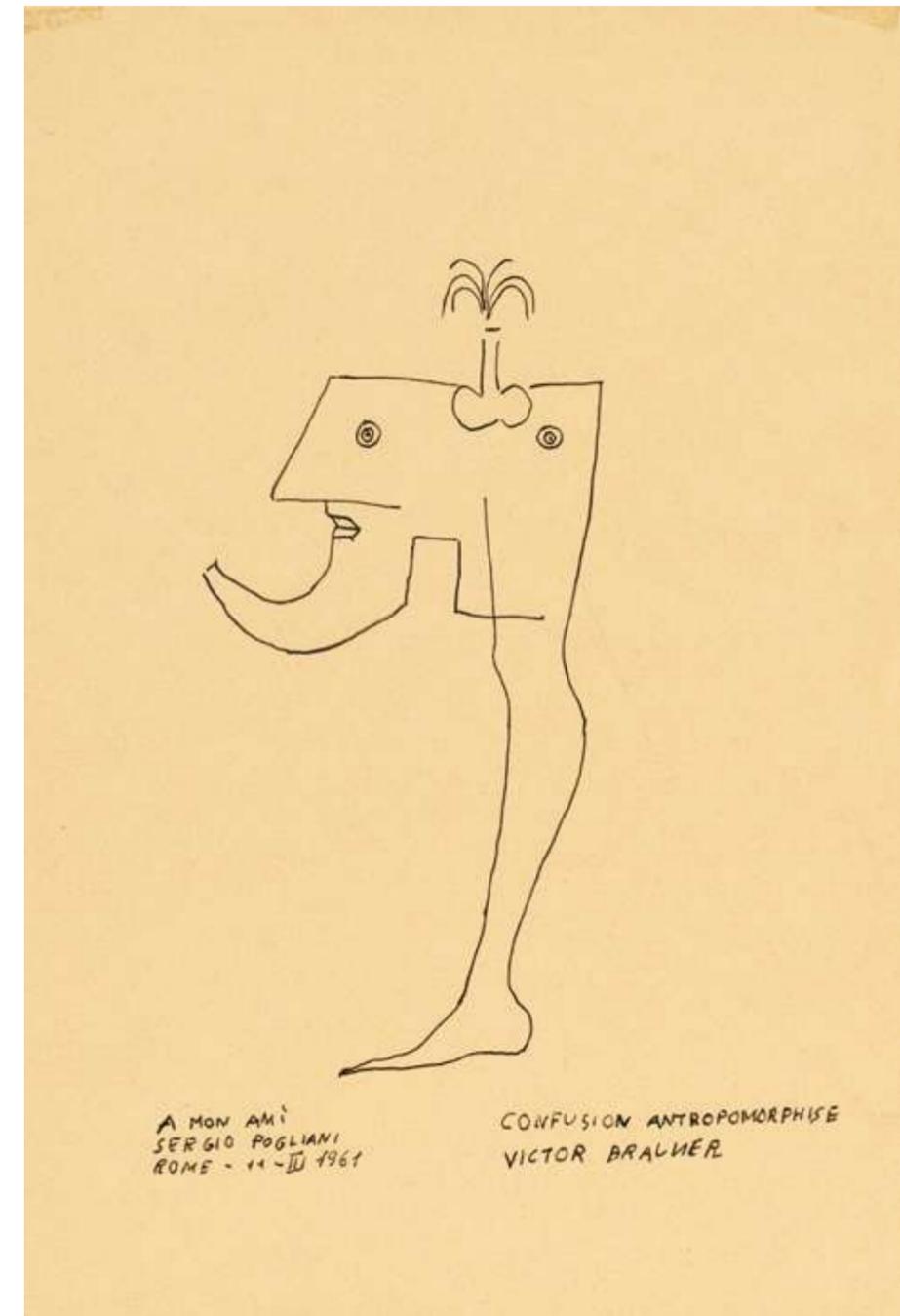
**Signature** Signed, dated, titled and dedicated on the front lower part: "A mon ami Sergio Pogliani; Rome 11 III 1961; Confusion antropomorphise; Victor Brauner"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €3,500 - €5,000

**Starting price** €3,200



## Words are Ropes\*

### 2016

Born in 1977 in Romania, Mircea Cantor is an internationally renowned artist working with multiple media such as video, photography, and installation. In 2004, Cantor won the Prix Fondation d'entreprise Ricard, followed by the important Prix Marcel Duchamp, in 2011. His works employ a deep symbolism and sense of irony, often entrenched in Romanian politics and culture. Developing webs of references that

evoke concepts such as ideology, belonging, and cultural displacement, Cantor operates with a careful empathy towards the subjects portrayed. Mircea Cantor's works have been exhibited, amongst others, at the Museum of Modern Art (MoMa), New York; the Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum Abteierg, Mönchengladbach, Germany.

<b>Size</b>	206 × 114 cm (unframed)
<b>Medium</b>	wine on paper
<b>Signature</b>	Signed on the front lower left in pencil: "Mircea Cantor"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€12,000 - €16,000
<b>Starting price</b>	€10,000



## Anthropocosmos (MAN 86)\* 1976

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

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

<b>Size</b>	40.5 × 28.5 cm  With frame 60 × 50 cm
<b>Medium</b>	pencil, ink and onion essence on paper mounted on cardboard
<b>Signature</b>	Signed, dated and titled on the front lower part in pencil: "P Neagu; 1976; Anthropocosmos; MAN 86"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€6,000 - €7,000
<b>Starting price</b>	€5,000



## Untitled (Studio Sketch)\*

Corneliu Brudașcu is a Romanian artist whose extensive practice starting from the 1960s until today is marked by historical moments, political and social realities, and personal interests such as ballet. During the 1970s, he created vividly coloured paintings drawing on photos and magazine clippings secretly brought into the country from abroad, being one of the few Romanian artists to use pop art during communism. In a surprising manner, his later and current works explore classical themes such as landscapes, flowers, portraits and nudes. His oeuvre and teachings inspired and potentiated a younger generation of artists from Cluj, for whom he

served as mentor. Brudașcu features in public collections including Centre Pompidou, Paris, Musée d'art moderne de la Ville de Paris and the National Museum of Contemporary Art, Bucharest, and had works exhibited in international exhibitions at Tate Modern, London, the Gwangju Biennale, South Korea, Plan B, Berlin, Fondation Thalie, Brussels, PS120, Berlin, Espace Niemeyer, Paris, Musée d'art moderne de la Ville de Paris, Ludwig Museum of Contemporary Art, Budapest, The National Museum of Contemporary Art (MNAC), Bucharest, the Art Encounters Biennale, Timișoara, among many others.

**Size** 20 × 25.5 cm

With frame  
33.5 × 38 cm

**Medium** pencil on paper

**Signature** Signed on the front lower right in pencil: "C. Brudașcu"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,000 - €1,800

**Starting price** €800



## Mamaia Beach (Plaja din Mamaia)\* 1990

Vasile Grigore was a Modernist Romanian painter, as well as a university lecturer and an art collector. He was part of the art avant-garde of the 1970s in Romania. Through an expressive painting with clear lines and carefully balanced contrasts, he managed to capture the reality of a personal vision in images that create a dialogue between himself and the surrounding world. The colour patch served as an important element in his paintings by creating a shape and defining it, the result being a harmonious oscillation between abstraction and figuration. The works of Vasile Grigore are present in various museums, art institutions and in private collections

in Romania and internationally. He was part of exhibitions in Prague, Köln, Freiburg, Ruse, Novi-Sad, Zagreb, London, Belgrade, Talin, Athens, Lima, Buenos Aires and Teheran, among several others during his career. He was awarded the Frederic and Cecilia Cuțescu Storck Scholarship and received several art prizes, including the Award for Belle Arts in Szczecin, Poland, The Critics Prize of the Romanian Artists Guild, the Prize of the Caravaggio Cultural Centre in Italy.

<b>Size</b>	115 × 162 cm With frame 122 × 170 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower right in black: "V. Grigore"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€3,000 - €3,600
<b>Starting price</b>	€2,600



## Woman in Interior (Femeie în interior)\*

Vasile Grigore was a Modernist Romanian painter, as well as a university lecturer and an art collector. He was part of the art avant-garde of the 1970s in Romania. Through an expressive painting with clear lines and carefully balanced contrasts, he managed to capture the reality of a personal vision in images that create a dialogue between himself and the surrounding world. The colour patch served as an important element in his paintings by creating a shape and defining it, the result being a harmonious oscillation between abstraction and figuration. The works of Vasile Grigore are present in various museums, art institutions and in private collections

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<b>Size</b>	100.5 × 70 cm With frame 119 × 89 cm
<b>Medium</b>	oil on cardboard
<b>Signature</b>	Signed on the front lower left in black: "V. Grigore"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€4,500 - €5,000
<b>Starting price</b>	€4,100



## Landscape from Rădești (Peisaj de la Rădești)\* 2018

With an unmistakable remarkable symbolic language, Sorin Ilfoveanu draws and paints in an all-consuming freedom of expression through suggestion and mystic transference. His universe is encrypted in primitive signs from the subconscious matrix of archaic heritage and with a certain nobleness and refinement characteristic of the model of the Byzantine icon. He discovers his originality of style under the guidance of Corneliu Baba and is part of a generation of

Postwar Romanian artists, such as Ștefan Câlția and Sorin Dumitrescu, who promoted a renewed sense of spirituality in relation to the materialism of contemporary culture. He participated in the Venice Biennale in 1987 and his works are exhibited in important museums and included in private collections around the world, from Paris to Tokyo, from Bucharest to Oslo and Perugia.

**Size** 60 × 50 cm

With frame  
75 × 65 cm

**Medium** oil on canvas

**Signature** Signed and dated on the front upper right in black:  
"Ilfoveanu; 2018"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €2,000 - €4,000

**Starting price** €1,800



## Landscape from Rădești (Peisaj de la Rădești)\* 2017

With an unmistakable remarkable symbolic language, Sorin Ilfoveanu draws and paints in an all-consuming freedom of expression through suggestion and mystic transference. His universe is encrypted in primitive signs from the subconscious matrix of archaic heritage and with a certain nobleness and refinement characteristic of the model of the Byzantine icon. He discovers his originality of style under the guidance of Corneliu Baba and is part of a generation of

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<b>Size</b>	60 × 70 cm  With frame 75 × 85 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed, titled and dated on the front upper side in black: Ilfoveanu; 2017; Rădești"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€2,000 - €4,000
<b>Starting price</b>	€1,800



Wooden Chest, Late 19th Century,  
Painted by Ștefan Pelmuș  
(Sipet din lemn, sfârșitul sec. al XIX-lea,  
pictat de Ștefan Pelmuș)\*  
2019

Ștefan Pelmuș is a contemporary artist who works with painting. Strongly influenced by Romanian folklore and Christian Orthodox iconography, Pelmuș translates a complex spiritual journey on the canvas, offering the viewer an encrypted access to his personal universe. His works compose archetypal

manuscripts, in metaphorical visual narratives that take from Christian and shamanistic symbolisms. Detailed elements are juxtaposed over block colour backgrounds with a minute attention to hierarchy and positioning. His works have been exhibited in Belgium, Denmark, France, Romania.



<b>Size</b>	62 × 52 × 43 cm
<b>Medium</b>	oil on wood
<b>Signature</b>	Signed and dated on the lower part in red: "SP; 2019"  The chest is locked, and the key is unavailable.

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€350 - €500
<b>Starting price</b>	€300

## Adam and Eve (Adam și Eva)\* 2013

Ștefan Pelmuș is a contemporary artist who works with painting. Strongly influenced by Romanian folklore and Christian Orthodox iconography, Pelmuș translates a complex spiritual journey on the canvas, offering the viewer an encrypted access to his personal universe. His works compose archetypal

manuscripts, in metaphorical visual narratives that take from Christian and shamanistic symbolisms. Detailed elements are juxtaposed over block colour backgrounds with a minute attention to hierarchy and positioning. His works have been exhibited in Belgium, Denmark, France, Romania.

**Size** 40 × 20 cm

With frame  
47 × 27 cm

**Medium** oil on canvas

**Signature** Signed, titled and dated on the reverse in black: "Ștefan Pelmuș; Adam și Eva; 2013"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €300 - €500

**Starting price** €250



## 055 Ion Alin Gheorghiu

### Suspended Garden II (Grădină suspendată II)\*

Ion Alin Gheorghiu (1929-2001) was a Romanian visual artist who worked with painting and sculpture. He studied under the esteemed painter and professor Camil Ressu. Gheorghiu struggled to gain recognition in the first years of his career until the withdrawal of the Red Army from Romania in 1958, since his works were considered too formalist to be exhibited in a time when art was constrained by the political requirements of Soviet-style Socialist Realism. After 1958,

however, Gheorghiu exhibited widely across Europe and beyond. In 1964, his works were part of the Romanian Pavilion at the Venice Biennial. He was later awarded The Homage to Picasso Award in Italy in 1983. Gheorghiu's fascination with mythology is present all throughout his works. His paintings develop a highly distinctive style, as flows of shapes and vivid colours come to create symbiotic geometries.

**Size** 73 × 50 cm

With frame  
76 × 52 cm

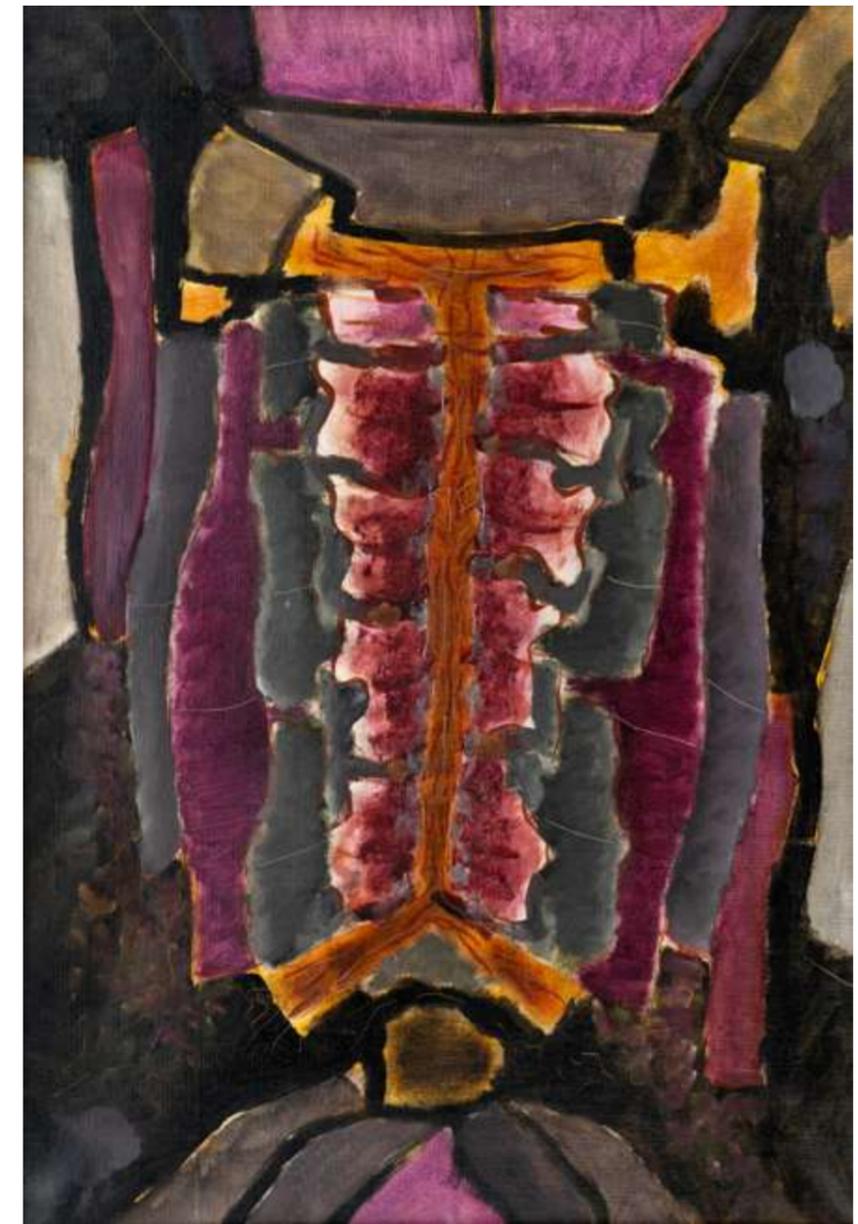
**Medium** oil on canvas

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,000 - €1,500

**Starting price** €800



## The Pass (Strunga) 1994

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

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

**Size** 80 × 80 cm

With frame  
84 × 84 cm

**Medium** oil on canvas

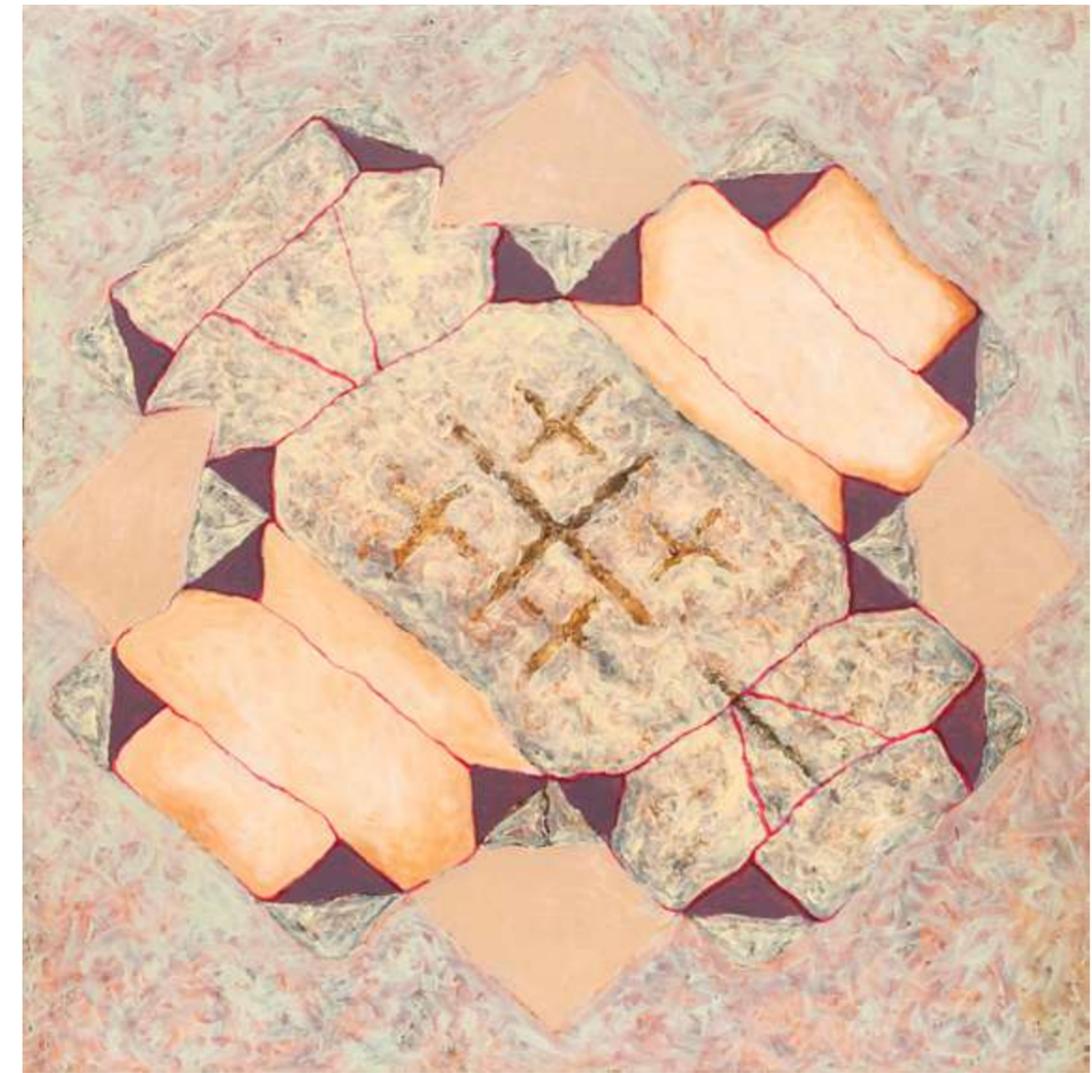
**Signature** Signed, titled, dated and located on the reverse in black: "Paraschiv; Strunga; 1994; Paris"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,500 - €3,000

**Starting price** €1,400



## Composition (Compoziție)\*

Romanian and Israeli visual artist, architect and art theorist Marcel Iancu was the co-inventor of Dadaism and a leading figure of Constructivism in Eastern Europe. An influential figure within all these fields, Iancu was also involved in several key publications during his career - including Romanian neo-avant-garde magazines *Contemporanul* and *Simbolul*, as founder, editor, writer and graphic designer. Iancu's experiments in abstract art stemmed from a

theorization of abstract-expressionistic decorations as part of a basic architectural design. In 1926, he was present at the Hasefer Art Show in Bucharest, and created what is often described as the first Constructivist structure in Bucharest. He had several personal exhibitions, in Tel Aviv, Milan and Paris and attended the 1966 Venice Art Biennale. He won the Israel Prize of 1967, in recognition of his work as a painter.



<b>Size</b>	34 × 48 cm	<b>Location</b>	Bucharest, Romania
	With frame 51 × 65 cm	<b>Provenance</b>	Private Collection, Romania
<b>Medium</b>	tempera on cardboard	<b>Estimate</b>	€1,000 - €2,000
<b>Signature</b>	Signed on the front lower left in black: "Iancu"	<b>Starting price</b>	€950

## Fantastic Landscape (Peisaj fantastic)\*

Florin Niculiu graduated from the National Institute of Fine Arts Nicolae Grigorescu in 1951. The Academy had the mission to prepare painters, sculptors, and graphic artists for the communist party's program, in power at the time in Romania. Some of Niculiu's teachers were one of the most important artists like Camil Ressu, Ion Steriadi, and Nicolae Dărăscu. From 1952 to 1956, he worked on mural paintings in Buzău, but his work was often at odds with

his continuous fight against the formalism of the visual artists' union. He was seen as an author of still life's and landscapes that reflected emotional depression and pessimism. While always focused on reality, Niculiu's work nonetheless transcends it and accesses the world of symbols where the painter's imagination is depicted in a poetic and contemplative manner.

<b>Size</b>	50 × 64.5 cm With frame 60 × 74.5 cm
<b>Medium</b>	oil on plywood
<b>Signature</b>	Signed on the front lower left in blue: "f. Niculiu"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€1,700 - €2,100
<b>Starting price</b>	€1,500



## Portrait of a Woman (Portret de femeie)\*

Educated at the Bucharest School of Fine Arts in Camil Ressu's studio, Sami Briss developed a visual language that merges the discipline of academic training with the imaginative sensibility of an artist shaped by exile. After leaving Romania in 1960, he settled in Israel, where encounters with Marcel Janco and the Dadaist milieu oriented his work toward a synthesis of modernist experimentation and symbolic figuration. His first solo exhibition took place in Tel Aviv in 1967, marking the start of an international trajectory that included shows in France, the Netherlands, Luxembourg, Germany, the United States, and Canada.

Throughout his career, Briss has combined painting, printmaking, and relief sculpture, often working with mosaic or carved wooden panels integrated into architectural settings. His compositions—built on

subdued chromatic harmonies of ochre and blue—feature simplified figures rendered on flat, luminous surfaces, recalling both Byzantine iconography and the stylised innocence of children's drawings. The hieratic stillness of his characters, anchored in archaic ritual and biblical reference, imbues his work with a quiet spiritual resonance, free from narrative excess.

Briss's works are represented in public and private collections across Europe, Israel, and North America, including the Jewish Museum in New York, the Palm Springs Desert Museum, and the National Museum of Art in Bucharest. Since the mid-1970s, he has lived and worked in Paris, maintaining a practice that bridges the memory of Eastern European modernism with the decorative austerity of post-war European art.

<b>Size</b>	41 × 33 cm With frame 52.5 × 44 cm
<b>Medium</b>	oil on wood panel
<b>Signature</b>	Signed on the front middle right in black: "Briss"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€600 - €800
<b>Starting price</b>	€550



## Composition with Figures (Compoziție cu personaje)\*

Georges Mazilu is a Romanian artist known for his sepia-toned symbolist paintings. He fuses northern Renaissance style with Surrealism to create enigmatic figures in shadowy and ambiguous settings, the stylized figures with human heads from his paintings and drawings conveying a sense of blankness and contemplation.

Born in 1951 in Romania, he studied at the Grigorescu Art Institute in Bucharest before fleeing the

oppressive political regime in 1982 to France. Mazilu continues to live and work in France and frequently exhibits in contemporary galleries in Paris. He sees his work as a reflection of the absurd dimension of the political climate in which he was raised and considers his paintings to be a representation of his personal psychological narrative.

<b>Size</b>	57 × 76 cm With frame 63 × 93 cm
<b>Medium</b>	lithograph, AP
<b>Signature</b>	Signed on the front lower part in pencil: "E. A.; Mazilu"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€400 - €600
<b>Starting price</b>	€300



## Ox Cart (Car cu boi)\* 2013

Ion Bîrlădeanu was a Romanian outsider artist and subcultural figure who gained international recognition for his collage practice. Born in the village of Zăpodeni, Vaslui County, he came from modest circumstances and had little formal artistic training. Throughout his life he held a series of precarious jobs - from factory work to gravedigging - and at times supported himself by collecting and recycling bottles. Discovered in 2008, Bîrlădeanu became known for his sharp political wit and distinctive visual language, often described as a fusion of Pop Art and Dadaism. His collages stage a collision between East and West,

vividly reflecting the new consumerism that marked post-communist society in the 1990s and 2000s. In 2009, he became the subject of the award-winning documentary *The World According to Ion B.* Celebrated for his resilience and uncompromising individuality, Bîrlădeanu exhibited widely in institutions such as Fred Gallery, London; Kunsthal Rotterdam; Halle Saint Pierre, Paris; and the Museum of Recent Art, Bucharest. His work was presented at Volta Basel, Paris FIAC, Photo London, and the 2015 Vienna Biennale.

<b>Size</b>	13 × 24 cm  With frame 28.5 × 39.5 cm
<b>Medium</b>	collage on cardboard
<b>Signature</b>	Signed and dated on the reverse: "I. Bîrlădeanu; 2013"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€500 - €700
<b>Starting price</b>	€400



## Dancers (Dansatori)\*

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 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. 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** 49 × 64 cm

With frame  
59 × 74 cm

**Medium** oil on cardboard

**Signature** Signed on the front lower right in black: "Magdalena Radulesco"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,500 - €2,000

**Starting price** €1,300

## Fantastic Rider (Călăreț fantastic)\* 1975

Marcel Chirnoagă was a Romanian artist who graduated from the Faculty of Mathematics and Physics in Bucharest in 1952 and concurrently studied liberal arts. He was a member of the Romanian visual artists' union from 1953. Throughout his life, Chirnoaga

created over 3,000 works of art, including drawings, engravings, paintings and sculptures. He is best known for his engraving series "Apocalypse", which is considered one of the most important Romanian works of art from the end of the 20th century.



**Size** 48.5 × 61.5 cm

With frame  
63.5 × 77 cm

**Medium** ink on paper

**Signature** Signed and dated on the front lower right in pencil: "M. Chirnoagă; 75"

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €400 - €600

**Starting price** €350

# 064 Micloș Micleușan

## The Edge (Marginea)\* 2015

Academic formation in the Romanian art system during the 1990s placed Micloș Micleușanu within a generation negotiating the legacy of late modernism and the pressures of post socialist transition. His training consolidated a sustained engagement with drawing as structural discipline and with painting as a reflective medium, rather than a purely expressive one.

His practice develops at the intersection of figuration and conceptual inquiry. The human presence, often

reduced to essentialised silhouettes or fragmentary corporeal signs, functions less as portraiture than as a vehicle for examining identity, memory and the instability of representation. Micleușanu frequently reworks archetypal motifs drawn from collective imagery, subjecting them to processes of simplification, layering and erasure. The resulting surfaces reveal a controlled tension between construction and dissolution, between narrative suggestion and visual reticence.



<b>Size</b>	60 × 80 cm (unframed)
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed, titled and dated on the reverse: "Micleușanu Micloș; Marginea; 2015"

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

## Composition (Compoziție)\* 2008

Dionis Pușcuță belongs to a generation of Romanian painters whose formation unfolded within an academic framework yet remained decisively shaped by local pedagogical encounters. He studied painting at the George Enescu University of Arts in Iași, while acknowledging the formative weight of his earlier training in Bacău, where the colouristic discipline associated with Ilie Boca and the rigour of drawing encouraged by Ovidiu Marciuc left a lasting imprint on his visual language. This dual formation accounts for the structural coherence of his compositions and for a sustained concern with the autonomy of pictorial means.

Pușcuță's work is predominantly articulated within what he himself terms a nocturnal regime. The chromatic field is often darkened, dense, and atmospherically charged, functioning less as background than as an active matrix in which forms emerge and dissolve. Within this framework he introduces hybrid

beings drawn from Romanian mythology and from the symbolic repertoire of the Zodiac, constructing a domain of what has been described as an unreal fantastic. Such imagery does not operate illustratively; rather, it serves as a vehicle for testing the elasticity of figuration and for probing the boundary between the recognisable and the invented.

A recurrent feature of his iconography is the presence of zoomorphic motifs and heraldic animals, alongside portraits inclined towards the burlesque and the grotesque. These thematic preferences are supported by a working method that privileges direct engagement with the canvas, the artist declaring that he paints without preparatory sketches. The absence of preliminary drawing does not result in improvisation in the casual sense, but in a controlled unfolding of form, where the balance between narrative suggestion and formal construction remains carefully maintained.

**Size** 120 × 80 cm

With frame  
122 × 82 cm

**Medium** oil on canvas

**Signature** Signed, titled and dated on the reverse in black: "Pușcuță Dionis; Compoziție; 2008"

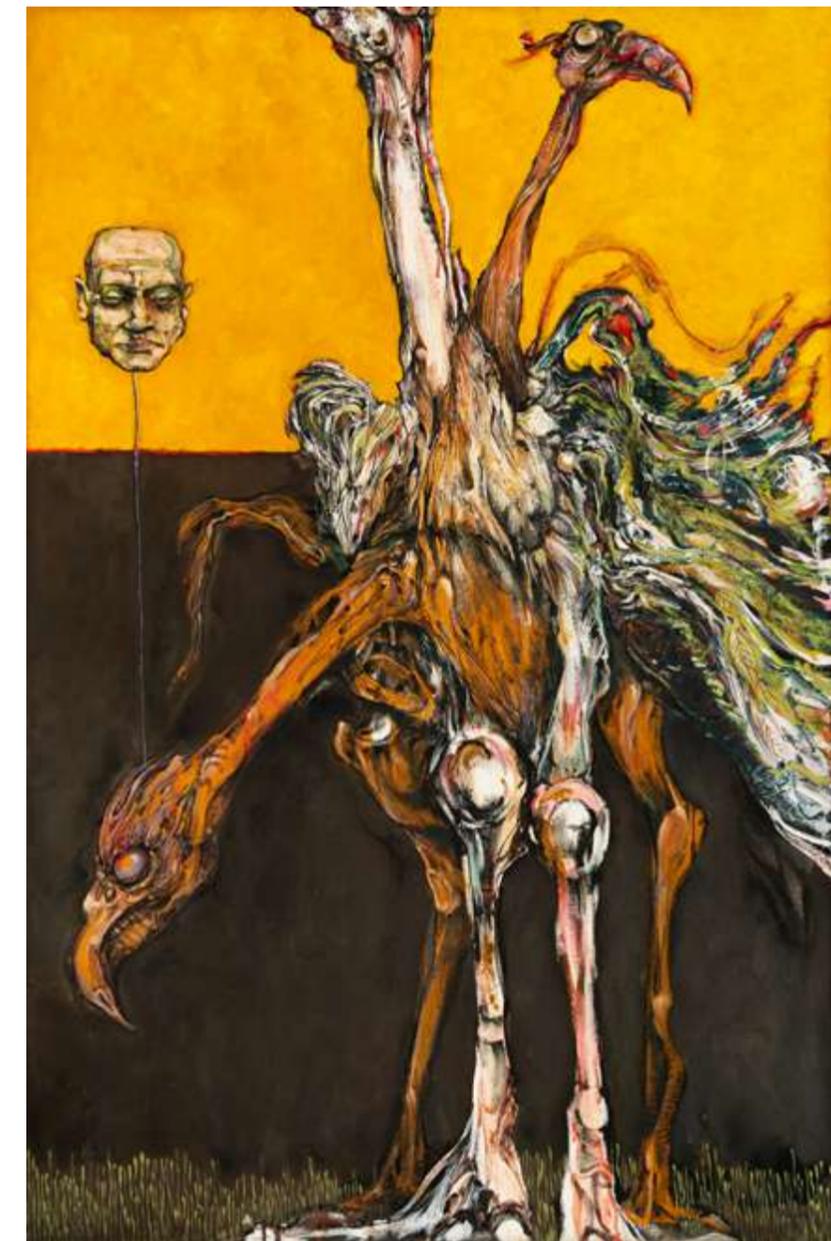
**Literature** Reproduced in the album *Bestiary* - Dionis Pușcuță, George Apostu Cultural Centre, Bacău, 2025

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €1,600 - €1,800

**Starting price** €1,400



## Untitled\*

2021

Mirela Moscu graduated with an MA from the University of Art and Design in Cluj-Napoca, Fine Art Department, and was a finalist of the Gilchrist Fisher Award in 2014. Her exhibition activity includes solo presentations at Suprainfinit Gallery, Bucharest, and Frameless Gallery, London, alongside projects at Lateral ArtSpace, Cluj-Napoca, and participations in international group exhibitions such as Nord Art, Kunstwerk Carlshütte, Budelsdorf.

Formed within a tradition of figurative painting, Moscu develops compositions in which memory, folkloric motifs and constructed imaginaries intersect. The forest landscape, a recurrent setting in her work, operates as a spatial matrix for encounters between human and hybrid presences. Through a restrained chromatic register and carefully staged figuration, her practice addresses states of transition and perceptual ambiguity within a contemporary painterly framework.

**Size** 201.5 × 85 cm (unframed)

**Medium** oil on canvas

**Location** Bucharest, Romania

**Provenance** Private Collection, Romania

**Estimate** €5,000 - €7,000

**Starting price** €4,500



## Surrealist Composition (Compoziție suprarealistă)\*

Petre Velicu is a visual artist born in Bucharest in 1950. He studied at the Nicolae Grigorescu Fine Arts Institute in the painting department. In 1978 he received the two-year Theodor Aman municipal scholarship and soon after he was accepted in the Romanian Artists' Union. In 1990, after his important participation at Salon d'automne in Paris, Velicu decided to move to Paris. Velicu's paintings are a remarkable incursion between surrealism and magical realism. Navigating both figurative and abstract shapes, his paintings represent symbolic elements that coalesce

into real and imaginary realms. Colourful, with playful shades of light and darkness, his paintings are said to resemble the fantastical and unexpected world of Hieronymus Bosch. For his lesser known works on paper, the croquis highlights the essence of the human body transferred later in his complex, painterly compositions. He took part in national group exhibitions at Atelier 35, Orizont and Simeza galleries, as well as international exhibitions in Bulgaria, Switzerland, China. His works are included in private collections worldwide, in France, Germany, Greece, Cyprus, Romania, the U.S and Canada.

<b>Size</b>	73 × 60 cm (unframed)
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower right in black: "P. Velicu"

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



## The Expulsion from Eden (Izgonirea din Eden) 2023

Andrei Grigorescu is a painter and mural artist with over 20 years of artistic practice. Painting from an early age, he works across classical and contemporary mediums, including oil, acrylic, mixed media, and large-scale mural art and graffiti. He graduated from the Nicolae Tonitza High School of Fine Arts and from the National University of Arts in Bucharest, Faculty of Art Education, a background

that allowed him to explore diverse and hybrid artistic approaches.

His artistic activity spans Romania and international projects in Germany, Portugal, and Bulgaria, encompassing exhibitions, murals, and studio paintings. Through his work, Andrei Grigorescu aims to offer new perspectives and to bring communities closer to their own visual identity.

<b>Size</b>	100 × 120 cm (unframed)
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed on the front lower left in black: "A. Grigorescu"

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



## 069 Traian Brădean

### Nude in the Boudoir (Nud în budoar)\* 1993

Traian Brădean was a Romanian visual artist who worked in painting and drawing, and a professor at the National Arts University in Bucharest. Brădean's painting and drawing styles contaminate one another, achieving an authenticity of representation all throughout his still lifes, landscapes, portraits and daily life scenes. A vast knowledge of art history

is reconstructed onto the canvas through simple and careful lines, in predominantly cold colours. Brădean's works were shown in exhibitions in cities such as Prague, Bucharest, Sofia, Leipzig or Lisbon. His works are part of public and private collections in many countries, including the US, Switzerland, Belgium, Canada, the Netherlands, and Egypt.



<b>Size</b>	40.5 × 52 cm With frame 59 × 70 cm	<b>Location</b>	Bucharest, Romania
<b>Medium</b>	oil on cardboard	<b>Provenance</b>	Private Collection, Romania
<b>Signature</b>	Signed and dated on the front lower right in black: "T. Brădeanu; 10 iunie 1993"	<b>Estimate</b>	€2,000 - €3,000
		<b>Starting price</b>	€1,800

## Composition, The Turkish Bath Series\* 2011

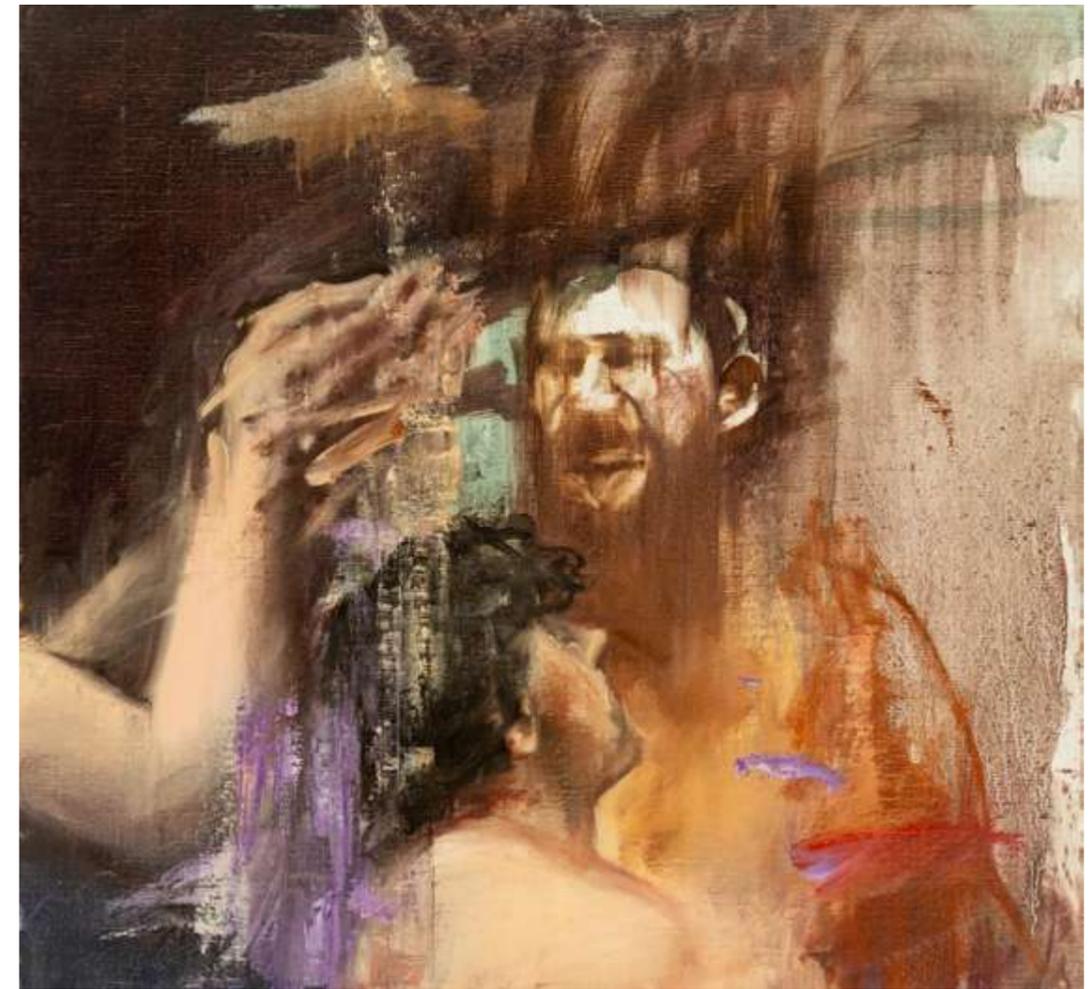
Alin Bozbiciu is a Romanian figurative painter, widely regarded as one of the most significant artists of the Cluj School of Painting. He holds a degree from the University of Arts and Design in Cluj. Bozbiciu's elaborate compositions draw from personal mythologies, powerful existential statements, and art historical references. The celestial characters depicted in his works find themselves under the influence of a baroque imaginary, with human bodies captured in gracefully theatrical poses. The bodily gestures are portrayed on the canvas through a palette of colours that oscillates between soft and darker tones, meticulously conveying the flow

of movement through Bozbiciu's precise painting technique. The artist's subjects, both human and non-human, are pictured in private landscapes, engaged in intimate scenes that evoke a sense of melancholy.

Bozbiciu's works have been exhibited internationally, both in solo and group exhibitions, such as at Art Paris 2023, the 2021 Art Encounters Biennial in Timișoara, Richard Taittinger Gallery, New York, Doris Ghetta Gallery in Ortisei, Italy, and the Amsterdam Art Center. His paintings are part of many important private collections across Europe, South America, and Asia.

<b>Size</b>	50.5 × 54.5 cm With frame 55.5 × 59.5 cm
<b>Medium</b>	oil on canvas
<b>Signature</b>	Signed, titled and dated on the reverse in black: "Alin Bozbiciu; Compoziție; 2011"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€3,000 - €5,000
<b>Starting price</b>	€2,800



## The Flea Market (Talciocul)\*

Dorin Coltofeanu is a Romanian artist, known for his poetic painterly language. He completed his studies at the Nicolae Grigorescu Fine Art Institute in Bucharest, in the class of esteemed professor and painter Corneliu Baba. Coltofeanu's figurative painting builds a world of fantasy and subconscious desire in well-defined shapes and soft pastel color palettes. Inviting a sense of quiet reverie, he reflects—with a lyrical tone and

in balanced compositions—on themes such as the nude body, religion, nature, temporality, and childhood memories. Coltofeanu has shown works internationally in Belgium, Bulgaria, France, Moldova, Spain, and the United Kingdom. Institutional exhibitions dedicated to his practice have recently taken place at the Timișoara Art Museum, Romania, and at The National Museum of Fine Arts of Moldova in Chișinău.



<b>Size</b>	100 × 100 cm With frame 107 × 107 cm
<b>Medium</b>	oil on canvas
<b>Exhibitions</b>	"Dorin Coltofeanu" Exhibition, Cornel Florea Galleries, Bucharest, June – July 2012

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€2,500 - €3,000
<b>Starting price</b>	€2,100

## At 2 Mai (La 2 mai)\* 1980

Silvia Radu was a sculptor, painter and potter. She has had numerous exhibitions in Romania over her career, and her works were included in multiple group exhibitions internationally.

She is known for her acts of protest against the Ceaușescu regime, organising an exhibition at the famous Dalles Gallery in Bucharest that displayed self portraits, as a criticism towards the cult of

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



<b>Size</b>	70 × 100 cm With frame 77 × 107 cm	<b>Location</b>	Bucharest, Romania
<b>Medium</b>	watercolour and pencil on paper	<b>Provenance</b>	Private Collection, Romania
<b>Signature</b>	Signed and dated on the front lower right in pencil: "S. R.; 80"	<b>Estimate</b>	€3,000 - €4,000
		<b>Starting price</b>	€2,600

## Untitled\*

2013

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

as the National Museum of Contemporary Art in Bucharest, Romania; the Austrian Museum of Applied Arts in Vienna, Austria; the Espace Cultural Louis Vuitton in Paris, France; the Palais de Tokyo in Paris, France; the New Museum in New York, the United States of America; the Centre for Contemporary Art in Warsaw, Poland; the MuMoK Museum Moderner Kunst in Vienna, Austria and the Kunsthalle Budapest in Budapest, Hungary. She participated in the 2013 Prague Biennale, Czech Re

<b>Size</b>	29.5 × 39.5 cm With frame 37.5 × 47.5 cm
<b>Medium</b>	ink on paper
<b>Signature</b>	Signed and dated on the front lower part in ink: "EMK; 2013"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€1,000 - €1,800
<b>Starting price</b>	€800



## Untitled\*

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<b>Size</b>	29.5 × 39.5 cm With frame 37.5 × 47.5 cm
<b>Medium</b>	pencil on paper
<b>Signature</b>	Signed and dated on the reverse: "EMK; 2013"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€1,000 - €1,800
<b>Starting price</b>	€800



## Untitled\*

Eugen Tăutu is a Romanian artist and philosopher. He received his primary and high school education in Sibiu before going on to study at the Fine Arts Institute of the University of Bucharest and the Faculty of History and Philosophy of Babeş-Bolyai University in Cluj. He later became a teacher at the Arts High School in Sibiu. In 2005 he settled in France.

Tăutu is a multi-talented artist who works in a variety of mediums, including painting, graphics, sculpture, engraving, mosaic, lithography, and poetry. He made his exhibition debut in 1968 in Bucharest, and since then has had numerous personal and collective exhibitions both in Romania and abroad. His works can be found in museums in Romania and France (Brukenthal Museum in Sibiu, the Art Museum in Tg. Jiu, Cluj Art Museum, Bucharest Art Museum, Galati Contemporary Art Museum, and Bordeaux Printing Museum).

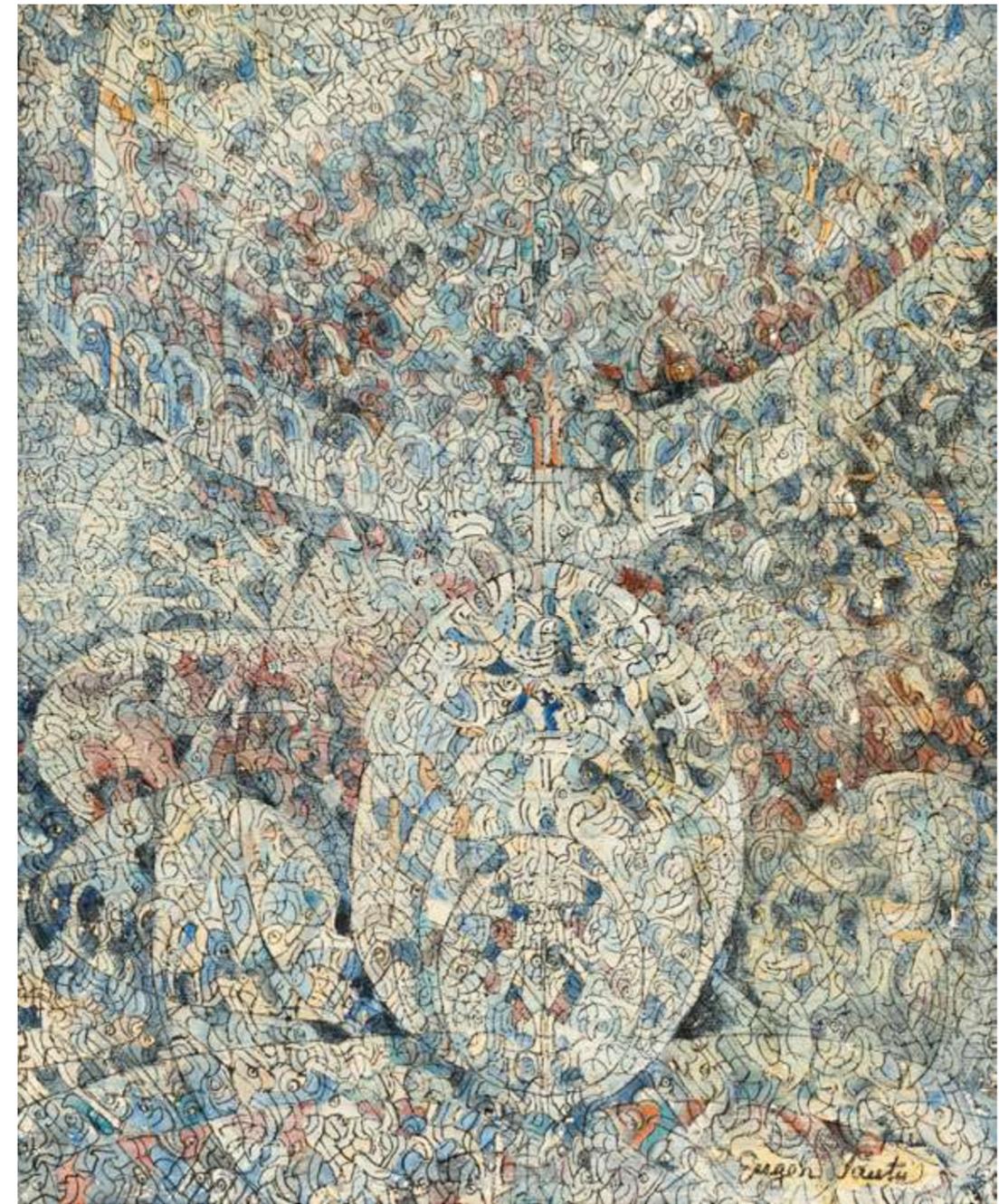
Throughout his career, Tăutu has received several prizes and honors, including the Bronze medal – Salon 94, Society of French Artists, Paris in 1994. He was a member of the Union of Visual Artists from Romania (1971), a corporate member of the Society of French Artists (1995), and a member of the International Association of Visual Arts under UNESCO.

Tăutu has also written volumes of poetry and monographs about various artists such as Brâncuși, Rodin, Bourdelle, Jean Arp, Henry Moore, and Antoine Poncet. He decorated the Aula Magna of the Babeş-Bolyai University in Cluj-Napoca with a large monumental work from 1981-1987 and has a work titled "Le fils de la sagesse" (3X9 sqm) in Saint-Jean Station in Bordeaux.

Tăutu's contributions to the field of fine arts have earned him a place in dictionaries and encyclopedias, including "Who's who" of international art, which has a page dedicated to him.

<b>Size</b>	31 × 25.5 cm  With frame 56 × 50.5 cm
<b>Medium</b>	oil and ink on canvas
<b>Signature</b>	Signed on the front lower right in black: "Eugen Tautu"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€800 - €1,000
<b>Starting price</b>	€600



## Monolith (Monolit)\*

Gheorghe Zărnescu is a Romanian multimedia artist who works primarily with sculpture and installation. He studied at the Nicolae Grigorescu Fine Art Institute in Bucharest, and at the University of Applied Arts Vienna, where he received the prestigious Herder Scholarship (1984-1985).

The works of Zărnescu concern themselves with cultural symbols, their interpretation, and deconstruction. In his practice, daily objects and universally recognizable signs, from street stops to the cross

symbol, are disrupted from real chains of signification. Analytical yet subconsciously driven, these artistic reconfigurations of the quotidian provoke an awareness of our conflicting desires for both order and the unknown. Porous textures and irregular shapes dominate his sculptural language.

Throughout his career Zărnescu has exhibited his works across Romania, most recently in 2025 at the Dimitrie Leonida Technical Museum in Bucharest, in a duo show with artist and collaborator Liviu Nedelcu.

<b>Size</b>	15.5 × 24 × 12 cm
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<b>Medium</b>	bronze
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<b>Location</b>	Bucharest, Romania
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<b>Provenance</b>	Private Collection, Romania
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<b>Estimate</b>	€800 - €1,200
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<b>Starting price</b>	€700
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## Ciric River (Ciric)\* 2008

Trained at the Nicolae Grigorescu Institute of Fine and Decorative Arts in Bucharest under the guidance of Alexandru Ciucurencu, Ilie Boca developed an artistic language that mediates between the recovery of folk heritage and a contemplative inquiry into memory and spirituality. Formed in the 1960s—a decade marked by a gradual liberalisation of artistic expression in Romania—he cultivated a visual dialogue balancing structural discipline with the instinctive layers of creation.

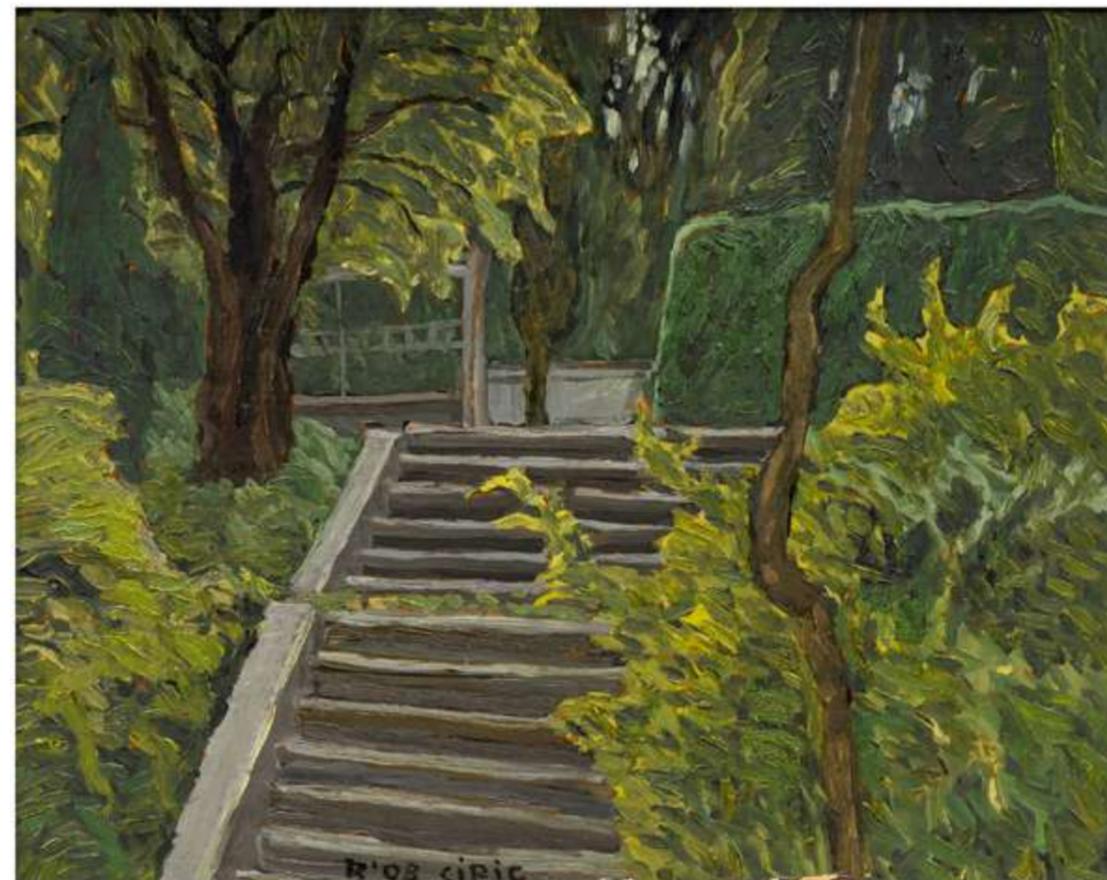
Based in Bacău, Boca played a central role in shaping the city's artistic identity, both through his prolific work and through his long-standing institutional engagement. As a founding member and

later president of the local branch of the Union of Plastic Artists, he initiated the Saloanele Moldovei and promoted artist residencies that strengthened regional creative networks. His contribution to the establishment of the Faculty of Art in Bacău further consolidated his reputation as a mentor and organiser of cultural infrastructure.

His exhibition record includes numerous solo shows in Romania and abroad—Bucharest, Cluj-Napoca, Iași, Rome, Basel, Düsseldorf and New York—attesting to the international visibility of his work. The Bacău Art Museum preserves an extensive corpus of his paintings, which document the coherence and continuity of his stylistic vision.

<b>Size</b>	38.5 × 48.5 cm With frame 49 × 58 cm
<b>Medium</b>	oil on cardboard
<b>Signature</b>	Signed, dated and titled on the front lower part in black: "B.: 08; Ciric"

<b>Location</b>	Bucharest, Romania
<b>Provenance</b>	Private Collection, Romania
<b>Estimate</b>	€600 - €800
<b>Starting price</b>	€400



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