

INTRODUCING THE ROMANIAN REALISTS OF THE 19th and EARLY 20TH CENTURY

Ronald G Young

CONTENTS

Introduction

A slow appreciation

- which records how I changed my attitude to Romanian painting

Links to the key painters

- which lists 75 painters who must be included in any serious coverage of Romanian painting of the last 150 years (with hyperlinks)

A glimpse of the glory

- a tantalizing selection from the work of about 50 less well-known painters

15 June 2015

INTRODUCTION

The painting world these days seems a very insular one. Twenty five years after the Iron Curtain fell, the great painting tradition of Central and Eastern Europe is still largely unknown. I'm not a painter myself but, since my travelling days started in the 60s, have always made a point of visiting national and municipal galleries and was struck with the vitality, for example, of German painting of the early 20th century I was encountering then (compared with the boring stuff on display in British galleries).

It was, however, the Bulgarian painters of that period who made the big impact on me some 7-8 years ago - and inspired me to start collecting and researching them.

Romanian painting was less accessible - for reasons I try to explain in this introductory section. There are two superb guidebooks on cultural Romania - [The Pallas Guide to Romania](#) (2009) edited by John Villiers who worked for the British Council here for 3 years; and Caroline Juler's [Blue Guide Romania](#) (2000) - curiously out of print already.

Villier's book has chapters on the country's history; the painted monasteries; the wooden churches and fortified churches of Transylvania; art and architecture; and Bucharest. But its section on art only lists about 10 painters in a couple of lines - very curious treatment for a book which purports to be about culture!

Three painters blazed the trail for "modern" Romanian art -

- Theodor Amman (1832-1891);
- Nicolae Grigorescu (1838-1907) and
- Ion Andreescu (1850-1882)

and are therefore much celebrated - with a few others, such as Stefan Luchian and Nicolae Tonitsa. Because their work is easy to find, I have excluded them from this list which therefore focuses on 75 painters whose work was appearing a century or so ago...

The first section contains some tasters from my blogposts from the last few years; then a selection of paintings from about 50 of the main figures (excluding the obvious ones of Amman, Grigorescu, Andreescu and Ressu)



Two great websites have allowed me to access the Romanian painting tradition - a [personal one](#); and ArtIndex, a [Romanian Art Review which has entries for 2,000 painters](#) - arranged alphabetically.

With this assistance, I now have a list of 75 classic Romanian painters - in a printout of 400 plus pages. In addition, the [Artmark Auction House](#) sends me, at least every season, a large catalogue with reproductions and details of every painting they are offering...

Having been so bowled over in recent years ago by [Bulgarian realist painting of the first part of the 20th Century](#) that I produced a booklet about it, events seemed to conspire against a similar appreciation of Romanian painters of the same period.

Bulgarian galleries and books, somehow, are just more evident and accessible in Sofia than their equivalents in Bucharest

I have, however, made some effort in the past couple of years to track down the full beauty of the Romanian painting which were in such evidence a hundred years ago (it's amazing how many superb Romanian painters were born between 1870 and 1880!). Many were secreted in private collections during the Communist period - some even before then eg the [Zambaccian collection](#).



And quite a few of the nouveaux riches after 1989 have developed their own private collections - which have been captured in [a huge book in 2012 by painter Vasile Parizescu](#). The [story of art collection in Romania over the ages](#) is well told in the link. One of the collectors is "businessman" Tiberiu Posteinica who was so brazen as to [produce a sizeable book](#) to glorify his ill-gotten collection. I was lucky enough to find a copy in a second-hand bookshop here.

The national art galleries here (and various publishing houses) have, of course, published various books on Romanian painters but making no concessions in recent years to those without the Romanian language and focusing on a favoured few such as [Nicolae Grigorescu \(1838-1907\)](#), [Theodor Amman \(1831-1891\)](#), [Camil Ressu \(1880-1962\)](#) and

[Theodor Pallady \(1871-1956\)](#).

Things were actually better in the 1960s when the Meridian publishing house produced a great series of affordable booklets on Romanian painters (with attractive pasted prints).

From the second-hand bookshops here I have slowly acquired many of these - eg [Nicolae Darescu \(1883-1959\)](#), [Stefan Popescu \(1872-1948 one](#) of my real favourites), [Jean Steriadi \(1881-1956\)](#) and [Josef Iser \(1881-1958\)](#).

Apart from the artists already mentioned, the following are also superb -

- [Artachino Constantin \(1870-1954\)](#) - another favourite!
- [Baltatu Adam \(1899-1979\)](#)
- [Baltazar Abgar \(1880-1909\)](#)
- [Bassarab Louis/Ludovic \(1866-1933\)](#)
- [Dimitrescu Stefan 1886-1933](#)
- [Grant Nicolae \(1868-1950\)](#) Born of a Scottish father who moved here
- [Mutzner Samuel \(1884-1959\)](#)
- [Popp Ludeosanu-Aurel \(1879-1960\)](#). A great socialist from Satu Mare who got himself into some hot water during the Budapest Soviet!

- [Strambu Hippolytus](#) (1871-1934). Incredible painter!!
- [Vermont Nicolae](#) (1866-1932)
- [Verona Arthur](#) (1868-1946)

[Balcik and Baie Mare](#) were two very active artists' colonies in the inter-war period - the former only for a short period, until its absorption into Bulgaria; the latter since 1919 when it found itself in Romania (rather than Hungary) and changed its name accordingly from [Nagybany](#).

Bucharest hosts not only two very large national art galleries but several delightful smaller ones, housed in small palaces eg that of the [Theodor Amman Museum](#)



Sculptor [Constantin Brancusi](#) (1876-1959) rates with painter Grigorescu, poet Eminescu and composer Enescu as the four greats of Romanian culture

[Caricatures and Cartoons](#)

The picture Wikipedia paints of the art critic, collector, agitator and cartoonist [Alexandru Bogdan-Pitesti](#) (1870-1922) suggests an interesting era!

Steriadi was one of several painters who indulged in that same period what I consider to be the noble art of caricature.

In modern days [Dan Perjovski](#) is a good

exponent of the line cartoon.

[Tudor Banus](#) has an international following - his complex, baroque creations remind us of Durer or Archimboldo.

[Contemporary art](#)

I am not a fan of contemporary art so do not go out of my way to look at the current scene in whatever country I find myself. There is so much hypocrisy, hype and rubbish involved. A Brit did a little book on the contemporary scene a few years back - "[100 to Watch - Directory of Romanian Contemporary Artists](#)" (2009) [And one blogger did a post on one modern painter to which she had been drawn here.](#)



Two websites giving a sense of the contemporary scene are - [here](#) and [here](#).

A Growing Appreciation

Visibility and the art market



My first days in Romania were in the dark days (or rather nights - the lighting was appalling) of 1991. When I had a proper base (mid 1990s) I bought the odd painting for decoration but paintings only made an impact on me in May 2008 when I stumbled into the [Phillippopolis Gallery](#) in Plovdiv on the central plains of Bulgaria. I was bowled over and emerged, after my first visit, with 1940s seascapes by 2 renowned Bulgarian painters (Mario Zhekov and Alexandra Mechkuevska) neither of whom I had ever heard and with rustic scenes by 2 younger unknown painters. A later visit netted another famous seascape artist of the 1940s Alexander Moutafov - this time a river scene.

Since then I have become friendly with the owners of several Sofia galleries and have almost 50 Bulgarian paintings - and still collecting.

By the standards of the Bulgarian realist school, the Romanian paintings I was seeing here simply did not compare because, I now realize, the small galleries in Bucharest are managed in a very different way from Bulgaria. There is little feel here of the passion and interest in Sofia - except that of money. And that goes for both the low and high end of the market. The low end clusters around the Matache market not far from the Gara de Nord - and are in fact antique shops with few paintings. Most are dark and primitive.

I have not ventured into many of the up-market galleries - since they smack so much of bijou investments and big money. But a visit yesterday to the preliminary viewings for a major auction tomorrow (in the Opera House) by [Artmark](#) altered one of my attitudes and confirmed another.

I realised first that Romanian painting of the first part of the 20th century (my favourite period) was in fact much better than I had thought. It's simply that it's rarely on public display - whereas the numerous private galleries in Sofia and the municipal galleries throughout Bulgaria have lots of such work to see.



There can be only 2 reasons for their invisibility in Romania - either that state museums are hoarding them or they have been bought up by individuals and private companies. And my suspicion that art has become a commodity in Romania but not yet in Bulgaria was confirmed first by the prices expected at tomorrow's auction - 150,000 euros minimum for a painting by Romania's most

famous painter - Grigorescu (In Bulgaria the country's favourites go for a maximum of 15,000 euros).

One of Artmark's Directors actually produced a book we could purchase which plotted the annual price changes of the Romanian impressionist and post-impressionist painters on auction - and told us that the Raiffesen Bank had a special loan scheme for investing in paintings! He also told us he expected 1,000 people at Thursday's auction - whereas the Victoria Gallery auctions in the Sheraton never attract more than 100.

All of this says a lot about the two societies.....Victoria are actually auctioning tomorrow - at Varna 4 hours' drive away - but it clashes with the Artmark one which is worth visiting as a bit of social observation.

Wednesday, September 29, 2010

Romanian paintings

Januaries in Bucharest were bitterly cold and snowy a decade or so ago. I remember the snow covering cars in the mid-1990s. These days it was just a bit nippy as I zipped through the various bookshops - and took in the incredible (renovated) palace which now houses [the Artmark auctioneers](#) at C Rossetti 5. I have to say that such opulence (and staffing) completely turns me off. It simply shows the huge mark-up they must put on the paintings they sell. Although the prices seem a bit more reasonable than they were, there were in fact no paintings which interested me in those displayed for the 26 January auction which, this time, includes quite a bit of the Ceausescu family possessions and memorabilia which you can see in the catalogue on the site which can be downloaded.

It brought back the memory of the (private) visit I was able to make in 1990 to the richly-endowed mansion the couple had at the back of the Peles palace in Sinaii. Gold-plated bath taps no less - at a time when the population was starving! I had good connections in those days as I was working for WHO - which had been in with the old governments! I was there to show a new face - and explore new possibilities. Which I did in the gloom and in the front of an ambulance which was the means of transport for the young doctor who took me around the country.

The ArtMark auction paintings were hiding the gallery's more interesting permanent exhibition. Better to visit between auctions!



I had noticed in the Humanitas bookshop a new book (rather pricey at 25 euros) on a superb classic Romanian painter unknown to me [Camil Ressu](#) (born 1880) A good video of [his portrait work is available here](#). *This is a famous painting of his.....*

But I was persuaded to buy in Artmark a fascinating and well-crafted 300 page plus book (in English) - *The Self-Punishing One; arts and Romania in the 1980s and 1990s* on the works and times of 3 uncompromising Romanian artists (Stefan Bertalan; Florin Mitroi, Ion Grigorescu).

How writers coped with the "communist" repression is a common theme of discussions (I mentioned [the Herda Mueller exchange here in November recently](#)) but I come across discussions about the effects on artistic endeavours much less frequently. The only thing I can find [online on a similar theme](#) is in German.

Whence to the experience of visiting the [Ploesti Art Gallery](#) - *The "Ion Ionescu-Quintus" Art Museum of Prahova county's activity, with the two departments, Art Museum Ploiești and Memorial House of painter Nicolae Grigorescu in Câmpina, in accordance with the Law 311/2003* to give it its proper title (needed if you are to find it on the internet!). It is housed in [a splendid palace in Ploiesti's centre](#) - which is a large city 50 kms north of Bucharest on the main highway to the Carpathians and Europe. Its oil resources gave it strategic and economic importance at the beginning of the 20th century - [evident in some of the architectural gems which can be seen if you look hard enough](#). Josef Iser is perhaps the city's most famous artistic son although the country's most famous painter (Nicolae Grigorescu) comes from the county (Prahova) and is also well represented in the gallery's collection - as is Theodor Pallady.



However, we apparently arrived at an inopportune time - 15.50 Friday - and got no response when we rang the bell as requested. The security guard was concerned - not least because an alarm was ringing - and ran around the building a couple of times before assuring us that the gallery was open until 17.00.

After 10 minutes I was depositing my business card with a message of disappointment when the huge door suddenly opened and a surprised-looking woman explained - to the security guy not us - that there was no electricity although the lights appeared a few seconds after her "explanation".

Thereafter the usual shrill altercation between Romanian custodians and citizens - with no sense from the former that any apologies were due. And a special graphic exhibition had taken over the building - with only half a dozen of the permanent exhibits being on display. The (European) graphics had been hung so low that it was very difficult to see their detail. The best feature for me was the building - with superb entrance hall, painted ceilings and old and fully-functioning

tiled stoves keeping the rooms at their required temperature. We were supposed to pay 2 euros - but somehow managed to emerge without payment. Another typical Romanian experience of public services!

Classic Romanian painters

Still blocked in Bucharest with the snow and biting temperatures (minus 27 in Brasov last night) and, being the first Wednesday of the month, what better to do than take advantage of the free entry to galleries which this date always offers. So off to the great National Museum of Romanian Art - and straight up to the third floor (so as not to be tired out by the time [the modern section](#) is reached!) The large collection there starts with a generous number of the bright [Theodor Aman](#) (1831-1891) society paintings - ditto Nicolae Grigorescu (1838-1907) and Ion Andreescu (1850-1882) - and gives a new perspective on every visit.

I had previously praised a website which purports [to show the Romanian cultural patrimony](#) but now notice that none of the great paintings on display seem to be in the virtual collection.

Stefan Popescu (1872-1948), for example, is a great favourite of mine - particularly those which reflect his time in northern Africa. Sadly, however, I can find none of these on the site (which is, in any event organised in a very administrative, non-user friendly way) - or online generally. [If you scroll down on this blogpost](#) (on my links) about the Brasov



2 Feb 2012



Gallery you will get a certain sense of some of the classic Romanian painters.

The National Gallery always has interesting publications and, this time, I bought (for 7 euros) a very well-produced 122 page book on their modern school. At the Humanitas bookshop nearby, I bought, for 9 euros, the 150 page book on Theodor Aman - and also a great-looking [source book on Balkan Cinema](#).

Romanian Realists of the early 20th Century



I've been a bit sniffy about the Romanian painting tradition. Compared with the Bulgarian it is certainly less accessible and more elitist - which is a reflection of socio-economic realities here. But it did have some real Masters in the late 19th Century - starting with the classicist [Theodor Aman](#) (1831-91); the renowned impressionist [Nicolae Grigorescu](#) (1838-1907); and his friend, the tragically short-lived [Ion Andreescu](#) (1850-82)

The key realist painters who grew up in their shadow in the last part of the 19th century number about ten - with many having passed

through the Munich Art Academy which was such an influence on the Bulgarians. Few are well known outside Romania (apart from Luchian) and they cost about ten times their Bulgarian counterparts.

For each painter I give a video link.

[Nicolae Vermont](#) (1866-1932) had great landscapes;

[Stefan Luchian](#) (1868-1917) is better known for his still-lives.

Then three of my favourites -

- [Stefan Popescu](#) (1872-1948) a great colourist (*the river scene here*) who has many North African landscapes;
- [Camil Ressu](#) (1880-1962) with wonderful [peasant scenes](#); and
- [Jean Alexandru Steriadi](#) (1881-1956) with a lot of inspiration from the Black Sea (*the painting at the top is boats at Braila*).



[Iosif Iser](#) (1881-1958) was a very colourful artist - who gave us great figurative work ...of racetracks and Ottoman figures.

[Nicolae Tonitsa](#) (1886-1940) is well-known for his portraits - and the curious dark eyes of many of his figures.

[Samuel Muntzner](#) (1884-1959) is also a favourite - with river or sea generally present in his paintings.

[Ciucurencu, Alexandru](#) (1903-1977) had more time under the socialist regime than the others and has [another video here](#)

A general video on Romanian painting seems to confirm my belief that the worthwhile painters were born in the latter part of the 19th Century - and that would include the painters from the Nagybany school most of whom were technically Hungarian.

And another article indicates that my own preferences are fairly similar to more professional judgements

24 December 2012

Two more realist Romanian painters of the early 20th century



Two painters were missing from yesterday's list of important Romanian painters of the early 20th Century - one deliberately, the other because I was not aware of his significance.

I have never been particularly impressed with Theodor Pallady (1871-1956) but his name should be included in any such list.

Pallady was born in Iasi, but at a young age, his family sent him to Dresden, where he studied engineering at the Dresden University of Technology between 1887 and 1889. At the same time, he studied art and was encouraged

to go to Paris where he enrolled in the Academy of Fine Arts (Académie des Beaux-Arts). In 1892, he worked in the studio of Gustave Moreau, where he had as colleagues Henri Matisse, Georges Rouault, and Albert Marquet.

In 1904, Pallady returned to Romania but maintained close connections with Paris, where he continued to hold many personal exhibitions, up until World War II. He also exhibited at the Venice Biennale in 1924, 1940 and 1942. A good website gives some of his paintings.

Stefan Dimitrescu (1886-1933) is a new one for me - and most impressive. Most of Dimitrescu's paintings take inspiration mainly from the life of simple folk, and especially from that of Romanian peasants and miners; they attempt to portray Romanian traditions and way of life, drawing on his encounters with both Byzantine art and the work of Paul Cézanne.

Part of his art (between 1926 and 1933) was inspired by his travels to Dobruja, and have been considered to be the most accomplished synthesis between his craft as a draftsman and his art as a painter.



Born in Moldova into a modest family, he completed his primary and secondary studies in his hometown. In 1902, deciding to follow his passion for music, he left for Iasi, where he took cello classes at the [Iași Conservatory](#).

In summer of 1903, Dimitrescu entered the National School of Fine Arts in the city, studying in the same class as [Nicolae Tonitza](#). After graduation, Dimitrescu painted murals for Orthodox churches in [Bacău County](#). Between 1912 and 1913, he studied in Paris, at the [Académie de la Grande Chaumière](#), during which time he was attracted to impressionism

Drafted into the army at the start of the [Romanian Campaign](#) of [World War I](#), Dimitrescu was profoundly touched by the experience, and began painting tragic pieces that documented the misery brought by the conflict. Like his friend Tonitza, he began exploring social themes, such as the effects of bombardments.

In 1917, along with the painters [Camil Ressu](#), [Iosif Iser](#), [Marius Bunescu](#), he founded the Art of Romania association in their Iași refuge. In 1926, Dimitrescu, with [Oscar Han](#), [Francisc Șirato](#), and [Nicolae Tonitza](#), established Grupul celor patru ("The Group of Four").

He became a teacher at the Iași National School of Fine Arts in 1927, and, during the next year, he was named its headmaster (a position he held until his death). Towards the end of his life, Dimitrescu began expanding his palette to cover more somber colors, while exploring compositions in which the background was stripped of details and usually of a dominant white.

Some of [his paintings can be seen on this website](#).

25 December 2012

How the arts helped shape Romanian identity

A trip to the National Art Gallery yesterday expanded my list of significant Romanian Realist

colourists of the early 20th century - and deepened my understanding one of my favourites - Jean Alexandru Steriadi (1880-1956).



A great series slowly taking shape here is that on Romanian graphic art. Some years ago, I bought 2 volumes of "P" (which includes hundred of artist's Stefan Popescu's sketches) for only 5 euros. They have now progressed to S - and have devoted an entire volume to the drawings of Steriadi whom I have known only as a painter. They give a great sense of social life in the early part of the 20th century. Sadly I can't find any reproductions online but will photo some shortly and put them online.

A special exhibition entitled - [The National Myth - How arts define Romanian identity](#) is based on a perspective put forth by historian Lucian Boia, in his book "[History and Myth in National Consciousness](#)" and sets out to identify some of the prevailing themes of the mythology of Romanian history: its Latin character, its territorial unity and the fight for independence.

The exhibition evokes the creation of the Romanian nation state, as it looks at the main stages of that process: the 1848 Revolution, the 1859 Union of the Romanian Principalities, the accession to the throne of Carol 1st as King of Romania in 1866, the 1877- 1878 War of Independence, the proclamation of Romania's kingdom in 1881 and the 1918 great union. Historian Lucian Boia.

Lucian Boia says: "I am convinced that without myths, we stand no chance. A myth holds both truth and exaggeration, but it is ultimately a construction that is absolutely necessary in the life of every community. Maybe today's general lack of orientation can be explained by the rejection of faiths and grand projects, be they utopic."

Carol Popp de Szathmári, Theodor Aman, Nicolae Grigorescu, Ioan Andreescu, Ștefan Luchian, Nicolae Tonitza, Oscar Han, Camil Ressu are all on display - and many more

The militant role of art throughout the 19th century is evident in the works that bring to the fore portraits of 1848 revolution heroes, allegories embodying the ideals of union and independence, documentary-type scenes, and especially historical scenes.

Beside the glorification of national history, which began in the latter half of the 19th century and extended to the better part of the 20th century, artists show a drive for subjects of the rural world and its traditions. The national ethos overlaps the countryside and the idealized image of the Romanian peasant. This has fuelled the huge popularity of painter Nicolae Grigorescu's works. They were seminal for the evolution of Romanian fine arts.

Lucian Boia: "The 19th century is very interesting, because we witness a mutation. The Westernising process occurred, which was very interesting and rapid. In the early 20th century, people here still dressed according to Eastern fashion codes, especially the Turkish one, they used the Cyrillic alphabet, just like Slavic Christian Orthodox peoples and spoke Greek. Several decades later, they picked the latest Paris fashion trends and began writing in the Latin alphabet, while the cultural language was French. This rapid Westernisation of the elite demonstrated its great capacity to adapt to new historical and cultural realities. The Romanian nation also saw its birth. I'm mainly talking about national belief. Many of the paintings on view show Romanians' traditional civilisation. By creating bridges with the West, Romanians also feel the need to keep something that preserves their identity. This is traditional rural civilisation. It is striking to realise that up until the early 20th century, Romanian painting virtually had no urban landscapes. The peasant's figure is pervasive and the characters and objects it is associated with become powerful symbols of Romanian identity:



A great book goes with the exhibition (for 17 euros) but, like all the Gallery publications, is in Romanian only. When money is short for translation, you normally find brief CVs in a few foreign languages. But not this book or Gallery! They are simply too lazy!

Three new names came to my attention during the visit (details from the internet) -

Octav Bancila (1872-1944) earned a scholarship at the Academy of Fine Arts in Munich (1894-1898) and travelled in France and Italy. Had his first solo exhibition in 1900.

Cycle of works addressed the theme of peasant revolts that took place in the country.

From 1916-1937 he was professor at the "School of Fine Arts" University.

Francis Siraco (1877-1953) was born in 1877, in Craiova, in a family of craftsmen, originating from the Banat.



A passion for drawing took him to Craiova Graphic Institute which taught lithography technique. Șirato however decided to concentrate on painting and, in 1898, leaving for Germany in Düsseldorf. Lacking sufficient resources, fails to attend the Academy of Art there. Is forced to work in an engraving workshop. In 1899 he returned to the country, and next year is part of the "National School of Fine Arts" in Bucharest. In 1907, his painting is not noticed, but his drawings attract attention. They appear regularly in the magazine "ant", some of them inspired peasant uprising of 1907. Before World War I, between 1908 and 1914, the exhibit "Artistic Youth" being among the first members of this association. Șirato

find some impulse in Cézanne's painting, with its balanced architecture, as well as Romanian folklore. During the war, Șirato made several drawings depicting cycles of war dramas, works it presents the personal exhibition in 1921. With this exhibition ends the first period of the artist's work, particularly valuable in graphics, and increasingly devoted to painting. In 1920, join the group "Romanian Art", in which sets up in 1924. The following year founded, together with painters Nicolae Tonitza and Stephen Dimitrescu and sculptor Oscar Han "Group of Four". The Group has not made a specific program, the four united a common understanding and a close friendship art. In 1917, became curator at the National Museum of Folk Art, and later, in 1932, appointed professor of "Academy of Fine Arts" in Bucharest, standing out as a good teacher. In 1946, the painter, who many years ago had won awards at international art events (Barcelona, Brussels, Paris, New York), is awarded the "National Award for Painting". In 1947 his personal exhibition enjoys great success. This was, however, his last exhibition. Francis Șirato has a rich publishing activity, has written numerous articles and reviews of art in "Sburatorul", In 1938 he wrote a monograph devoted Nicolae Grigorescu.

Ion Theodorescu-Sion (1882-1939) was the third new name whose paintings made an impression. He was born to a poor family, his father a railway worker and mother from peasant stock. He

is well-known for his traditionalist, primitivist painting. Initially an Impressionist, he dabbled in various modern styles in the years before World War. He had one major ideological focus: depicting peasant life in its natural setting. In time, Sion contributed to the generational goal of creating a specifically Romanian modern art, located at the intersection of folk tradition, primitivist tendencies borrowed from the West, and 20th-century agrarianism.

Initially scandalized by Theodorescu-Sion's experiments, public opinion accepted his tamer style of the mid to late 1910s. Sion was commissioned as a war artist, after which his standing increased. His paintings alternated the monumental depictions of harsh rural environments and their inhabitants, with luminous Balcic seascapes and nostalgic records of suburban life.

The painting which heads the post is one of his

10 January 2013

Cultural pursuits on a quiet Bucharest sunday



Bucharest is now showing me a kinder face. Dental treatment has forced me to stay in the city for a few weeks - and the cooler temperatures have made this - and brisk morning walks - a bearable proposition. Yesterday was a glorious day for walking - overcast and, at 20 degrees, about 15 cooler than is normal for this time of year. And the palm-sized Fuji camera acquired during the Koln trip gives an additional incentive to walk. Building facades we had taken for granted during our normal walks from Piata Victoriei to Unirii acquired therefore a new perspective as

we traversed the side streets - deserted as they are (apart from some early birds in the cafes) during these summer weekends.

I had wanted to get some snaps of the houses in the area bisected by Hristov Botev street to the north-east of the concrete fascism of the Unirii area - but light drizzle forced a readjustment and we found ourselves veering around just before our destination; and arriving in the small gallery under the Military Circle chatting to a young, untrained artist who is an active collector of Romanian painters and member of the Romanian art collectors' association.

It was the last day of Mihai Sandilescu's exhibition - with paintings with a strong sense of colour I don't often find here. They reminded me of Matisse and the towering (but strangely neglected) figure who was Caillebotte.

Mihai recommended we visit the current exhibition at the Bucharest Municipality Museum which turned out to be a marvellous collection of paintings devoted to the Romanian House - temporarily lent by private owners (downstairs was another temporary exhibition - of less interesting works for sale at reasonable prices). I go some new names for the file in which I am making notes on Romanian realist painters of the past century - a file which now has about 60 names and 50 pages.

The visit gave me nine new names - Artachino, Constantin (1870-1954); Baesu, Aurel (1896-1928); Alper, Juan (1857-1901); Cismaru, Mihai (1943-2003); Catargi, George (1894-1963); Darascu, Nicolae (1883-1953); Ghiata, Dimitir (1888-1972); Ludeosanu Aurel Popp (1874-1960); and Popescu, Cicerone (1908-70). We were now more than 3 hours into our cultural walk which culminated in a quick visit to the second hand bookshop on Strada Ion Ghica - unearthing 2 good-looking current German guidebooks to Romania (for 5 euros each) and a pristine (and Romanian) edition of Umberto Eco's stunning On Beauty (for 10 euros).



Then on to the Anthony Frost English bookshop where its manager gave me an illuminating insight into the current booktrade.



Suitably chastened and all the more determined to break my Amazon habit, I emerged with four books - [Bucharest Tales](#) (in the New Europe Writer series); Vassily Grossman's [A Writer at War](#); Friedrich Reck's recently rediscovered and amazing journal from the Nazi period - [Diary of a Man in Despair](#) - which has the poetic power of a series of Georg Grosz paintings combined with some Brecht poems (and this from a scion of the German aristocracy) The book is also [reviewed here](#).

The final book was one of their 45% off bargains - another in the delightfully-produced New York Review of books series *The Gallery* by John Horne Burns.

The painting and book visits and chats were so filling there simply wasn't an appetite left for the planned visit to the newly-opened [Museum of Art Collections](#) back nearer home at Calei Victorei.....

22 July 2013

Romanian art slowly emerges from the shadows

Bucharest's newly-opened Museum of Art Collections is stunning - well worth the 20 year wait for its opening.

Housed in a huge, refurbished palace on Calea Victoriei, it hosts in about 60 rooms private collections of art (in suites of rooms) which had been built up by individuals and families and then taken by the state during mainly the communist period: thus Elena and Anastase Simu Collection, the Iosif Iser Collection, the Elizabeth and Moses Weinberg Collection, the Ulmeanu Elena Collection, the Alexandru Phoebus Collection, the Hrandt Avachian collection.

The museum boasts over 12,000 works including all artistic genres: painting, drawing, sculpture, decorative arts - most of it Romanian art and represented by artists like Nicolae Grigorescu, Stefan Luchian, Ioan Andreescu, Jean Al. Steriadi, Nicolae Tonitza Nicholas, Nicholae Darascu, Theodor Pallady, Iosif Iser and, my favourite, Stefan Popescu - shown here - as well as valuable pieces of folk art (icons on glass and wood, ceramics, furniture, fabrics XVIII - XIX).





Romanian sculpture is illustrated by Oscar Han, Corneliu Medrea Milita Patrascu and Celine Emilian. European and oriental (Turkish, Persian, Japanese, Chinese) art can be seen - as well as icons, folk art, rugs (XVI - XIX), silver, porcelain and glass, furniture, miniatures. The Museum of Art Collections is a division of [the National Art Museum](#).

It seems to take some time for the great Romanian paintings to see the light of day - unlike Bulgaria where I have found it so easy to view (and purchase) old masters in the various Sofia galleries and where I was, from the beginning, treated in a courteous and friendly way. Not so in Bucharest whose gallery-owners for the most part are offhand if not aggressive.

It is only in recent months that I have revised my opinion of Romanian art which I had seen until now as dark and brooding if not downright ugly (eg Gheorge Petrascu). Jean Steriadi is one of my favourites - shown here.....

I owe this revision to books produced by the painter and art collector [Vasile Parizescu](#) the latest of which is a huge volume - with the great title [Life as Passion](#) - which details, with splendid pictures the various art collections which have been developed privately in 20th Century Romania. Earlier this week, in the small antique shop in the arches



of [Ion Ghica street](#) near the City Museum (you can get [a great birds' eye view of the city centre](#) by clicking on the appropriate button here), I chanced upon a large and weighty 380 page volume which itemises the incredible collection of business-man **Tiberiu Postelnica**(coincidentally the

grandson of Ceausescu's last Minister of the Interior and Head of the Securitate. You can imagine the process by which he came to accumulate the collection he now has and so shamelessly boasts about in this 380 page volume!!!)

[A recent magazine article hints at how big money \(and connections\) have cornered the art market in Romania.](#)



But truly important collections, according to sources who wish to remain anonymous, belong to someone very discrete: for instance,

the businessman Tiberiu Postelnicu owner Total Distribution & Logistics Group has a substantial art collection, with hundreds of pieces. Retired General Marius Opran, former adviser to Ion Iliescu, is known to have an important collection of art in his possession - worth 50 million euros (one of the pieces was a painting by

Pissarro, "Carpenter"). Another important collector Adrian Zdrobiş businessman with a substantial collection of Romanian masters, family heritage, with dozens of pieces of Pallady Andreescu or Grigorescu.

Tonitsa is generally not a favourite of mine - but I make an exception for this nude - .
And a couple of the Grigorescus in the collection are shown below - the last being a self-portrait.

25 July 2013

A new and hidden gem in Bucharest - the Theodor Aman Museum



For several years we have been leaving nasty notes on the gates of the small Aman museum in Rosetti street asking when the "renovations" would ever end and the public be admitted. And lo - ever so quietly - the gates seem to have creaked open 3 months ago! Only yesterday did we venture in - and what gems were waiting!

Theodor Aman (1831-1891) was the father of Romanian painting - whose works blend Romanticism and Academicism, as well as bearing characteristics of early/Pre-

Impressionism. He took drawing lessons in Craiova and studied painting at the Academy of Fine Arts in Paris from 1850 under the supervision of Michel Martin Drolling and François Edouard Picot. He returned to Romania in 1857, already established as a painter. His workshop was one of the most popular meeting places of high society.

He established the first Fine Arts School in Bucharest (1864), where he was both the first teacher and the director.

The museum is in that original building whose original features - not least doors and windows but also carved desk and other items of furniture - have all been lovingly restored.

Many of the paintings are so small, they are impossible to capture on my camera.

The themes used by Theodor Aman in his works - historical painting, Oriental scenes, scenery, still nature - are all distinctly represented in the exhibition. The techniques he employed range from easel painting to engraving and drawing. Moreover, his works range from large scale painting (particularly heroic representations of the past and historical portraits) to small scale works (contemporary or daily life projects).



Entry was free - so was use of the camera (very rare!) and the generous time which the guide gave us. A real find - to return to.....

31 July 2013

The politics of painting

Bucharest is a city I would normally avoid in high summer like the plague - but dental issues have forced me to divide what summer I've had since my return from Germany in early July between the place and my mountain retreat. And the cooler summer weather has actually made the city much more bearable. Having bemoaned what I saw as the lugubrious state of Romanian painting with which I was being served up in Bucharest galleries and museums in the past decade, my eyes have been opened in the past 12 months.



The new Museum of (22 separate!) art collections; [a website](#); various finds in [antiquarian bookshops](#); and a [small new private gallery](#) have helped me at last to appreciate the beauty of Romanian realist painting of the past century!

New names for me are [Bassarab Louis/Ludovic](#) (1866-1933) whose reputation seems to have been unfairly eclipsed by Grigorescu and Andreescu; the exquisite works of Grant Nicolae 1868-1950; [Artachino Constantin](#) (1870-1954); [Strambu Hippolytus](#) (1871-1934); [Baesu Aurel](#) (1896-1928); [Leon Bijou](#) (1880-1970); [Georgescu Marian](#) (1892-1932); and [Aurel Popp](#)



It is Grant and Popp who intrigue me the most - for the neglect each has suffered - for very different political reasons.

Grant (as his name would suggest) was of Scottish (and high bourgeois) origin - his father was UK consul in Romania and Nicolae came of age when Romanian impressionist painting was at its height - being part of the great generation of Artachino, Baltazar, Biju, Bunescu, Dimitrescu, Darescu, Eder, Muntzner, Pallady, Popescu, Popea, Ressu, Schweitzer-Cumpana, Steriadi, Theodresci-Scion, Tonitza, Vermont and Verona - all, amazingly, born within ten years of one another!

Nicolae Grant, however, seems to have been air-brushed out of history - his name does not appear in the key 1971 text by Dragut et al of the Meridian publisher's *Romanian Painting in 1111 pictures* whose German version I was lucky enough to find this

week (for 5 euros!). And, at the moment, I can find no site with which to illustrate his work - but one example is at the side here.

Aurel Popp was born in Satu Mare in 1879 and was (not unlike many painters of the time) a passionate Socialist - which landed him in deep trouble with the Hungarian authorities of the time. Not least because, in 1918, he was elected to the Budapest Soviet. For that heinous offence he was imprisoned, escaped and was hounded in post-war Transylvania. Last week I was delighted to pick up a copy of the 1968 Meridian series (German version) on his work.

And it is one of his paintings which tops this post

7 September 2013

[The great Romanian Realist school](#)

An "Art Safari" is taking place this week on Bucharest's central thoroughfare, Magheru Boulevard, in what was, until recently, an art-deco garage which I used a few years back for my car's annual test.

The jewels in the display are the regional collections - from Constanta, Arad, Galati but [Baia Mare in particular which was, at the turn of the 20th century, a real magnet for painters](#)... the link gives a good history - as well as excellent sections on some of the key local painters...

The Constanta Curator - Doina Pauleanu - is clearly one of the country's key art historian - having written at least three magnificent looking books on the painters of the period (unfortunately only in Romanian) - but shared the problem she has finding someone with the necessary qualifications and dedication willing to take the administrative burdens involved for about 300 euros a month..She's active in cross-border work, for example, with the Bulgarian curators of Dobrich Gallery (whom we know) and Russe - and has run trips to the traditional art colony of Balcik...



Last year, the safari was located in a large tent in the central square in front of the National Gallery and was rather small and stifling. This is a much better location - giving the conditions to allow the slow savouring of the amazing treasures the curators have brought forth.

And the organisers are to be congratulated on the creativity they let loose on the old building...

The display encourages us to make the trip to the various regions - particularly Constanta - and to resume the editing of more than 500 pages of text and reproductions I had accumulated for some 75 of the better known Romanian realists of a century ago. I took me quite a few years to appreciate the power of the Romanian tradition - their works are not so easily seen in the smaller galleries and one of my posts [referred to the number of private collections](#) which apparatchiks have squirrelled away. The Masters were



- the classicist [Theodor Aman](#) (1831-91);
- the impressionist [Nicolae Grigorescu](#) (1838-1907); and his friend, the tragically short-lived
- [Ion Andreescu](#) (1850-82)

and it is quite astonishing how many great artists were born within 15 years or so of one another in the country. Here's the top ten for me -

- [Nicolae Vermont](#) (1866-1932) had great landscapes;
- [Stefan Luchian](#) (1868-1917) is better known for his still-lives.
- [Artachino Constantin](#) (1870-1954) he and the trio who follow are the great colourists
- [Strambu Ipolit](#) (1871-1934)
- [Stefan Popescu](#) (1872-1948) my favourite - who has many North African landscapes;
- [Biju Leon](#) 1880-1970
- [Camil Ressu](#) (1880-1962) with wonderful [peasant scenes](#); and
- [Bunescu Marius](#) 1881-1971
- [Jean Alexandru Steriadi](#)(1881-1956) with a lot of inspiration from the Black Sea.
- [Iosif Iser](#) (1881-1958) was a very colourful artist - who gave us great figurative work ...of racetracks and Ottoman figures.
- [Bednarik Ignat](#) (1882-1963)
- [Darescu Nicolae](#) 1883-1959 - another great colourist
- [Nicolae Tonitsa](#) (1886-1940) is well-known for his portraits - and the curious dark eyes of many of his figures.
- [Samuel Muntzner](#) (1884-1959) is also a favourite - with river or sea generally present in his paintings.

You'll find a series of my posts [on the Romanian realists here](#)

15 May 2015

The Key 75

The next few pages list the key Realist painters of the 19th and 20th Centuries - with hyperlinks for more information

Classic Romanian painters

Acs Ference (1876-1949)

<http://artindex.ro/2012/05/16/acs-ferenc/>

Alper Juan (1869-1916 ???; 1857-1901)

<http://artindex.ro/2012/05/16/alpar-juan-i-alexandru-paraschivescu/>

Amman Theodor (1831-1891)

<http://q1b2i3.wordpress.com/2010/03/19/galerie-de-pictura-theodor-aman/>

Andreescu Ion (1850-1882)

<http://q1b2i3.wordpress.com/2010/02/15/galerie-de-pictura-ion-andreescu/>

Angelescu Nicholas (1869-1916)

<http://artindex.ro/2012/05/16/angelescu-nicolae-angelescu-ange/>

Angheluta Octav (1904-1979)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/octav-angheluta-3-mai-1904-1979-pictor-roman/>

Arnold Max (1897-1946)

<http://artindex.ro/2012/05/16/arnold-max-mendel-wexler/>

Artachino Constantin (1870-1954)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/constantin-artachino7-noiembrie-1870-9-februarie-1954-pictor-roman/>

Baba Corneliu (1906-1997)

<http://q1b2i3.wordpress.com/2008/12/27/galerie-picturacorneliu-baba/>

Baesu Aurel (1896-1928)

<http://q1b2i3.wordpress.com/2010/05/26/aurel-baesu-pictor-roman/>

Balacescu Lucia (1895-1979)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/lucia-dem-balacescu22-ianuarie-1895-5-noiembrie-1979-pictorita-romanca/> ADDED

Baltatu Adam (1899-1979)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/adam-baltatu-1889-1979-pictor-roman/>

Baltazar Abgar (1880-1909)

<http://artindex.ro/2012/05/16/baltazar-apcar-abgar/>

Bancila Octav (1872-1944)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/octav-bancila-4-februarie-1872-botosani-%E2%80%93-3-aprilie-1944-bucuresti/>

Bassarab Louis/Ludovic 1866-1933

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/ludovic-bassarab-1866-1933-pictor-roman/>

Bednarik Ignat (1882-1963)

<http://q1b2i3.wordpress.com/2011/03/08/ignat-bednarik8-martie-1882-%E2%80%93-11-martie-1963-pictor-desenator-roman/>

Biju Leon (1880-1970)

<http://q1b2i3.wordpress.com/2010/02/02/leon-alexandru-biju-1880-1970pictor-roman/>

Bunescu Marius 1881-1971

<http://q1b2i3.wordpress.com/2010/05/13/marius-bunescu-pictor-roman/>

Byck-Wepper Mina (1899-1984)

<http://artindex.ro/2012/05/16/byck-wepper-mina/>

Catargi Henri (1894-1976)

<http://q1b2i3.wordpress.com/2011/12/06/henri-catargi-6-decembrie-1894-19-iulie-1976-pictor-roman/>

Ciucurencu Alexandru (1903-1977)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/alexandru-ciucurencu-27-septembrie-1903-tulcea-27-decembrie-1977-bucuresti-2/>

Cutescu-Storck Cecilia 1879-1969

<http://artindex.ro/2012/05/16/cutescu-stork-kunzer-cecilia/>

Darescu Nicolae 1883-1959

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/alexandru-ciucurencu-27-septembrie-1903-tulcea-27-decembrie-1977-bucuresti-2/>

Dimitrescu Stefan 1886-1933

<http://q1b2i3.wordpress.com/2010/01/18/stefan-dimitrescupictor-si-desenator-roman-1886-%E2%80%931933/>

Eder Hans 1883-1955 (Brasov)

<http://artindex.ro/2012/05/16/eder-hans/>

Enea Nicu 1897-1960 (pastels)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/nicolae-enea1897-1960-pictor-roman/>;

<http://artindex.ro/2012/05/16/enea-nicolae-nicu/>

Georgescu Marian 1892-1932

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/arian-h-georgescu1892-1932-pictor-roman/>

Ghiata Dumitru 1888-1972

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/dumitru-ghiata22-septembrie-1888-3-iulie-1972-pictor-roman/>

Grant Nicolae 1868-1950

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/nicolae-grant-1868-1950-pictor-roman/>

Grigorescu Nicolae 1838-1907

<http://q1b2i3.wordpress.com/2009/05/15/nicolae-grigorescuprimul-fondator-al-picturii-romane-moderne/>

Grigorescu Lucian 1894-1965

<http://q1b2i3.wordpress.com/2012/02/01/lucian-grigorescu-1-februarie-1894-28-octombrie-1965-pictor-roman-postimpresionist/>

Hentia Sava 1848-1904

<http://q1b2i3.wordpress.com/2010/02/01/picturile-lui-sava-hentia/>

Hermann Hans 1885- 1980

<http://artindex.ro/2012/05/16/eder-hans/>

http://www.brukenthalmuseum.ro/cms/news_en_more.php?id=683_0_13_0_C ADDED

Iacobescu Ionel 1903-1968

<http://artindex.ro/2012/05/16/iacobescu-ionel/>

Ialomitienu Dan 1899-1979

<http://artindex.ro/2012/05/16/ialomiteanu-dan/>

Ioanid Pan (1878-1956)

<http://artindex.ro/2012/05/16/ioanid-pan-pandele-2/> ADDED

Ionescu Doru Gheorghe 1889-1988

<http://artindex.ro/2012/05/16/ionescu-doru-gheorghe/>

Iorgulescu-Ior Petre (1890-1939)

<http://q1b2i3.wordpress.com/2012/01/24/petre-iorgulescu-yor-24-decembrie-1890-29-aprilie-1939-pictor-roman/>

<http://artindex.ro/2012/05/16/iorgulescu-yor-petre-2/> ADDED

Isaac Ion 1885-1950

<http://artindex.ro/2012/05/16/isac-ioan/>

Iser Josef 1881-1958

<http://q1b2i3.wordpress.com/2010/05/21/iosif-iser-pictor-roman/>

Lazarescu Emilian (1878-1934)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/emilian-lazarescu-1878-1934-pictor-roman/> society painter ADDED

Loghi Kimon 1873-1952

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/kimon-loghi-1873-1952-pictor-roman/>

Luchian Stefan (1868-1917)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/l-stefan-luchian-1-februarie-1868-stefanesti-botosani-28-iunie-1916-bucuresti/>

Manea Grigore 1885-

<http://artindex.ro/2012/05/16/manea-grigore/> ADDED

Maniu Rodica 1892-1958

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/rodica-maniu-mutzner1892-1958-pictorita-romana/>

Mihailescu Dimitrie (1872-1922)

<http://artindex.ro/2012/05/16/mihailescu-dimitrie/> ADDED

Mirea, George Demetrescu (1852-1934)
<http://artindex.ro/2012/05/16/mirea-demetrescu-george/> ADDED

Moscu Adina Paula 1908-1979
<http://artindex.ro/2012/05/16/moscu-melinte-adina-paula/>

Mosca Alexandru 1896-1968 (pastels)
<http://artindex.ro/2012/05/16/moscu-alexandru/>

Musceleanu Ion (1903 to 1997)
<https://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/ion-musceleanu14-octombrie-1903-1997-pictor-roman/> ADDED

Mutzner Samuel 1884-1959
<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/samuel-mutzner-13-decembrie-1884-2-octombrie-1959-pictor-roman/>

Pallady Theodor 1871-1956
<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/p-theodor-pallady-1124-aprilie-1871-iasi-16-august-1956-bucuresti/>

Petrascu Gheorge 1872-1949
<http://q1b2i3.wordpress.com/2009/11/20/galerie-de-pictura-gheorghe-petrascu/>

Petrescu-Dragoe Constantin 1887-1937
<http://artindex.ro/2012/05/16/petrescu-dragoe-constantin/>

Phoebus Alex 1899-1959
<http://artindex.ro/2012/05/16/phoebus-alexandru/>

Poitevin Scheletti Alexandru 1879- 1959
<http://artindex.ro/2012/05/16/poitevin-scheletti-alexandru/> ADDED

Popescu Constantin Isache 1888-1967
<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/constantin-isachie-popescu1888-pascani-1967-bucuresti-pictor-roman/>

Popescu Stefan 1872-1948
<http://q1b2i3.wordpress.com/2011/01/20/stefan-popescu-20-ianuarie-1872-1948-pictor-roman/>

Popp Alexander (1868-1949)
<http://artindex.ro/2012/05/12/alexandru-popp/>

Popp Elena (1879-1941)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/elena-popea-1879-1941/> ADDED

Popp Ludeosanu-Aurel 1879-1960

<http://artindex.ro/2012/05/16/popp-aurel/>

Ressu Camil 1880-1962

<http://q1b2i3.wordpress.com/2010/01/28/camil-ressupictor-roman-nascut-in-28-ianuarie/>

Satmary Alexandru 1871-1933

<http://artindex.ro/2012/05/16/satmari-satmary-alexandru/>

Schweitzer-Cumpana Rudolph 1886-1975

<http://q1b2i3.wordpress.com/2010/05/07/rudolf-schweitzer-cumpana-pictor-si-grafician-roman/>

Siraco Francis 1877-1953

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/s-francisc-sirato-15-august-1877-craiova-4-august-1953-bucuresti/>

Stahi Constantin D (1844-1920)

http://en.wikipedia.org/wiki/Constantin_Daniel_Stahi

Steriadi Jean Al 1881-1956

<http://q1b2i3.wordpress.com/2011/10/29/jean-alexandru-steriadi-29-octombrie-1880-23-noiembrie-1956-pictor-si-grafician-roman/>

Stiubei Dimitrie (1901-1989)

<http://artindex.ro/2012/05/16/stiubei-dimitrie/> ADDED

Strambu Hippolytus (1871-1934)

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/ipolit-strambu18-mai-1871-31-octombrie-1934-pictor-roman/>

Theodorescu-Sion Ion 1882-1939

<http://q1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/t-ion-theodorescu-sion-2-ianuarie-1882-ianca-judetul-braila-31-martie-1939-bucuresti/>

Tonitsa Nicolae 1886-1940

<http://q1b2i3.wordpress.com/2009/04/13/nicolae-tonitzapictor-roman/>

Vermont Nicolae (1866-1932)

<http://g1b2i3.wordpress.com/2009/10/10/nicolae-vermontpictor-si-gravor-roman/>

Verona Arthur 1868-1946

<http://g1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/arthur-verona25-august-1868-26-martie-1946-bucuresti-pictor-roman/>

<http://artindex.ro/2012/05/16/verona-arthur-garguromin/>

Verona Paul 1897-1966

<http://artindex.ro/2012/05/16/verona-paul/>

Viorescu Ion 1886-1936

<http://artindex.ro/2012/05/16/viorescu-ion/> ADDED

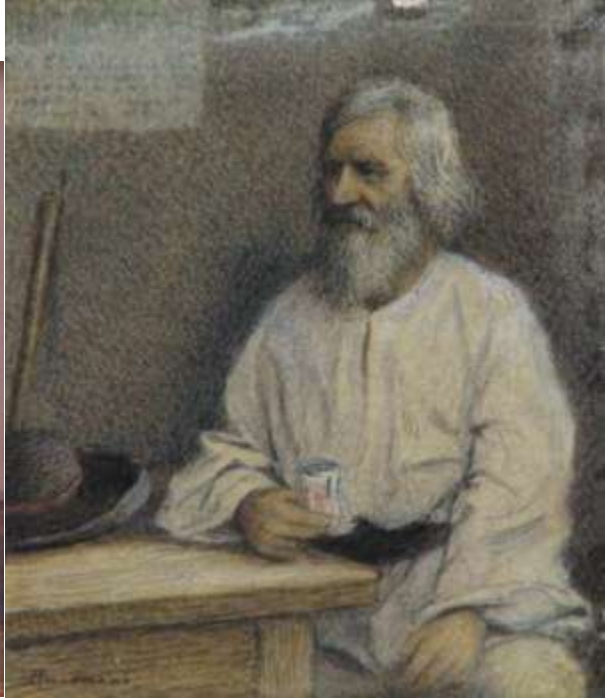
Voinescu Eugen 1842-1909

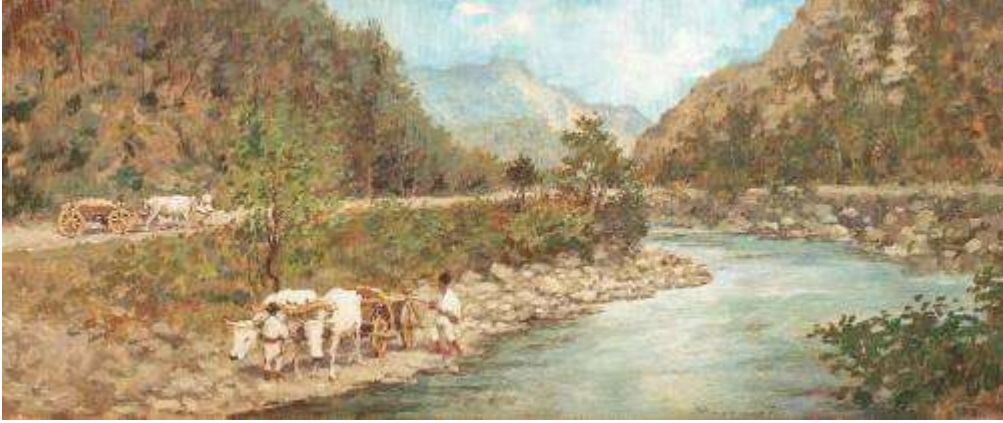
<http://artindex.ro/2012/05/16/voinescu-eugen-cean/>

The 50 Born between the 1860s and 1900

Bassarab Louis 1866-1933







Olt valley



Prahova valley





Nicolae Vermont 1866-1932

Born in [Bacău](#), Vermont belonged to the Jewish community. Late in his life, Vermont converted to the Orthodox church. He began his career in 1884, as a contributor to the journal [Universul](#), while studying with [Theodor Aman](#) at the [Academy of Fine Arts](#) in [Bucharest](#) (graduated 1886). Vermont completed his training at the [Munich Akademie der Bildenden Künste](#) (1893). He was able to attend the latter institution after being endorsed by the major Romanian artist [Nicolae Grigorescu](#).



While still in Munich, Vermont joined [Tinerimea Artistică](#), a loose grouping of artists who rejected [Academism](#)—it rallied [Luchian](#), [Arthur Verona](#), [Kimon Loghi](#), [Ipolit Strâmbu](#), [Marius Bunescu](#), [Alexandru Satmari](#), [Oskar Späthe](#), [Jean Alexandru Steriadi](#) and [Ștefan Popescu](#), and received backing from poet [Ștefan Octavian Iosif](#). Like the rest of [Tinerimea Artistică](#), Vermont was heavily influenced by [Grigorescu](#) during his youth.

In 1896, Vermont, [Luchian](#), [Artachino](#) and [Bogdan-Pitești](#), founded [Salonul Independenților](#), the local version of the [French Société des Artistes Indépendants](#). The movement which they attempted to create accommodated various tenets, and, while proclaiming a need for renewal in [Romanian art](#), stressed the importance of earlier traditions. As [Luchian](#) incorporated [Symbolism](#), Vermont developed his own style, a religious form of Realism. In parallel, with [Luchian](#), [Juan Alexandru Paraschivescu-Alpar](#), and [Artachino](#), Vermont was one of the first to introduce themes related to the lives of unemployed individuals and social drifters. Such work was influenced by the [Akademie der Bildenden Künste's](#) [genre painting](#).

[Bogdan-Pitești](#) declared Vermont "one of the most accomplished" among Romanian painters, and bought many of his works. Two years after [Salonul Independenților](#) opened for the public, its initiators founded [Societatea Ileana](#), an association dedicated to promoting new styles in art. In 1906, during the 40th celebration of [King Carol I's](#) ascension to the Romanian throne, Vermont's paintings were exhibited in Bucharest alongside the works of [Grigorescu](#), [Verona](#) and [Loghi](#) (they won the admiration of [Krikor Zambaccian](#), the future art collector, who declared himself "obsessed" with their image).

Many of his works are hosted by public collections such as the [National Museum of Art](#), the [Vasile Pârvan](#) Museum in [Bârlad](#), the [Bucovina Art Museum](#) in [Suceava](#), and the Art Museums in [Constanța](#) and [Râmnicu Vâlcea](#). A large portion of his art, belonging to collector [Lazăr Munteanu](#), was destroyed during the 1944 [Luftwaffe bombing of Bucharest](#). During his artistic career, Vermont also painted churches in [Cernavodă](#) (1893) and [Mănești](#), [Prahova](#) (1895), as well as decorating the ceilings of the [Kalinderu](#) (1904) and [Cantacuzino Palaces](#) in Bucharest.

Nicolae Vermont (1866-1932) was one of the masters of Romanian Realist painting and one of the most interesting painters, muralists and draftsmen of his time, as many viewed him as an associate of [Stefan Luchian](#). He was a prolific and surprisingly innovative artist, with a strong, original style and manner and quite a broad choice of subjects, but he preferred landscapes and still lifes. Born on October 10th 1866 in [Bacău](#), in a Jewish family - he would much later convert to Orthodoxy - he started working at first in 1884 for the prestigious [Universul](#) newspapers. At the same time he enrolled at the Fine Arts Academy in Bucharest, where he had the great opportunity of studying under [Theodor Aman](#), who would prove to be a great influence and example for the much younger

artist. After graduating in 1886 Vermont completed his studies in Munich, with the help of Nicolae Grigorescu.



Beach at Dieppe (1929)
It was here, in Munich, far away from his country, that he decided joining Tinerimea Artistica, an important and prestigious cultural association of young artists, who rejected all Academism and formality, thus bringing together the likes of Luchian, Arthur Verona, Marius Bunescu,

Alexandru Satmari, Jean Al Steriadi and others. In 1896, together with Luchian, Artachino and Bogdan-Pitesti, Vermont was one of the founder of the Salonul Independentilor, the Romanian version of the Salon des Refuses. It was a key movement for the further development of national



art, although it caused quite a stir in the beginning.
At the same time Nicolae Vermont was slowly but surely creating his own personal style, strongly marked by Realism. At the same time he started using some rather unusual themes - for that era - inspired by the life of the poor, the rejected, social failures, unemployed. He was surprisingly popular and

successful, even if this type of artworks weren't too much in fashion, in the beginning. He would have several other exhibitions over the next years, with great success, and in 1898 he was also one of the founder of the Ileana Society, meant to promote the new art and young artists. Nicolae Vermont also painted several churches and provided the interior decorations for several important places in Bucharest, such as the ceilings of the Kalinderu and Cantacuzino Palaces. It is a shame that a large part of the works of this prolific, huge artist, was destroyed in 1944 by German bombings. But even if many masterpieces were forever lost, a great deal of his artworks are today in museums and galleries all over Romania, but also in prestigious private collections. The artist was one of the most interesting and influential voices of his generation, marking and changing the landscape of Romanian painting, as he always tried to offer something more, something new, to challenge rules and themes, to offer the viewer an artistic experience that was strikingly beautiful and shockingly fresh and alive. A great master and a great name.
<http://www.tuttartpitturasculturapoesiamusica.com/2013/08/Nicolae-Vermont.html>



Good morning!; Portrait of a Woman; flower; Self-portrait with hat



Woman with Hat; Meditation; Portrait of man; Walk in the forest



Walk Cismigiu; Seated Nude; Bust of girl; Interior



In the park; Woman near rock; Woman with umbrella; Working with embroidery



Woman sitting; Woman with trough; Woman sewing



girl with red belt; Lady in yellow dress; Composition with three; Girl with yellow scarf



Patio; country road; Champs-Élysées Park; Monastery Namaiesti

Arthur Verona 1868-1946

Born on August 25, 1868 in Braila, he studies high-school in Czernowitz (now Chernivtsi) and was then sent by his parents to military school in Vienna. He graduated in 1891 and was appointed officer in the Austrian dragoons.

However he was more attracted by painting, which he had taken up even while he was in military school. His first painting "The night patrol" was exposed in Vienna in 1889. Arthur Verona completely gave up his military career in 1894. He was attracted by the Seccesionist movement in Munich and from 1895 to 1896 studied painting at the Akademie der Bildenden Künste München. In 1897 he joins [Simon Hollósy \(1857-1918\)](#) and the group of artist of Baia Mare. The same year he participates at the Paris Salon where his painting "In the forest of Herța" receives an honorary mention of the jury.

In 1899 he enrolls at the [Académie Julian](#) in [Paris](#), where he studies with [Jean-Paul Laurens \(1838-1921\)](#) and [William-Adolphe Bouguereau \(1825-1905\)](#). He presents some of his paintings at the International Exhibition of Paris in 1899 and 1900.

In 1902, Arthur Verona organizes his first personal exhibition in Bucharest. In 1903 his residence and many of his paintings are destroyed by a fire. However he is still able to present twelve paintings at the exhibition of the Tinerimea Artistică and also be present in exhibitions in Athens and Munich.

Arthur Verona also works on mural paintings in the Kalinderu residence (now the Kalinderu Museum) and the Cantacuzino Palace, both in Bucharest. In 1910, 1912 and 1913 he is awarded the gold medal at the International Art Exhibition of Munich.

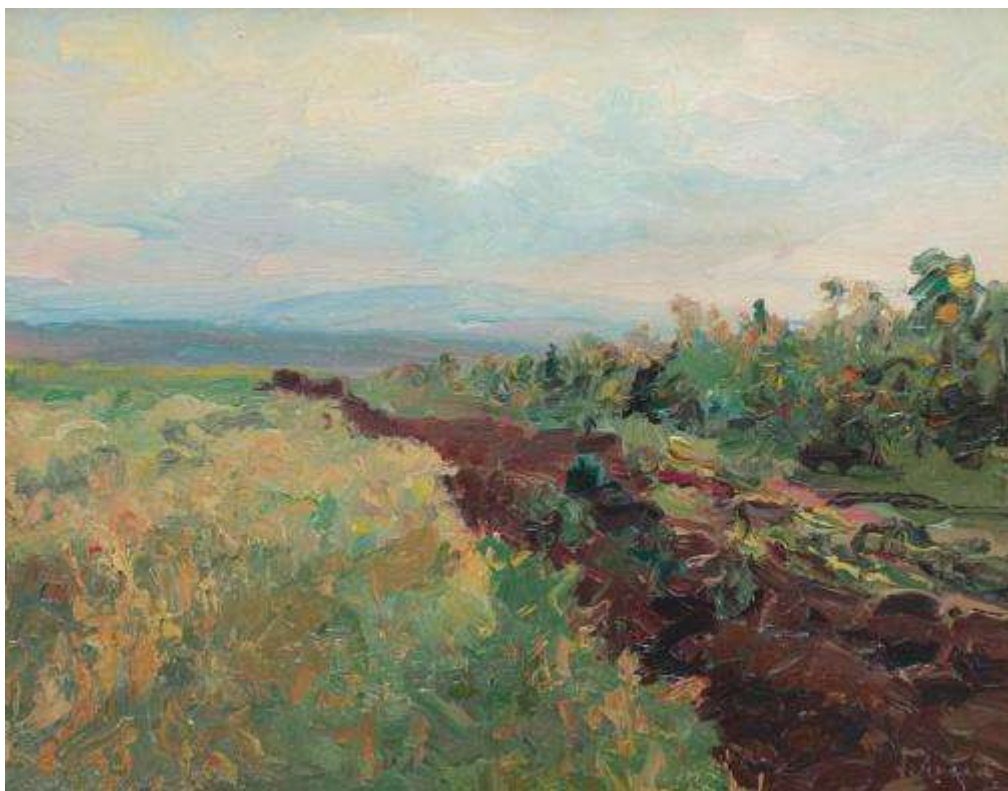




Arthur Verona - Serbare câmpenească



Arthur Verona - Drum de țară.



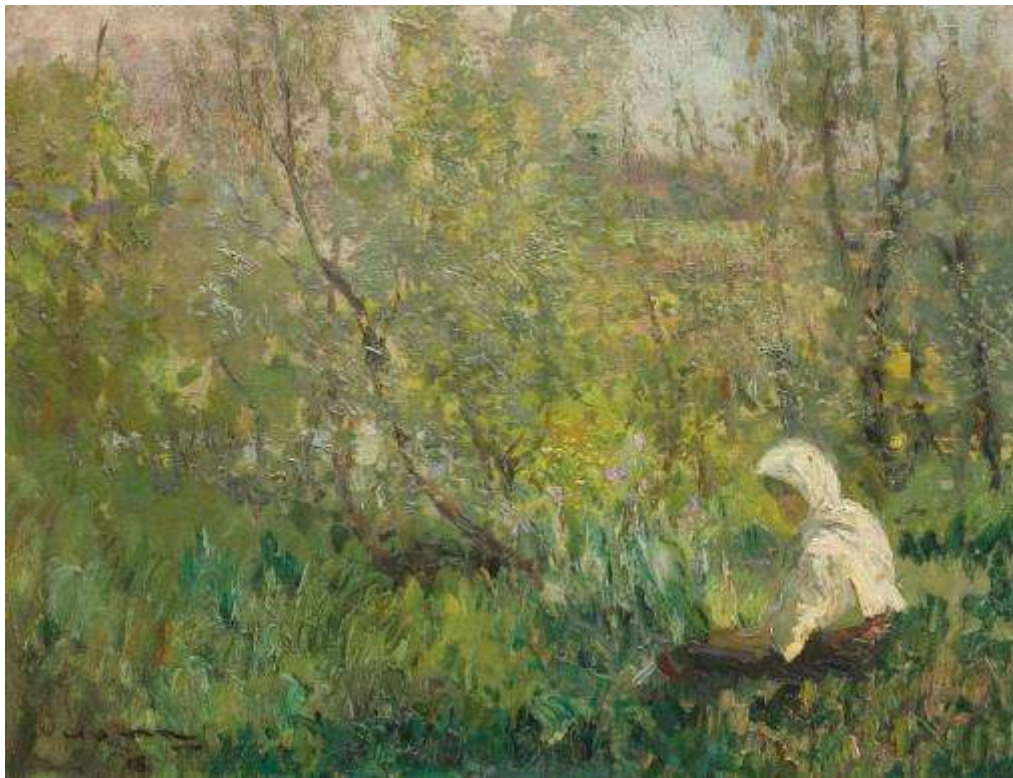
Arthur Verona - Drum de țară



Arthur Verona - Frumusețe antică



Arthur Verona - În codrii Herței; Pădure de mesteceni



Arthur Verona - Țărăncuță odihnindu-se



Arthur Verona - Zestrea fetei

Nicolae Grant 1868-1950

Born to UK consul, Effingham Grant, after two years of study at the easel with Aman and Tattarasca, leaving in the summer of 1895, at Paris, where, in Fine Arts, with Jean-Leon Gerome learn painting techniques and the companion to the plein-air a few democrats end of century and pleasure to work reason in nature. Grigorescu noted in 1893 - with homage to exchange paintings - Nicu Grant carefully divides between France and Romania.

His public life is rich and meaningful but, for his friends from the "Artistic Youth" of which he was a founder and active member until the dissolution of the Company, in 1947, Grant had an ambition which confuses his contemporaries. Scottish son wanted to become a champion for canonical representations provided novel and fundamental to understanding the founder of churches Romanism.

But the producer ordered medieval works of art, in a country where bohemian was a virtue. Nicu Grant was not so much isolated, but a separate. His watercolours were less valued, if not downright disdained - port peasant, altars, country churches, interiors Balkan - more often considered a minor painting, and education.

Nicu old Grant becoming more British, in a world increasingly French. Passing a century watercolors and paintings by Nicholas E. Grant preserve the superlative "1900 era perfume." All work was urgently sent back to the spirituality of the years 1890 to 1920.



Nicholas Grant - porch with flowers



Nicholas Grant - Field of flowers



Nicholas Grant - Interior manorial



Nicholas Grant - Interior



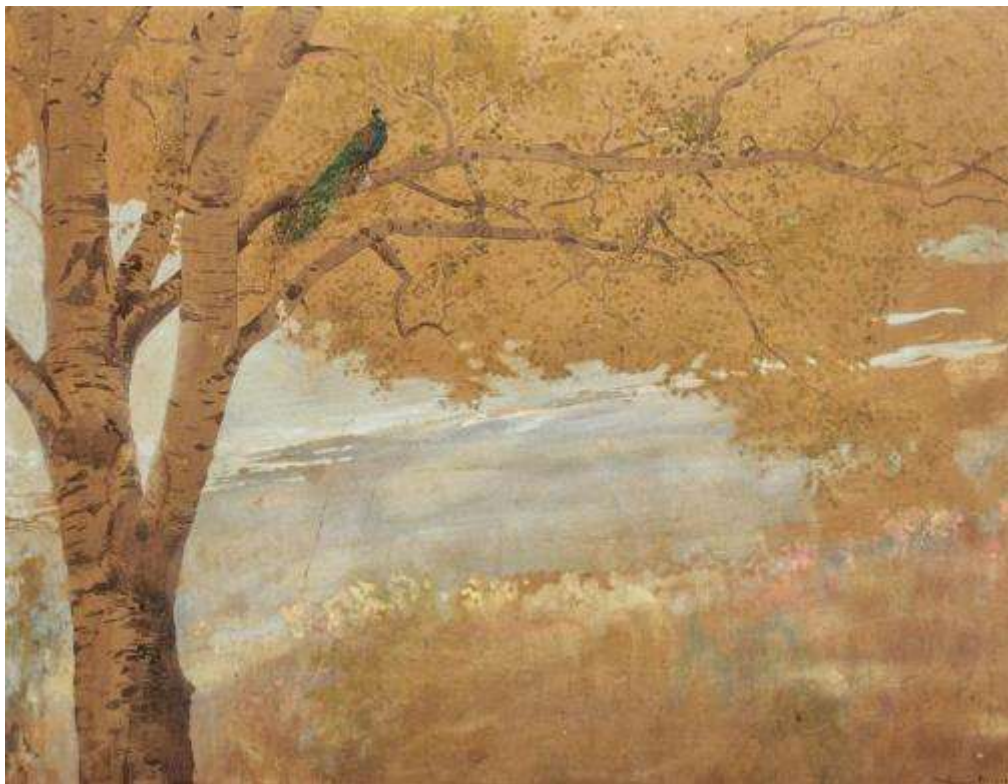
Nicholas Grant - Interior mirror and chrysanthemums



Nicholas Grant - Woman working gallery



Nicholas Grant - Reading inside



Nicholas Grant - Ballad



Nicholas Grant - Breton river



Nicholas Grant - Fair to Golești



Nicholas Grant - Vase with Pink Roses

Artachino Constantin 1870-1954

In 1890 he had a chance to go to France, receiving a scholarship 4 years Zerlenti banker, ending at the Julian Academy in Paris, where he met and befriended Luchian.

Like any young student in the capital of Impressionism at the time, Artachino Parisian style was influenced by painting the Fontainebleau and Barbizon landscape artist becoming one of the passions. The taste for landscape was shaped and artistic environment in which work with teachers on L. Doucet, A. W. Bouguereau Bramtot or even if later, when he arrived in Bavaria, Munich, adopted Academism typical portrait. In 1894 he received the Medal First Class for'' source'' Biblis changed, exhibited at the Salon of living artists, the work of Symbolist influence. A year later he exhibited alongside the workshop Luchian Royal Street, and in 1896 opened his first solo exhibition. Besides Luchian, Vermont and others attended the Salon of Artachino and then, in 1898, to take part in founding the Society Ileana.

In 1909 he competed for the post of professor at the Fine Arts School in Iasi, where he worked until 1920, during which he did commute to Bucharest, being active in the artistic life of the city, moving in 1922 resulted in the Department of Painting from the School of Fine Arts in Bucharest. Artachino once exhibited at the Salons Official wars in 1924. End professorial career in 1936 when out forced retirement, which in the evolution of the artist that has isolated itself further the artistic environment of the time. Insulation that has worsened after the Second World War, with regime change socialist realist values are difficult to digest and assimilated by an old veteran and representative of old, now artistic companies (Artistic Youth dispărrea 1941) .

Cottage theme often appears Artachino, being a representative of the genre, even if focused mainly on landscaping theme. Interior shown in'' Fireplace Cottage'' is found in Romanian painting at Luchian to Stefan Popescu times Dimitrescu patriarchal hearth is the center of the rural areas. More than two paintings, Artachino center line of the paper integrates the female character, the peasant woman with flax during religious rites and the micro Romanian existence. Valence fine time is recorded in the composition where the atmosphere is suspended, it is viewed from the old time, self-contained character in the history and philosophy of the collective imaginary. Elements of the traditional hearth in the background going, no matter where the oven if the bench is covered in carpets or if the room is decorated with a specific region, time and space to achieve peace leaven primordial Artachino highlighting once again the primacy of values traditional.



Turk on the Danube ***



Biblis changed in spring ***

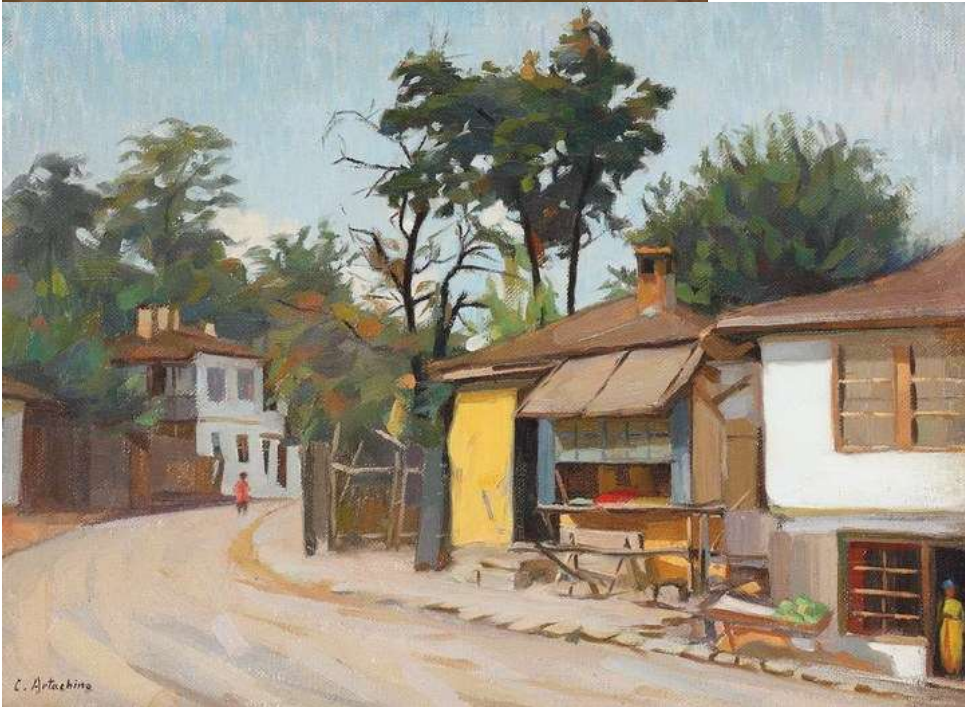
Noted as one of the best
portraitists being sought
by merchants and bankers



and paid as. During 1909 - 1920 commuted
between Iasi and Bucharest to meet the
requirement of portraits and at the same
time to teach. After arguing with his good
friend Luchian and the marriage ended due to monetary differences, the artist falls in the 30's, in

an auspicious period of creation, marked by travels in Dobrogea, mostly Tulcea. The same type of
single-string landscape in terms of color communities Artachino manages to convey some kind of
oriental delicacy of interpretation that comes lineage amazes many portraits he executed and

beyond mannerism that they created in his work gave him valuable tool of interpretation.







References:

Oprea, Peter, "So I have known" Maiko Publishing House, Bucharest, 1998

Rights, Ruxandra, "Constantin Artachino (1870-1954)" and Commemorative Anniversary Exhibition, National Art Museum, Bucharest, 2004









Landscape Artachino is one of the favorite themes, particularly the interwar period as a portraiture detachment from which an enterprise Romanian elites.

Dominant feature of the snapshots shown painter remains valence loneliness sad element of a universe. Dobrogea is where it will sink Artachino designing compositions often passionate, expressive landscapes that give far deeper feelings of a painter.

Having a house Turtucaia, often lies in the eastern United Artachino being primarily attracted to qualities offered by arid views and sea. Thus his work ranges from peisajul stare, tinted symbolist interpretation Landscape photography, where accuracy is given by the removal composition painter lucid moment and place. The drawings in Southern Dobrogea, in Mangalia Turtucaia,







Alexandru Szatmary (1871-1933)



Alexander Popp 1868-1949



Born Arad, he founded the Academy of Fine Arts in Cluj - in 1921 - was substantially involved in the organization of society Astra, with a decisive role in promoting nationally the artistic values of Transylvania and was instrumental equally important in institutionalizing art education with higher degree in Timisoara.

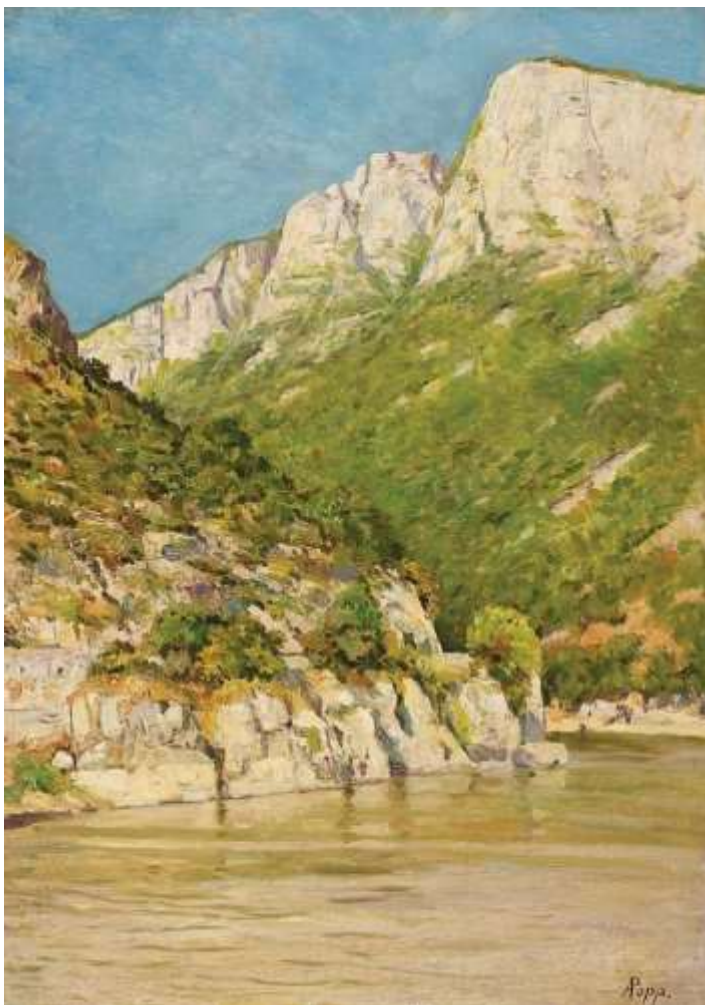
And if Alexander Popp and those of

Budapest, where, after graduating in 1896 Drawing Model School, was asked to work a long time, along with his teacher, Karoly Lotz. But personal contracts. Budapest during the young born in the family of Dieci notary, Arad, in 1868 it's fabulous and extraordinary certify equipment for fresco and portrait. Budapest Parliament, Palace of Justice, basilica and cathedral "math" Pannonhalma, Eger Cathedral and Grand Theatre in Prague, here are just some of the institutions whose grandiose murals meet and name of A. Popp. He's not a forgotten painter, but very little known in Bucharest. And this observation to mean exactly what we intend to mean, it's time to say that the artist had been purchased several paintings are exhibited them in the National Gallery in Budapest, but none in the selection of the National Museum



of Modern Art Romania. That should not surprise us, as long as the museum does not have a section "Colony of Baia Mare". And certainly

not that it is works and only exhibition of major interest to creations of the most popular regional schools in Eastern Europe and bearing the name of a large Romanian town gave us was by the Magyar Nemzeti Galeria in Budapest, in 1999. The brainchild of Alexander Popp's teaching and her majestic: he founded the Academy of Fine Arts in Cluj - in 1921 - was heavily involved in the organization of society Astra, with a decisive role in promoting national of artistic values of Transylvania and had a role equally important in the institutionalization of artistic education with higher degree in Timisoara.



Ipolit Strambulescu (1871-1934)

with variants Hippolytus, Strâmbu, Strâmbulescu) (b. May 18, 1871, Bratilovu village near Baia de Arama, Mehedinti County - died October 31, 1934, Bucharest) was a Romanian painter.

The school did in Mărășești village center, community, priest Lungulescu. At school the priest Lungulescu painted as it sits in the chair and saw them drawing encouraged him to draw.

He studied at the School of Fine Arts with [Theodor Aman](#) and GD Mirea, then to Munich, Karl Marr. In Paris, where he was educated in 1900 founded the Youth Romanian society.

Epigon's [Nicolae Grigorescu](#) , creation, rich and varied as the genres (portraits, landscapes, genre scenes, allegorical compositions), is distinguished by an idyllic note, the concern to render the effects of light, proving especially good knowledge the craft ("two friends", "Women mowing", etc..).Hippolytus led Strâmbu School of Fine Arts in Bucharest and was one of the teachers at the School of Painting at Baia Mare (called "Barbizon Eastern"), is founder and Artistic Youth Society (together with the spent [Luchian](#) , [Constantin Artachino](#) , [Nicholas Vermont](#)). In later years, was marginalized, his painting style was considered outdated.

Hippolytus Strâmbu - Woman with umbrella



Hippolytus Strâmbu - red umbrella





Summer Afternoon; working in the garden



Hippolytus Strâmbu - Two children



Hippolytus Strâmbu - In gradina2



Hippolytus Strâmbu - in the garden.



En plein soleil; Reading in the Garden



Girl sewing; thinking; peasant woman sewing



Peasant; Reading in the garden In the yard in the country



Hippolytus Strâmbu - In Family



Hippolytus Strâmbu - Dreaming



Hippolytus Strâmbu - The Terrace

Hippolytus Strâmbu - Peasant with flax.



Hippolytus Strâmbu - Peasant



Hippolytus Strâmbu - Women at the well



Hippolytus Strâmbu - Sheperd



Hippolytus Strâmbu - Razes (composition studies)

Hippolytus Strâmbu - Tirg in Baia Mare



Hippolytus Strâmbu - Spring landscape
Hippolytus Strâmbu - Nicholas Tanasoiu



Portrait of a peasant; Alexander Vlahuta; Self Portrait



Noon; In light of the lamp



Hippolytus Strâmbu - Girl reading



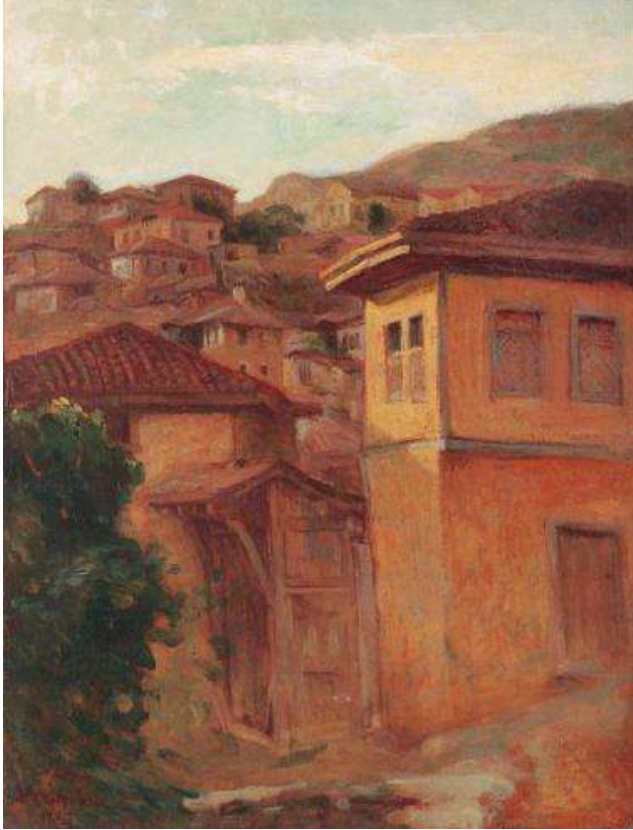
Hippolytus Strâmbu - Portrait of a Woman



Hippolytus Strâmbu - Evening Lesson







hills in Balchik; after the bath



Hippolytus Strâmbu - Nude



Coquetry; Nude lying



Hippolytus Strâmbu - Nude lying on carpet background

Theodor Pallady 1871-1956

Pallady was born in [Iasi](#), but at a young age, his family sent him to [Dresden](#), where he studied [engineering](#) at the [Dresden University of Technology](#) between 1887 and 1889. At the same time, he studied art and was encouraged to go to Paris where he enrolled in the [Academy of Fine Arts](#) (Académie des Beaux-Arts). In 1892, he worked in the studio of [Gustave Moreau](#), where he had as colleagues [Henri Matisse](#), [Georges Rouault](#), and [Albert Marquet](#).

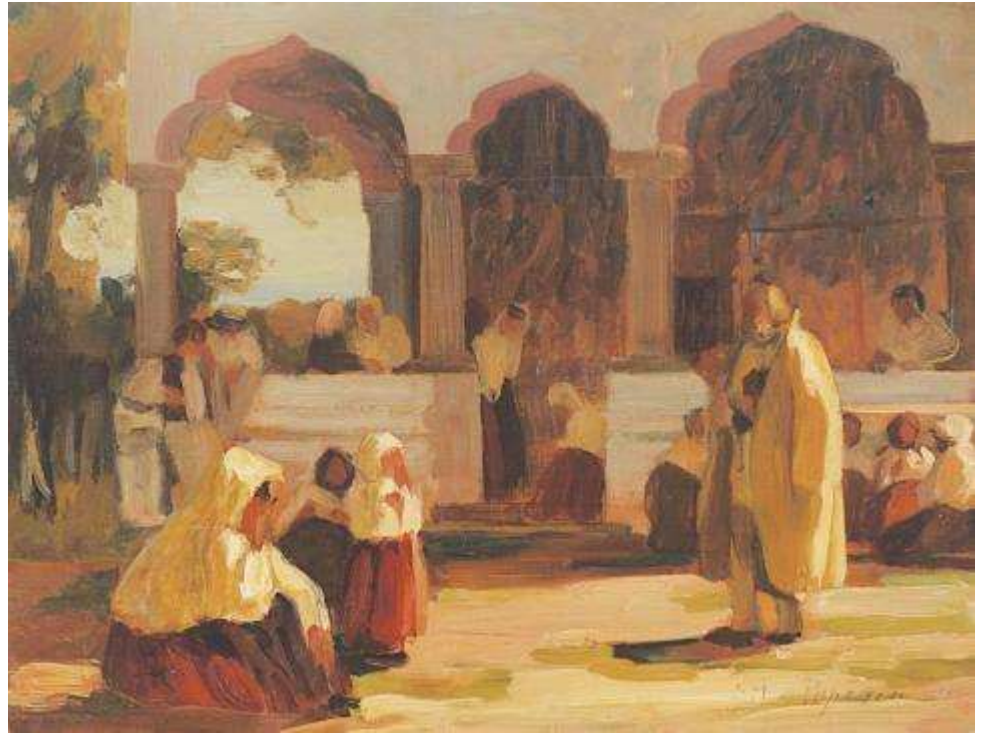
In 1904, Pallady returned to Romania but maintained close connections with Paris, where he continued to hold many personal exhibitions, up until [World War II](#). He also exhibited at the [Venice Biennale](#) in 1924, 1940 and 1942.



Stefan Popescu

(1872-1948)

born January 20, 1872, Fintesti, Buzau - d 1948, Bucharest) was a painter, draftsman, engraver, honorary member of the Romanian Academy in 1936. He studied at the Munich Academy of Fine Arts from 1893 and the Academy of Fine Arts in Paris. It is one of the engravers art reference in Romanian, his work represents a milestone in the development of easel graphics and engraving of România. În France is known by the name of Stefan Popescu from the period when he was a student at the Academy of Arts Paris.



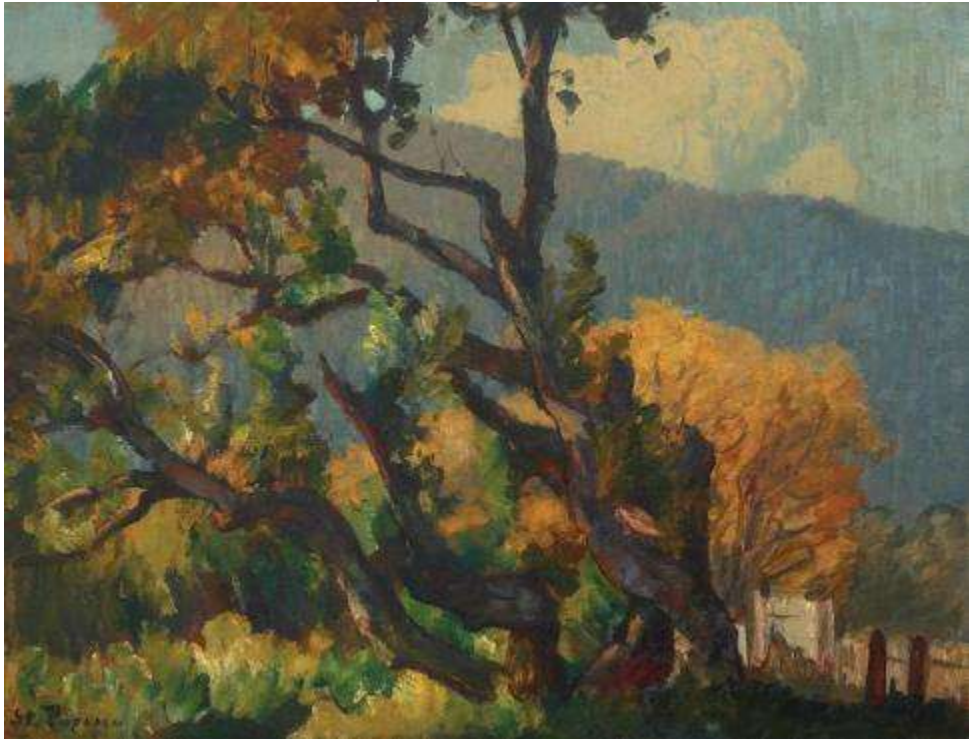
Stephen popescu - Sunday



Stephen Smith - In the shadow of nuts



Stefan Popescu - Cerdac with flowers



Stefan Popescu - Beginning of Fall



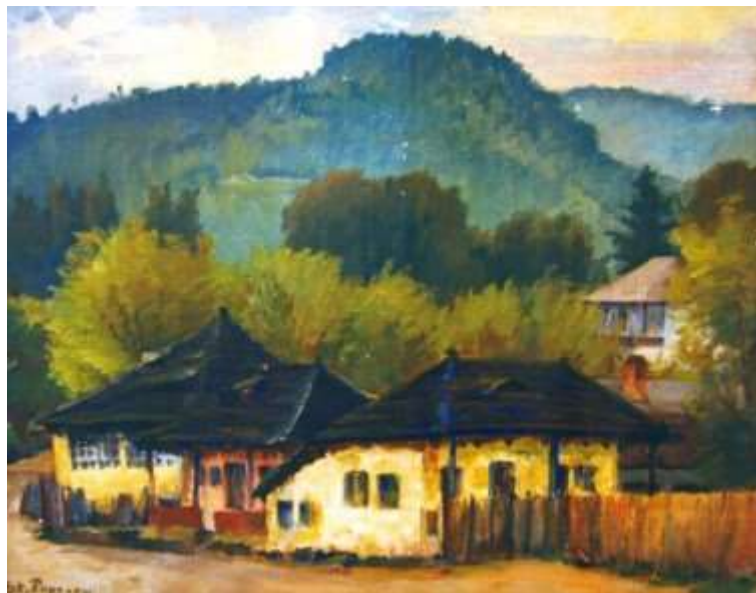
Stefan Popescu - Kaliakra.



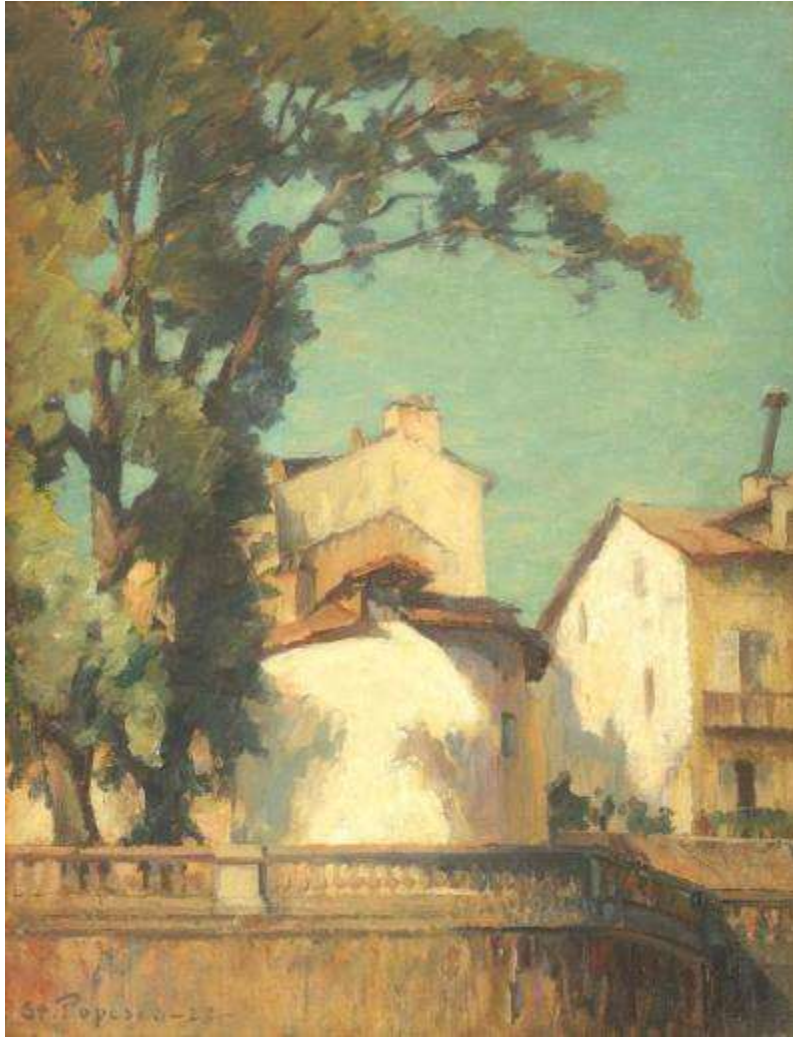
Stephen Popescu - Cape Kaliakra



Stephen Popescu - Cape Kaliakra.



Stefan Popescu - houses Răducești



Stefan Popescu - Houses on the hill



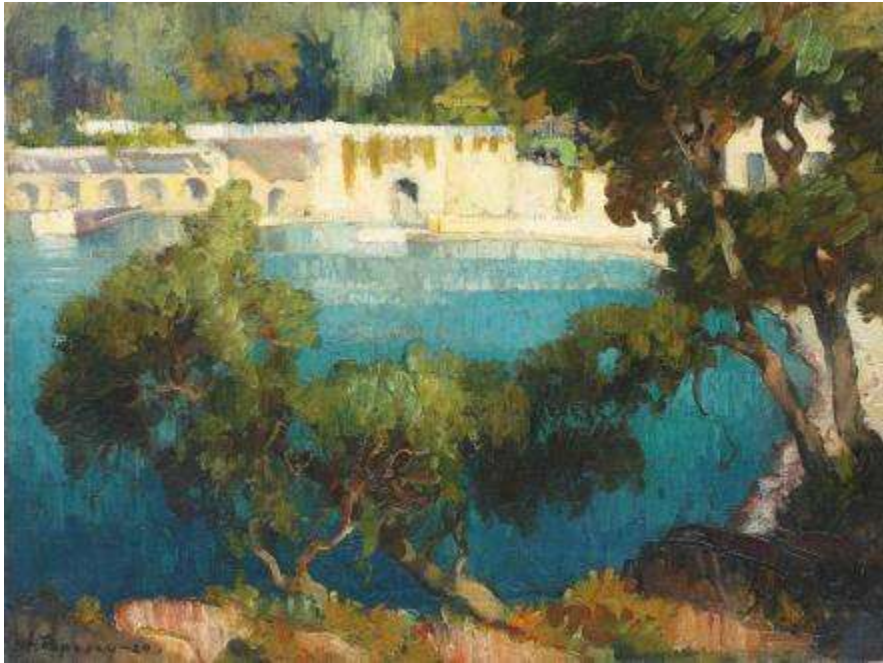
Stefan Popescu - Houses Provence



Stefan Popescu - Turkish cemetery



Stefan Popescu - dams on the Black Sea



Stefan Popescu - Golf in Villefranche-sur-Mer



Stephen Popescu - Garden Chapel in Finistere



Stefan Popescu - Beginning of Fall



Stefan Popescu - Iole in lagoon



Stefan Popescu - Dusk over Chioggia



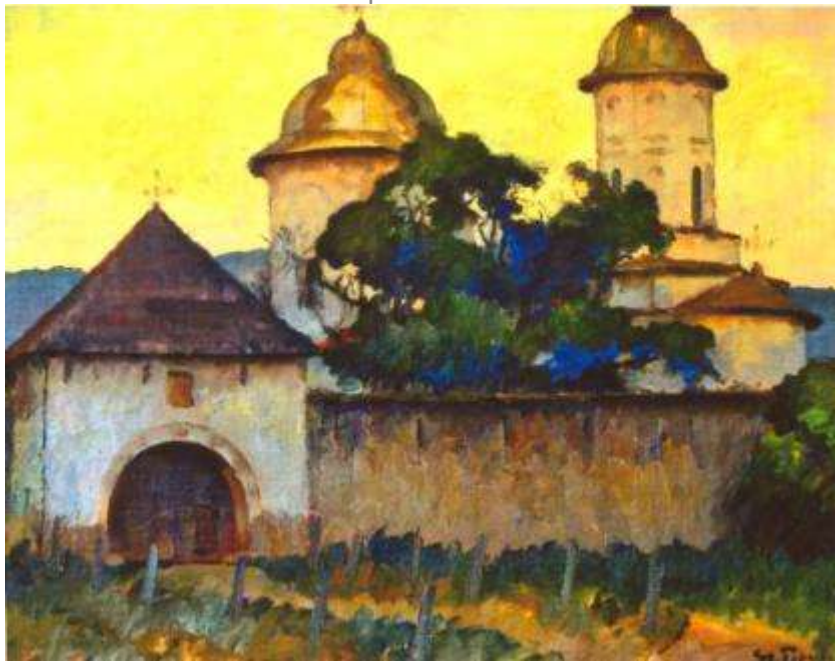
Stephen Popescu - the harvest



Stefan Popescu - shop trinkets



Stefan Popescu - Marrakech



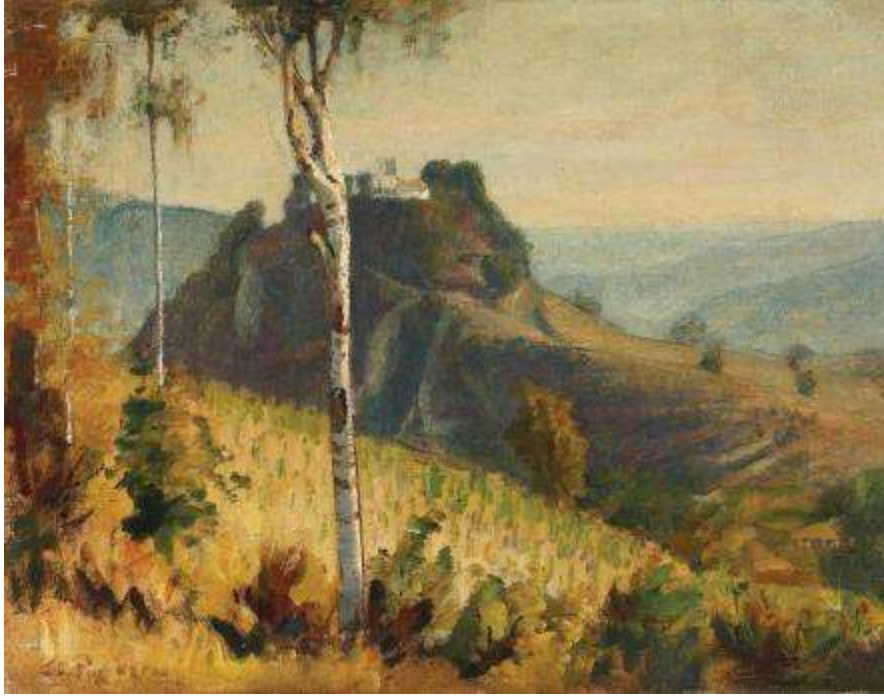
Stefan Popescu - Monastery with two towers



Stefan Popescu - die



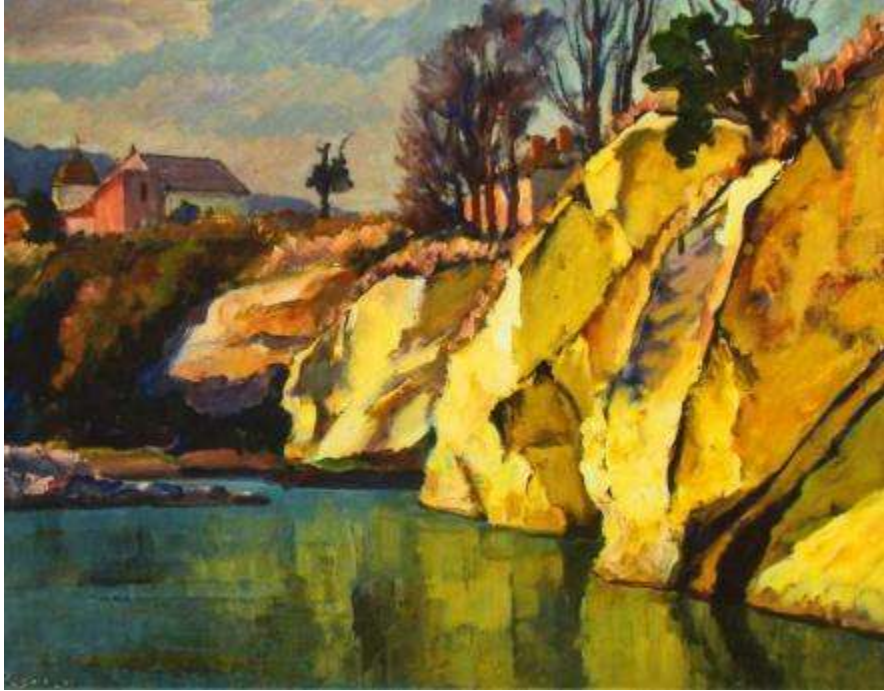
Stephen Popescu - Landscape with houses



Stephen popescu - Landscape with city



Stephen popescu - Winter Landscape



Stefan Popescu - Valley Landscape Trotuşului



Stephen popescu - Autumn Landscape



Stephen popescu - Summer Landscape



Stephen popescu - Summer Landscape



Stephen popescu - Summer Landscape



Stephen popescu - Summer Landscape



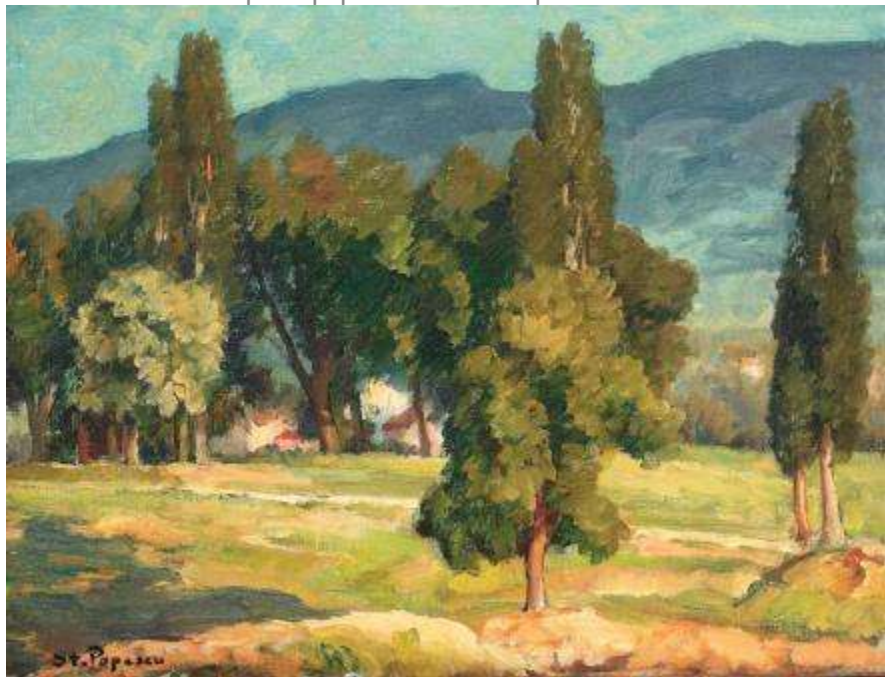
Stephen popescu - Landscape in Campulung



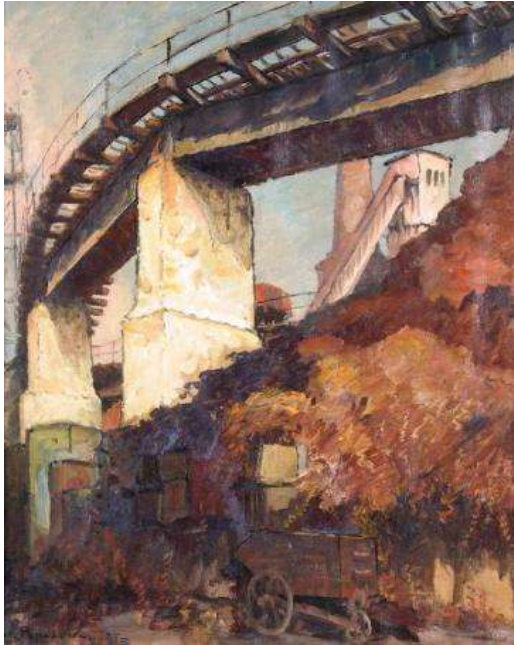
Stephenpopescu - Landscape of Morocco (Lake Bin el Ouidane)



Stephen popescu - Landscape in Predeal



Stephen popescu - Landscape in Predeal



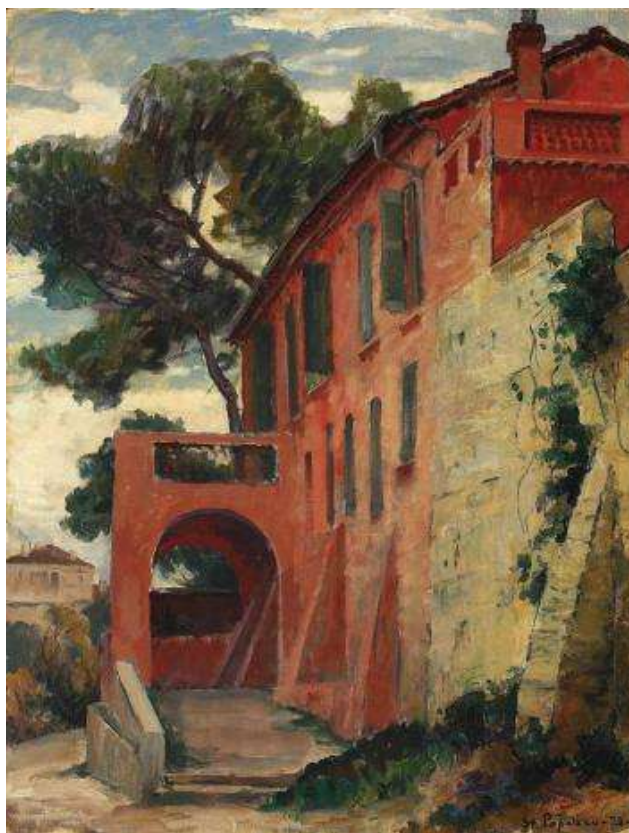
Stefan Popescu - Industrial Landscape. Resita



Stefan Popescu - Seascape



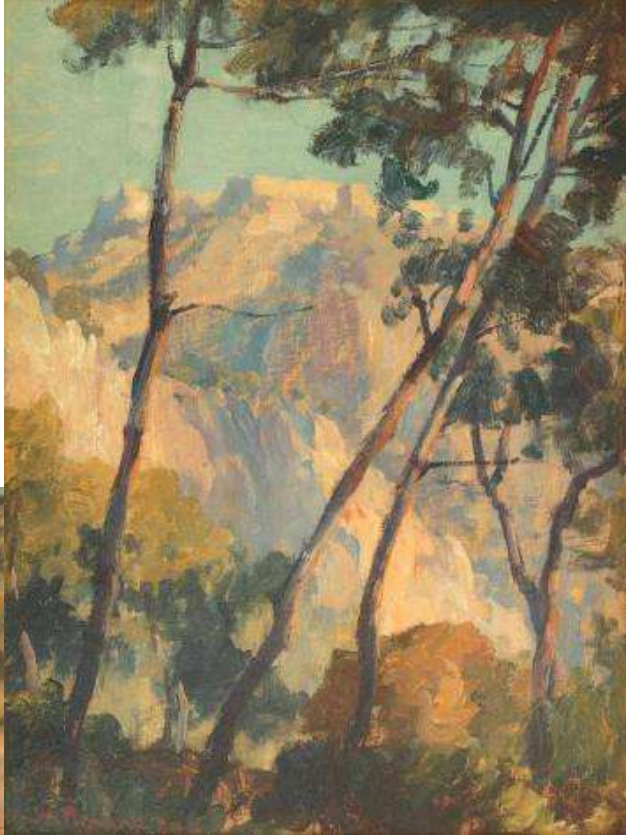
Stephen popescu - Nature Valley Râmnic



Stefan Popescu - Provençal Landscape



Stefan Popescu - shore Eforie



Stefan Popescu - Olt Valley

Ferenc Acs 1876-1949



Representative of School of Baia-Mare, Ferencs Acs was praised as the first promoter of Impressionism in Transylvania. <http://artindex.ro/2012/05/16/acs-ferenc/>

Preparing his artistic education tributary pool began in Budapest, Bertalan Szekely painter in the School of Drawing by model, and Simon continued his workshop Hollosy (Simon Raven). Back in Cluj, was among those who paved the way for artists from Transylvania to a plein-air painting that combined with color type Post-Impressionism Expressionist

School of Baia-free Mare.Pensulația

137. Ferenc Acs

Parfumul florilor

nervous cough caught at When the afternoon, the old woman who seems to check his companions younger workers. The vivid colors of nature, and the port, the artist has captured light filtered by lush greenery game. Bibliography:



Drago, Livia, Rent, Mary, RUSSIAN, Alexandra," Museum of Art Cluj-Napoca. Product patrimonial", Cluj-Napoca, 1976
Șorban, Raoul," An artist living between Munich and Maramures", Bucuresti, Meridians, 1986
" Spring auction catalog, Quadro 2", Monday, May 25, 2009 , Quadro Gallery Cluj-Napoca.

Ferenc Acs
(Nasc.1876, Cluj Napoca - Dec.1949, Cluj Napoca)

Aurel Popp 1879-1960



Orvieto. After qualifying as an art teacher returns to Satu Mare. Has military service in 1904 in Vienna, visiting museums and attending the Academy of Fine Arts. Enable 1905-1906, in turn, as draftsman, substitute teacher at a private high school and eventually to the current high school art teacher Mihai Eminescu Satu Mare, where he works until the First World War. Marries Madzsar Irina in 1907, with whom he had three sons (Aurel Augustine and Sabin). Receives 1911-1913 from the Ministry Cults a scholarship to Paris, where he attended the Academie Julian to study painting. Wins several times prize for painting and drawing. In order to support financially the Paris provides various raw work, including the docks on the banks of the Seine. Travel to Meissen (where he studied ceramics) in London and Berlin. Get renew the grant and, after a brief visit to the country, to return to Paris. Make study trips to Madrid, Brussels, Dusseldorf, Cologne, Munich, Amsterdam and London. Returns home in 1913 and held a solo exhibition at Satu Mare with work done abroad. On 1 August 1914 is called to arms in the Austro-Hungarian army. Until 1918 is on fronts in Italy and Russia. Front active participant experience is crucial in the further development of his artistic vision with social involvement (evidenced later by taking a series of photographs, some large anti-militarist theme). During the years of front running an impressive number of drawings and sketches of portraits of comrades in arms, the scenes in the trenches. 1919 views Like other leftist intellectuals of the time, joined the revolutionary movement and

On 30 August 1879, in the village Căuaș (in Salaj county, now in Satu Mare County) is born Aurel Popp in a family of Romanian Greek-Catholic priests.

1882 remains fatherless (Greek Catholic priest Samuel Popp) and led a caring childhood with his brothers (John, Michael and Octavian) at this time the four boys being raised solely by the mother (Maria Popp).

primary school in 1886-1892 Căuaș, then attending high school Craidorolt 1892-1899 where he befriends the poet Endre Ady. From this period dates the first artistic attempts.

1889 Superior School of drawing and calligraphy in Budapest, still leading a life of deprivation.

1903 in the fourth year, is sent to Italy with a scholarship. Visit Rome, Siena, Perugia, Assisi and



elected president of the national trade union of teachers of drawing. Serves as elected member of Budapest soviet which leads to arrest; escapes from prison and rearrested in Satu Mare after his return there.

1921 initiative of Emil Isac John Thorma and Aurel Popp is organized in Cluj wide art exhibition artificum Transilvanicorum Collegium, with over 80 artists. Aurel Popp exhibit 32 works. The poet befriends Emil Isac. Tries, unsuccessfully, to establish the Satu Mare an art school for talented poor children. To earn a living begin to deal with pottery.

Satu Mare in 1922 is visited by Nicholas Tonitza. Their relationship turns into a close friendship, documented by an extensive correspondence over several years. His political stand as socialist arouses hostility and leads to cancellations of work. Also during this period there is contact Colonia painting in Baia Mare (founded by painter Hollosy Simon in 1896). It separates after a while this group (contrary painting style itself from Baia Mare) and withdraws from Baia Sprie workshop, a small village near Baia Mare. Around him are grouped many other avant-garde painters views coming from the same colony.

Aurel Popp
Muncitori forestieri



41. Aurel Popp

Luptă pe viață și pe moarte

1923-1927 Lead in Satu Mare, porcelain and pottery workshop DAC, which will then bankrupt company (keep but a series of prototypes). During this period his work done themed large social and anti-militarist.

join the union in 1924 the fine arts.

1926 Join the official Salon in Bucharest.

again exhibits at the Salon in 1927

officially. Work on the project drawings and Unification Monument to paint murals for the Chamber of Commerce in Timisoara (works completed, remaining in draft).

1932 to 1943 this year and go every summer to Baia Sprie where paint landscapes.

1933-1934 appointed professor at the School of Fine Arts in Timisoara. Runs

bust of Vincent's Babes and IG Duca, unveiled in 1934 in Timisoara. Painting workshop builds from Satu Mare.

Along with John Thorma 1936, Congress organized artists in Transylvania and Banat. 1940 during the occupation of northern Transylvania by horthyiste troops he was exposed to militant fascist attacks because of his attitude.

1949 participated in the exhibition and the exhibition of artists from Cluj Satu Mare.

1955 Participate in regional art exhibition in Baia Mare and Exhibition in Warsaw.

Makes 1956 a study trip to Cluj and Aiud and documentation to achieve a composition dedicated Korea's. Artists participating in the exhibition of Satu Mare.

dies 1960 August 8 , shortly before turning 81 years old. The workshop was built by artist after their draft between 1933-1935. He worked here until death, 1960. After this date the building was

turned over to the state and was used successively as home, warehouse, etc., Finally entering derelict and in a state of degradation, reaching the brink of demolition. It was eventually taken over by the Satu Mare County Museum, and from 1998-2000, was restored and opened as a memorial workshop is included on the museum circuit. Display are paintings, graphics, sculpture, photographs, documents, personal belongings of the artist and a few pieces of furniture, including one of the easels. Occasionally, the space is used for various communications on art and art exhibitions.

Workshop memorial is in Satu Mare, at Aurel Popp at number 13.

School of Art Aurel Popp

In 1999, the School of Art in Satu Mare is named Aurel Popp School of Art.

Aurel Popp cultural year

In 2009, a bust was unveiled in Satu Mare Aurel Popp, celebrating the 130th anniversary of the birth of the artist within the cultural year Aurel Popp. Bronze bust of Roman Square is located in Satu Mare, near the memorial workshop. In the same year there were a series of events dedicated to the life and creation of Aurel Popp.







Cecilia Storck (1879-1969)

Cecilia was born in River Vad Cuțescu in Câineni village. Together with grandparents, Cecilia Cuțescu moved to Bucharest to attend the prestigious Central School for Girls. Passionate about art from an early age to hide



during school hours to paint. On leaving school, family Cuțescu seek advice Ajdukiewicz Polish painter, a well-known personality at the time who confirms the talent of Cecilia. The artist is sent to Munich in 1897 and in 1899 moved to Paris where attending the Académie Julien tutelage of Jean Paul Laurens and Benjamin

Constant. Meanwhile constantly exposes in France and Romania. In Paris, her works are accepted at Autumn Salon and in 1906 has first solo show at Gallery on Rue Lafitte Hessèle. In Bucharest Youth group co-opted artistic and her works were exhibited alongside those of Constantin Brancusi. During his stay in Paris, in 1903, married Romulus Kunzer violinist, with whom he has a son, Romeo, became important painter himself. But marriage does not last long.

In 1906 the artist returns to the country and settled permanently in Bucharest, and three years later he married the sculptor Frederic (Fritz) Storck. Together they have two daughters: Gabriela Storck, became an architect, and Cecilia (Lita) Baptism, ceramist.

After returning home, they become interested in the decorative arts and monumental mural painting. In 1916 he became a professor in the department of decorative arts at the Academy of Fine Arts in Bucharest, the first woman professor at a state university art in Europe. Create numerous murals in public buildings in Bucharest, of which the most important is the great fresco "History of Romanian trade", made in 1933 in the auditorium of the Academy of Economic Studies. Continue to expose the country (the artistic Youth in official salons and exhibitions state) and abroad, and in 1924 and 1928 represent Romania at the Venice Biennale. In 1937 he elected President of the Syndicate of Fine Arts.

In 1943 the artist published an autobiographical book entitled *Fresca a life*, and in 1966 the volume is completed and reviewed under the title *A life dedicated to art*. Cecilia Cuțescu-Storck dies in 1969 in Bucharest.



After marriage, Cecilia and Frederic Storck built in collaboration with the architect Alexandru Clavel property at Str. Alecsandri No. 16, which is the family home. Construction is completed in 1911, and between 1913 and 1917 artist with numerous murals decorate the interior of Symbolist inspiration on the topic of female figures and lush vegetation. Choose to paint not in the traditional fresco, because the colours are warmer and vibrant obtained.

Cuțescu-Storck in this house creates an impressive workshop whose entrance is guarded by a green marble pillar, replica of an architectural element in the Basilica San Marco in Venice. On the opposite wall are two large decorative panels entitled "Love earthly and spiritual love" painted by the artist during the period 1912-1915. The panels are separated by a fountain carved in stone by Fritz Storck, modeled on the church door Colțea. This diptych evokes the artist's belief that women have important intellectual and spiritual resources. In 1918 the workshop premises, even in the face of these decorative panels are formed "Association for Women's political empowerment and civil Romanian."

In 1948 Storck artwork spouses were declared of public utility, and in 1951 the two artists have workshops It opened as a museum of art, keeping the family living space.

The first painting "Agriculture, Industry and Trade" (1916) located in the hall of fame of the Bank Marmorosch-Blank, building located at Lady and designed by architect Petre Antonescu. Then came "Romanian trade History" (1933) in the Aula Magna of the Academy of Economic Studies, with an area of 100m². It contains over one hundred life-





size figures arranged in six successive records illustrating the Romanian trade over time.

Besides mural compositions, Cuțescu-invoice Storck created symbolist compositions and landscapes on canvas and oil pastel. An important example is the triptych "Gypsy" and titled "Joy of Life". Painted in 1911, but unfortunately destroyed during the war triptych measure about 3 x 7 meters and portray female

characters surrounded by lush nature. As noted by Peter Comarnescu, although 'faces are troubled by unrest, trials, sufferings, suggesting these our moods, Gypsy bodies also seem fruits and flowers which not coincidentally is around them. These bodies, which have nothing of vulgar sensualism, but are full of beauty, cleanliness, health, towards heat and aspirations of life. "Other compositions similar design are" Adam and Eve "(1912)," Maternity "(1913) or "Wise Indian" (1932). Cuțescu-Storck is also a talented illustrator with extensive landscaping work in and sepia ink, which can be seen today at the Museum Storck.

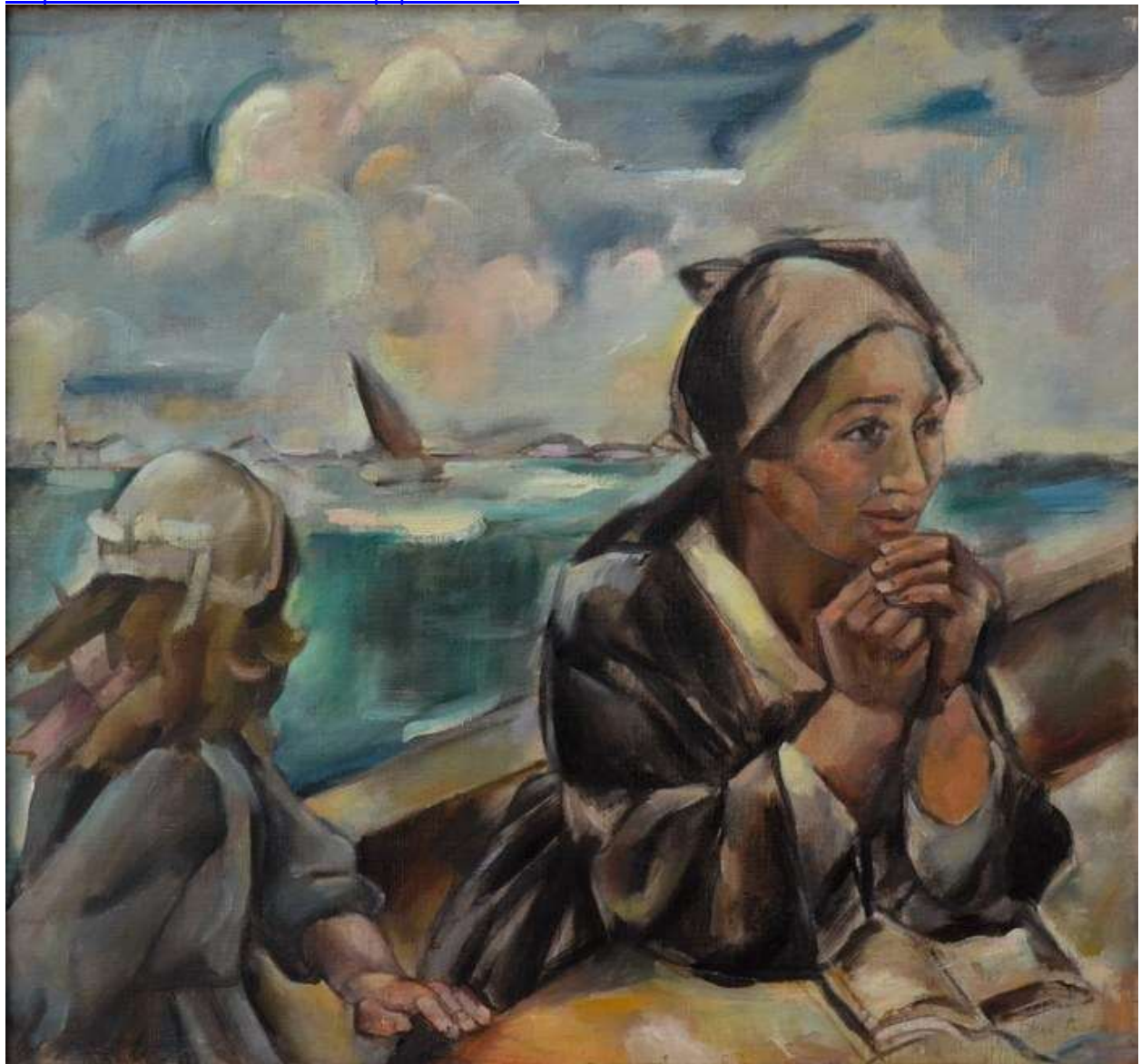
Cuțescu-artistic activity Cecilia Storck permanently blended in with her feminist beliefs. In 1916, along with Olga and Nina Greceanu tree, she founded the "Association of Women Painters and Sculptors." Due salons organized regularly by the association, many artists were able to express public works in the interwar period. Also in 1916, Storck has achieved Cuțescu-chair of decorative arts at the Academy of Fine Arts in Bucharest, the first woman in Europe to be handed over to such an institution.



Popea, Elena 1879-1941

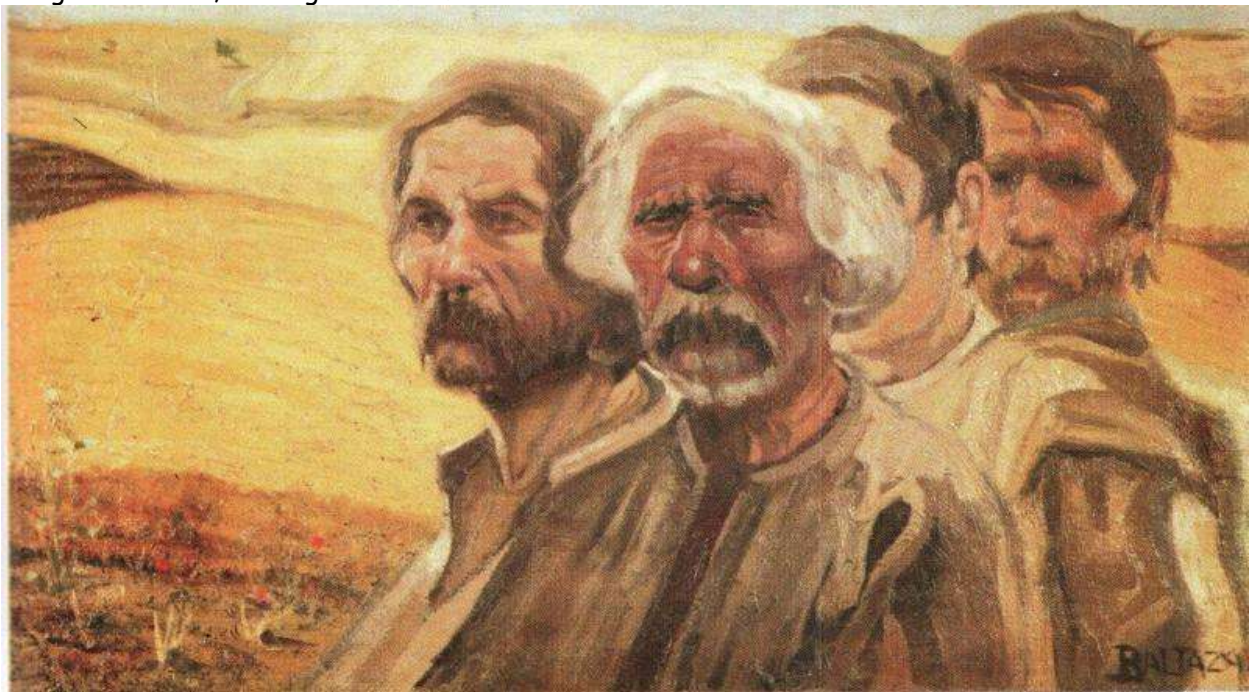
<http://galeriidearta.blogspot.ro/2013/05/elena-popea-15-aprilie-1879-1941.html>

<http://artindex.ro/2012/05/16/popea-elena/> 1879-1941



Abcar Baltazar 1880-1909

born in Bucharest), Romanian painter and art critic. Historical compositions, portraits, landscapes and genre scenes, evoking the life of the slums.



Camil RESSU 1880-1962

Born in [Galati](#), Ressu (1880-1962) originated from an [Aromanian](#) family that migrated to Romania from [Macedonia](#) at the start of the 19th century. His father, Constantin Ressu, who was a journalist and had studied law in [Brussels](#), was an artist in his spare time. In 1887, Ressu was enrolled at the School of Fine Arts in [Bucharest](#). He continued his studies at the [School of Fine Arts](#) in [Iasi](#), where he studies with painters [Gheorghe Popovici](#) and [Gheorghe Panaiteanu Bardasare](#). In 1902, he finished his studies in Iasi, being awarded a silver medal, and left Romania for [Paris](#), seeking to further develop his art skills. In Paris, he studied at the [Académie Julian](#). Opera a lui: "Taran cu coasa"; "Cosasi odihnindu-se" 1925

In 1908, Ressu returned to Romania and became interested in social matters, contributing satirical drawings to several publications, including *Furnica*, *Facla* and [Adevărul](#). In the same year, he became a member of the [Romanian Social Democratic Party](#) (or, rather, its surviving Bucharest circle, Socialist Union of Romania, formed around the paper [România Muncitoare](#)). In 1910, his works ([landscapes](#) and paintings with bucolic themes) were featured in the Artistic Youth exhibition. Ressu opened his first personal exhibition in 1914, in Bucharest.

In 1917, along with the painters [Nicolae Dărăscu](#), [Ștefan Dimitrescu](#), [Iosif Iser](#), [Marius Bunescu](#) and the sculptors [Dimitrie Paciurea](#), [Cornel Medrea](#), [Ton Jalea](#) and [Oscar Han](#), he founded the Art of Romania association in Iasi. During these years, he further developed his style as a landscape painter, and frequently visited the countryside in summer to paint portraits of peasants working in the fields and views of villages. He also painted [still life](#), portraits of various personalities, and nudes.

In 1921, he became the president of the Artists' Union of Romania. In 1925, after a prolonged stay in the village of [Ilovăț](#), [Mehedinti County](#), Ressu finished one of his best-known paintings, *Ploughmen Resting*, currently housed in the Iasi Museum of Art.

Aside from his artistic pursuits, Camil Ressu was a professor at the [Academy of Fine Arts](#) in Bucharest until 1941. From 1950, he was the honorary president of the Artists' Union and a professor at the Nicolae Grigorescu Art Institute. In 1955, [Romania's Communist regime](#) awarded him the title of "[People's Artist](#)", and he later became a member of the [Romanian Academy](#).





Leon Biju 1880-1970

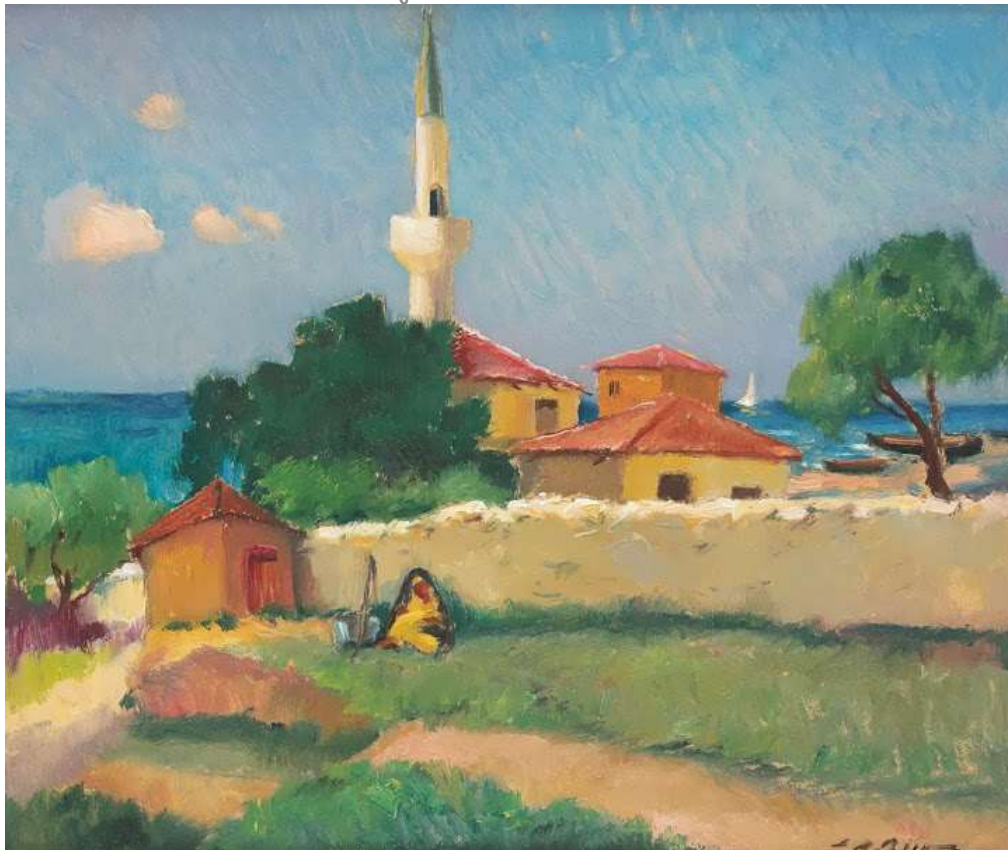
Born on February 2, 1880, the artist had a solid professional training, gained both in the country - in the company's Artistic Circle by [Sava Hentia](#) and the School of Fine Arts in Bucharest GD Mirea, [Hippolytus Strâmbu](#) Alexander Samurcaş and in abroad where he studied at the Academy of Beaux-Arts, Paris and Julien Academy. In France in the Autumn Salon exhibit organized by the Société des amis des arts. After receiving Roman citizenship, will undertake a trip in Morocco and Algeria recovered theme in a series of papers. Return home for two years, but in 1915 go back to Paris.



Leon Biju - Spring in Balchik



Leon Biju - Waterside in Balchik



Leon Biju - Landscape Dobrogea



Leon Biju - House in ruins



Leon Biju - Landscape in Balchik; Oriental Landscape

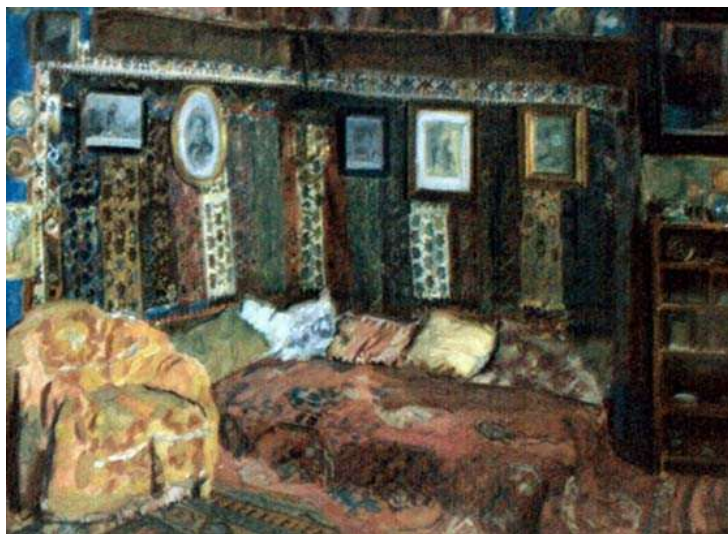
Jean al STERIADI (1881-1956)

Born Bucharest; 1901-03 studied art Munich; 1903-04 Paris

Jean Al. Steriadi is one of the most important representatives of Impressionism and Post-Impressionism and one of the leading men of culture - Aman Museum Director, Chairman of Youth Society artistic director of the Museum Kalinderu. A graduate of the School of Fine Arts in Bucharest, Fellow of the Royal Academy of Painting in Munich, student of the Academy Julian in Paris - Steriadi in 1910 was the peak of the Romanian artistic environment.

If his status in the local was obviously privileged, as mentioned above, no Steriadi his art did not disappoint, being recognized as one of the most passionate manner impressionist landscape painters, and a promoter of Romanian graphics. The two passions would intersect throughout life, which resulted in a work that continuously vibrates with quick brush of drawing and color palette.

Venice appears for the first time the artist's paintings in 1906, when the exhibition Artistic Youth, completes a picture of the traveler Steriadi - Venice, Chioggia, Brittany, Spain Steriadi to strengthen his passion for impressive qualities you find in his images of the Adriatic coast



Jean Alexander Steriadi - Interior

[Steriadi Jean Alexander](#) (born October 29, 1880, Bucharest, d November 23, 1956, Bucharest) was a Romanian painter and illustrator, professor at the School of Fine Arts in Bucharest and an honorary member of the Romanian Academy in 1948.

He studied at GD Mirea Bucharest, then to Munich and Paris. Led Aman Museum, and Museum Kalinderu and was a professor at the School of Fine Arts in Bucharest. Steriadi is the initiator and promoter salons black and white graphics. In the first period of creation was concerned Steriadi large composition depicting scenes from the life of ordinary people ("Porters in Braila port", "Chivuțele in the Market Square", "lace Seller"), and the portrait, Proving a receptive to the vibration

emotion at
aquatic
many
delicately
the most



sensitivity of the human soul. Later he painted with times veiled by a slight melancholy urban landscapes and corners of old Bucharest, Dobrogea and images from his travels. Steriadi's painting of a nuanced light, show assimilation of valuable features of



impressionism. Talented cartoonist, is the author of numerous portrait-drawing (pencil or pen), where applicable, the Romanian graphics, the pinnacle of the genre by precision characterization, observation, intelligent humor. Steriadi successfully practiced lithography.



Marius Bunescu 1881-1971



View Bucharest



View Bucharest

[Marius Bunescu](#) (May 14, 1881, Caracal - March 31, 1971, Bucharest) was a Romanian painter, organizer of the National Museum of Art, the Museum Anastase Simu.





Ion Theodorescu-Sion (1882-1939)

The son of a [Romanian Railways brakeman](#) and a peasant-woman, born in [Tanca, Brăila County](#), and baptized into the [Romanian Orthodox Church](#). On both sides, his family had origins in [Transylvania's Apuseni Mountains](#) at the time still part of [Austria-Hungary](#); by popular account, some were [Moti](#), that is to say [ethnic Romanian](#) herders with a distinctly rustic lifestyle. Ion spent his early childhood on the [Bărăgan Plain](#), but grew up into a passionate hiker of the [Carpathian Mountains](#).^[5]

In 1894, having attended primary and secondary school in the [Danube](#) port of [Brăila](#), the boy left for [Bucharest](#) to study at the [National School of Fine Arts](#), and graduated in 1897. From 1904 to 1907, with a [Ministry of War](#) scholarship to his name, he traveled to [France](#). Sion consequently enlisted at the [École nationale supérieure des Beaux-Arts](#), studying under academic masters [Jean-Paul Laurens](#) and [Luc-Olivier Merson](#). He was a rebellious student, shaped by [socialist](#) ideas, and squandered his scholarship money.

Sion was rendered enthusiastic by news of the [Revolution in Russia](#), and was thrown out by his conservative patrons. He burned all his belongings except a copy of [Les Fleurs du mal](#), and traveled to [French Algeria](#), where he probably intended to apply for the [Foreign Legion](#). He later returned to Romania, but frequently traveled out of Romania on study trips. These took him to the [Low Countries](#), [England](#) and [Italy](#). He was a staff [cartoonist](#) (caricaturist) for various Romanian satirical papers, including [Zavera](#) ("The Trouble"), [Nea Ghiță](#) ("Uncle Ghiță") and [George Ranetti's Furnica](#). From his French period, Theodorescu-Sion brought home the echoes of Impressionism, and the more modern influences of [Paul Cézanne](#), the post-Impressionist, and [André Derain](#), the Fauve, together with the optical theories of Divisionism. Between 1908 and 1915, the artist, still heavily indebted to the work of [Henri Fantin-Latour](#), was focused on creating Symbolist compositions with trees. As he took more risks in his experimentation, he began looking to Cubist [Georges Braque](#) for a new way of arranging [still lifes](#). In tandem with such contributions were Realistic works suggesting the influence of Romania's [Camil Ressu](#).

Sion was received into the innovative and eclectic society [Tinerimea Artistică](#), as one of its Symbolist recruits, in 1909. The same year, he sent his works to the Official Bucharest Salon, and shared with others the jury's Second Prize. In tandem, he began hiking through the Carpathian and rural regions of Transylvania. His paintings record a growing interest in lives of its peasant inhabitants (and thus in his own peasant roots), with focus on the Romanian-inhabited areas of Apuseni and [Mărginimea Sibiului](#). Culturally, Theodorescu-Sion also affiliated with a new wave of Romanian artists, who used simple forms, bold colours and clear contours to illustrate mystically-charged subjects. Alongside Sion, this group has been said to include [Cecilia Cutescu-Storck](#), [Friedrich Storck](#) and [Iosif Iser](#), followed later by [Rodica Maniu](#) and [Francisc Sirato](#). The primitivists' activity in the visual realm is linked to the emergence of unconventional writers and the more radical manifestations of [Romanian Symbolist culture](#)—commentators note their kinship with poet [Adrian Maniu](#) (Rodica Maniu's brother) or with the minor Symbolists [Alexandru Bogdan-Pitești](#), [N. D. Cocea](#) and [Theodor Cornel](#). Theodorescu-Sion's first moment in the spotlight was in 1910, at the Tinerimea Artistică collective art show, which shocked the public and the academic authors. The group, joined by sculptor [Constantin Brâncuși](#), found itself marginalized inside the exhibit, but received support in the Symbolist press. Sion was still regularly present at later Tinerimea salons. In 1912, he was extremely radical, allowing critics of the day to regard him as the prototype Romanian "[Futurist](#)" (an expression of shocking newness, rather than an actual affiliation with the Futurist current). In 1913, his featured paintings included a rendition of [the Crucifixion](#) and melancholic depictions of solitary shepherds. A year later, he had a personal exhibit

(his first-ever) at the [Romanian Atheneum](#). As noted by journalist [Octavian Tăslăuanu](#), the establishment still viewed his works with embarrassment, and "exiled" them into a lateral hall.^[25] Theodorescu-Sion joined the Balcic colony at its earliest stage, and was, with Ressu, Iser, Cuțescu-Storck and others, a "founding member" of the Balcic painters' community. He was also involved on the art scene of [Northern Dobruja](#), commissioned to decorate the [Constanța](#) City Hall palace with a series of [murals](#). It was here that he first met art collector and mecena [Krikor Zambaccian](#), who would purchase an exhibit a sizable portion of his later canvasses, including *Moara din Balcic* ("The Balchik Mill"). Zambaccian remembered Sion as a talented but peculiar and vindictive artist, who posed as artistic mentor but could not stand actual competition.

Co-opted as a teacher at the National School of Fine Arts, Theodorescu-Sion was also one of the founding members of the Artists' Society, a leading Romanian professional association.

As Romania entered [World War I](#) in 1916, Ion Theodorescu-Sion was forced to interrupt his work on the Constanța murals. Once drafted into the [Romanian Land Forces](#), he returned to official and academic art: he was employed by [Chief of Staff Dumitru Iliescu](#) to depict the [Romanian Armed Forces](#) in action. Sion witnessed (and painted) the subsequent [storming of the Romanian front](#) by the [Central Powers](#), and joined the exodus of Romanian soldiers and civil authorities into the eastern region of [Moldavia](#). He was in [Iași](#), the provisional capital, where he began collaborating with other war artists driven away by the defeats. In 1918, Sion joined them as they broke with Tinerimea, creating the new artistic forum *Arta Română* ("Romanian Art")—Ressu, [Nicolae Tonitza](#), [Ștefan Dimitrescu](#) and [Oscar Han](#) were among the other main affiliates.

The 1920s were a new period of synthesis in Theodorescu-Sion's life, as he became the artistic exponent of a neo-traditionalist movement centered on [Gândirea](#) magazine. Sion was resuming his travels deep into the mountains, in both Argeș County and areas of Transylvania. Of all the paintings he presented for the public during the Ileana Gallery Art Show in 1925, the vast majority were landscapes of the mountains, or compositions with shepherds and mountain-folk such as *La isvorul Troiței* ("At the Troița [Trinity] Spring"), alternating with new Balcic seascapes. A noted figure on Bucharest's [bohemian scene](#), the painter frequented the artistic-literary club at [Casa Capșa](#) restaurant. He sat at the same table with some of the modernist and neo-traditionalist writers ([Camil Baltazar](#), [Liviu Rebreanu](#), [Vasile Voiculescu](#), [Ilarie Voronca](#)). Sion satisfied public expectations with portraits of the Bucharest [upper middle class](#).

His own paintings were selected to represent Romanian art at [Expo 1929](#) in [Barcelona, Spain](#), and was part of the 1930 international exhibits in [The Hague](#) and [Amsterdam](#).

By then, he had turned his back on the portrait genre, including on his trademark canvasses of peasants and shepherds, and his art became semi-abstract. He was seen in modernist circles, and contributed to the 1934 exhibit *Peisajul bucureștean* ("The Landscape of Bucharest"), with paintings dating back to 1919.





Nicolae Darascu 1883-1953

[Nicholas Dărăscu](#) (February 18, 1883, Giurgiu - August 14, 1959, Bucharest), Romanian painter influenced by Impressionism and Neo-Impressionism trends, watercolor painter.

Between 1902 - 1906 he studied at the National School of Fine Arts in Bucharest, GD class brides. After graduation, due to his admiration for the works of [Nicolae Grigorescu](#) and [Luchian](#), get a scholarship in Paris (1906). There's workshop atmosphere known [Jean Paul Laurens](#) (Academy Julien) and a year later (1907) the one owned by Luc Olivier Merson (Academy of Fine Arts).

Unlike many of his contemporaries, Dărăscu rarely painted interior or still life. Instead, he traveled extensively, looking for landscapes that reminded him of his youth, For instance in the Danube Delta and the Black Sea coast, landscapes painted in the Impressionist manner.

Nicholas Dărăscu has the merit of a national school of painting emerged and have created a cultural climate at the time open to new ideas. In 1917 along with painters [Camille Ressu](#), [Stephen Dimitrescu](#), [Iosif Iser](#) and sculptors [Dimitrie Paciurea](#) of Cornel Medrea and other artists put in Iasi bases Association "Romanian Art".

Contemporary painting reveals contempt for detail object for playing with color forms. His landscapes are characterized by the magnitude of vision ("Calea Victoriei in the rain", "Venetian Palace", landscapes Delta).

Nicholas Dărăscu - Calea



Victoriei in the rain



Nicholas Dărăscu - Venetian Palace; Boats of Venice



Nicholas Dărăscu - Landscape Dobrogea



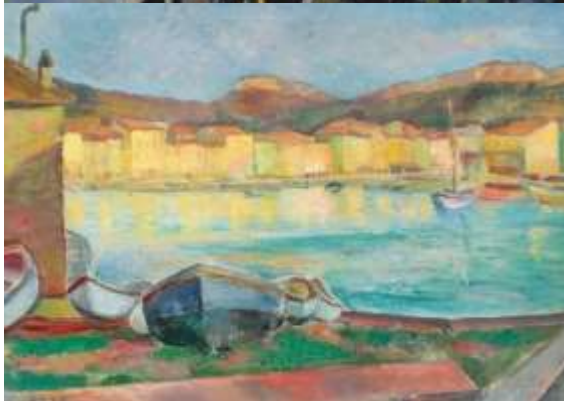
Landscape Muscel; Seascape; market - Venice

Hans Eder

<http://artindex.ro/2012/05/16/eder-hans/> (1883-1955)

Year of Birth: 1883

Year of death: 1955



Hans Eder
(1883 - 1955)
Pod in Bruges
Brige in Bruges

Preparation began his artistic in Brasov, painters workshop MIESS Friedrich, Arthur Coulin, Fritz Miklos and Ernst Kühlbrandt.

Between 1903 and 1908 he studied at the Munich Eder School of painting by Hugo von Habermann. He went to Paris in School-Workshop "La Palette" by Lucien Simon.

then, from 1910-1911, studied in Bruges, Belgium. His painting evolved during this period and Post-Impressionism Realism frames.

Between 1914 and 1916 he fought at the front during the First World War.

He then went to Vienna, where, together with Felix Horta, has established a "school of art". From here he went to Salzburg in 1920, where he worked as an art teacher.

In 1924 returned to Brasov, where he remained, except for a few years until the end of life. In the interwar period he exhibited frequently in Brasov, Sibiu and Bucharest, participating regularly in

the Official Salon. Gradually moved away from Expressionism, his work with a more moderate and formal.

Lately creation by imposing socialist realism paradigm, his works were characterized by a marked rapprochement of realism.

His works are in many museums country (Museum of Brasov, Bucharest Museum of Art, the Museum of Art Cluj Art Museum in Brussels) and in other public places. On the front wall of the vessel north side of the Black Church in Brasov is an oil painting on canvas by Hans Eder, representing the Wedding at Cana painting in 1932.

Source: http://ro.wikipedia.org/wiki/Hans_Eder





Mutzner Samuel (1884-1959)

was born in a modest family origins . During 1899-1900 he studied at the School of Fine Arts in Bucharest with teachers Eugene Voinescu, [Wladimir Hegel](#) and [George Demetrescu Mirea](#) and then for 3 years at the Royal Bavarian Art Academy Munich with Karl Raupp, Anton Azbe and Simon Hollosy . In 1903, at age 19, Samuel Mutzner went to [Paris](#) , where he enrolled at the Académie Julian , which he graduated in 1908, having studied with Paul Laurens , continuing the new academy Painting (Academy

of Nouvelle Peinture) of Algiers (1910). Samuel Mützner has defined style in two years at Giverny, with [Claude Monet](#) , where between 1908 and 1910 he painted landscapes in the manner [pointillist](#) .

In Romania, exhibited for the first time in 1906, and in 1912 opened an exhibition at [the Romanian Athenaeum](#) with works made in France and Algeria , and then, from 1912-1918, to travel to Tunisia and Japan) where he stayed for three years, between 1912 and 1915. Most of the time he worked in [Venezuela](#) , in [Caracas](#) , where he stayed between 1916 and 1918. In 1918, Sam Mutzner, opened an exhibition in Caracas . Here, the "Club Venezuela" has exposed a series of small-format canvases, created in August of 1918 on the [island of Margarita](#) , the techniques and procedures unknown among artists in Caracas.

He left Venezuela in 1919. During his stay, meeting Venezuelan artists influenced Fine Arts Circle (Círculo de Bellas Artes), the Armando Reveron, Federico Brandt, Rafael onasterios [\[13\]](#) and Abdon Pinto .After returning home in 1923 he married the painter [Rodica Maniu](#) , sister of poet [Adrian Maniu](#) .

After 1923, it focuses on the theme Mützner peasant, probably under the influence of his wife, painter Rodica Maniu, concerned specifically with the issue of Romanian village life. The two have worked together lizard, a village in Oltenia, where the family resided Maniu and provided numerous reasons for torque landscape artists. Sometimes the same subject is treated both with many similarities, the two used to go out together to paint in nature .





Samuel Mützner - Along with mother



Samuel Mützner - Woman in the Garden at Lizard; Return hay



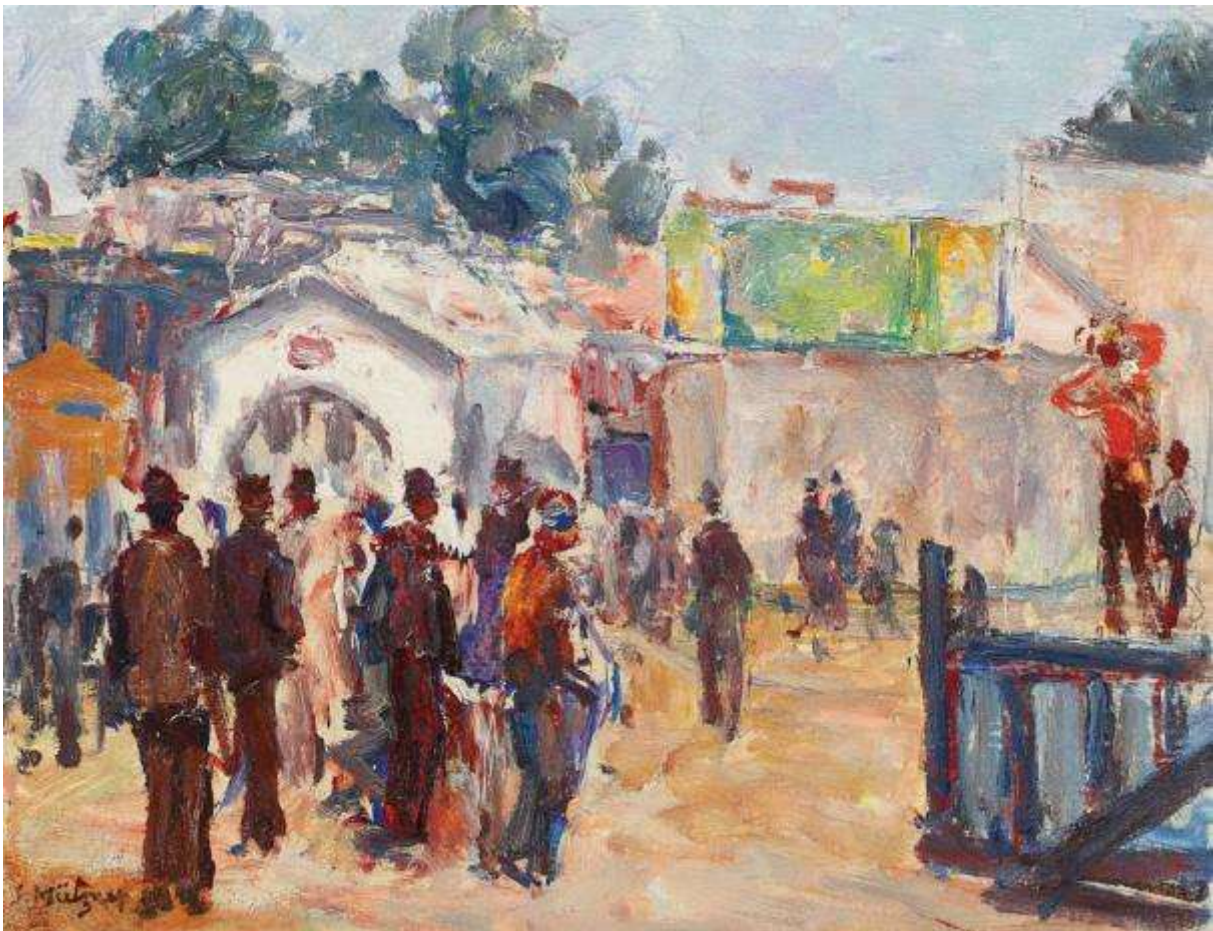
Samuel Mützner - Cottage



Samuel Mützner - Wedding at the village



Samuel Mütznér - Seville Street



Samuel Mütznér - Scene fair

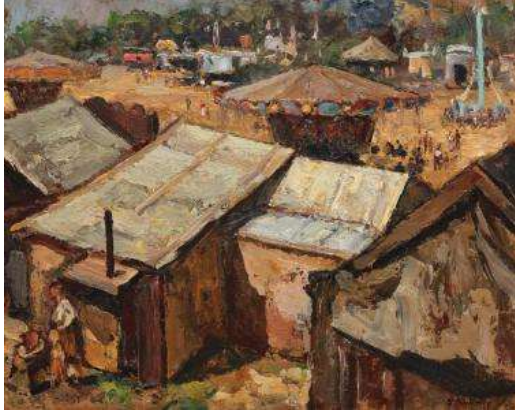


Tatar district of Balchik; Fair in the Grande Jatte



Houses in Balchik; Giverny; Balcik





Fair; Cişmigiu



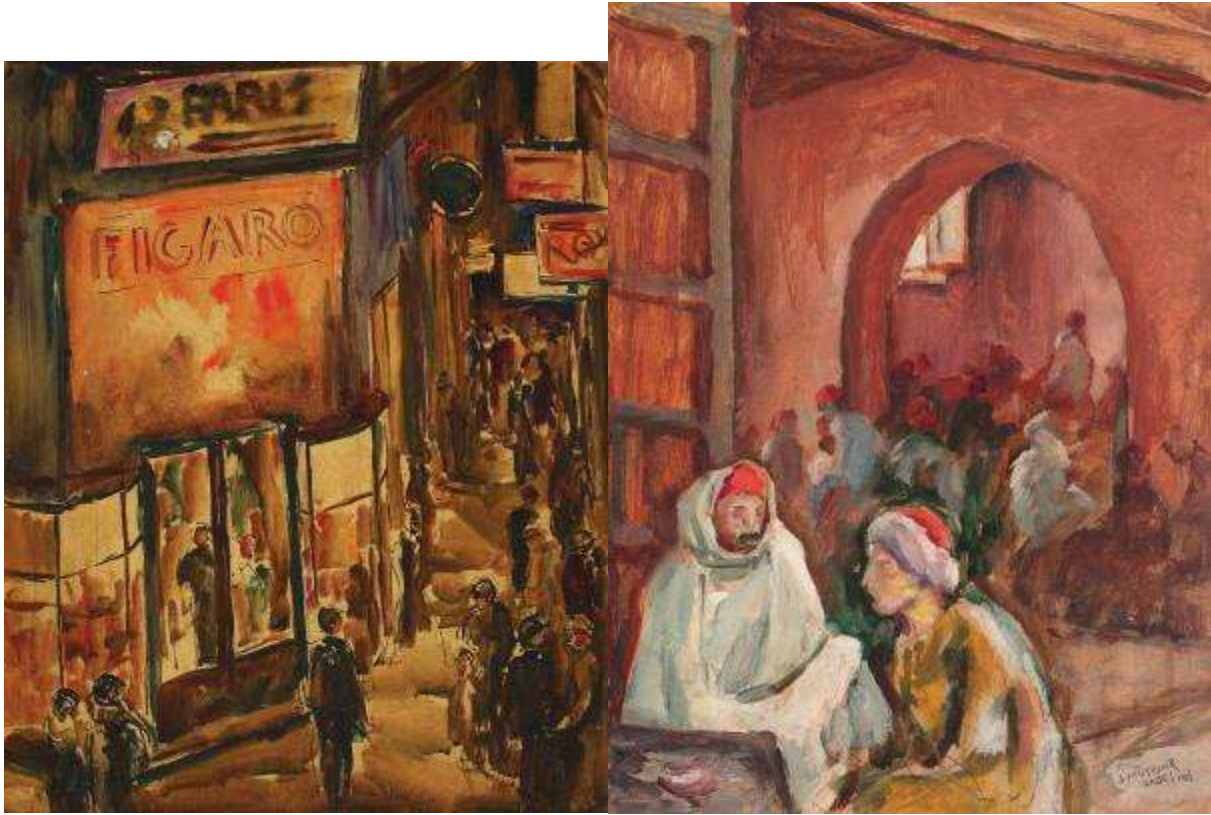
Carousel at the Fair; Tunis



Self Portrait at Easel



Samuel Mützner - Como



Samuel Mütznér - Figaro; Café in Gabes



Samuel Mütznér - Venice



Samuel Mützner - Veduta Venetian



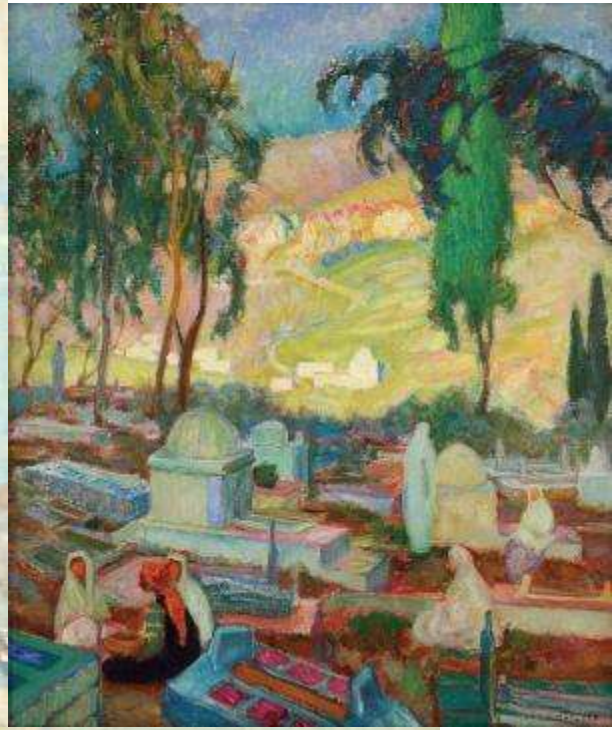
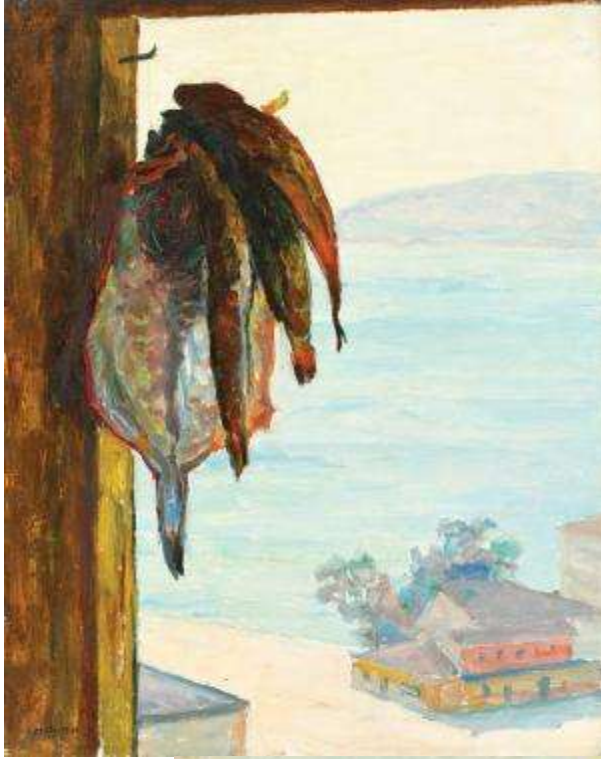
Corsica;

Samuel Mützner - Landscape in Corsica (Ajaccio)



Samuel Mütznér - Landscape noon





Algeria; Minaret in Balchik



sea



Gabès; Bridge Venice

Ian Isaac 1885-1950



Bibliografie:

COSMA, Aurel, "Pictura Românească din Banat", Timișoara, 1940

MIKLOSIK, Elena, "Artă bănățeană interbelică", Ed. Graphite, Timișoara, 2006

Muzeul de Istorie și Artă al Municipiului București, "Ioan Isac. Natură și tradiție", Ed. Oscar Print, București, 2002

OCTAVIAN, Tudor, "Pictori români uitați", Ed. Noi Media Print, București, 2003.



Sursa: <http://www.artmark.ro/catalog/index.php/ioan-isac-arm-in-bretania.html>



Nicolae Tonitza (1886-1940)

Born in [Bârlad](#), he left his home town in 1902 in order to attend the [Iași National School of Fine Arts](#), where he had among his teachers [Gheorghe Popovici](#) and [Emanoil Bardasare](#). The following year he visited Italy. During that period, together with some of his fellow students, Tonitza painted the walls of [Grozesti](#) church. In 1908 he left for Munich where he attended the [Royal Academy of Fine Arts](#); he began publishing political cartoons in [Furnica](#), and contributing art criticism articles to *Arta Română*. Tonitza spent the following three years in Paris, where he visited artists' studios, and studied famous paintings. After his return, Tonitza painted [frescos](#) in several churches of Moldavia and worked as an art teacher, and then, together with Cezar Petrescu as editor of *Iașul* newspaper. He married Ecaterina Climescu in 1913.

In 1916, after Romania entered the conflict, Tonitza was drafted into the army and fell prisoner to the Bulgarians during the [Battle of Turtucaia](#). Interned, he became ill with malaria and rheumatism, which would plague him until his death. He was set free and returned in 1918.

During the 1920s, he was a member of the *Arta Română* group (alongside [Gheorghe Petrașcu](#) and others). His commitment to social commentary is best perceivable in his graphic work, malicious and sometimes dramatical — he sketched for many contemporary, usually political and leftist, magazines: [Socialismul](#) (official voice of the short-lived [Socialist Party of Romania](#)), [Adevărul](#), [Flacăra](#), *Hiena*, *Rampa*, and [Scarlat Callimachi](#)'s *Clopotul* —, and in his articles (including the ones in [Viața Românească](#) and [Curentul](#)), which mainly discussed cultural and social events. He became close to the writer and activist [Gala Galaction](#), whose book *O lume nouă* he illustrated in 1919, and whose portrait ("The Man of a New World") he painted one year later. [4] His first catalog, issued in 1920, was prefaced by the poet and art critic [Tudor Arghezi](#).

In 1921, Tonitza expanded his range, painting prototypes for a ceramics factory, and organizing a ceramics exhibition; the same year, he moved to [Vălenii de Munte](#), and decided to cease contributing to the press. It was at the time that he developed on his characteristic style and themes, both of which, Zambaccian contended, were determined by his experiences as a father. Later, he became the editor of the art magazine *Artele Frumoase*, and, in 1922, traveled to [Transylvania](#), where he befriended [Aurel Popp](#). The same year, he took [Camil Ressu](#)'s defense during a scandal involving the latter's design for a [National Theater](#) curtain, attacking the artistic guidelines advocated by the cultural establishment ("[Romania is] the country where scientist historians compose erotic pieces and embarrassing rhymes, [...] where [intellectual](#) women draw the gusty gestures of decrepit [election agents](#), [...] where physicians push their rusty [hypodermics](#) into the unmentionable muscle tissues of artists as a means to draw up aesthetical [logarithms](#)"). In 1926, Tonitza, [Oscar Han](#), [Francisc Șirato](#), and [Ștefan Dimitrescu](#), organized themselves as *Grupul celor patru* ("The Group of Four"). He met success in 1925, after opening a large exhibit of his Vălenii de Munte paintings in Bucharest, while raising controversy (including criticism from Ressu) over his "poster -like" style.

Despite his fame, he continued to live an impoverished and hectic existence, which probably contributed to the decline of his health. By 1931, he was dividing his time between Bucharest and [Constanța](#), having agreed to paint the walls of Saint George's Church in the latter city. Tonitza was angered by the reception of his work in Constanța, declaring himself insulted after he was made to showcase his designs in competition to lesser-known artists. Eventually, he received the commission, and spent the next two years at work on the murals, while distancing himself from *Grupul celor patru*.

Upon Dimitrescu's death in 1933, Tonitza held his chair at the Fine Arts Academy in Iași. A participant in several national exhibitions and world fairs, he painted his last works around [Balchik](#).

According to Zambaccian, Tonitza's early association with socialist was partly due to the interest taken in him by the leftist press, who was willing to reward his contributions at a time when "one could not live solely by painting". Owing much to the art of his predecessor [Stefan Luchian](#), Tonitza was largely inspired by [Impressionism](#), but he equally admired the discoveries made by [Post-impressionist](#) artists (their revolution in [composition](#) and [Belle Époque](#) splendor). Tonitza was notably critical of [Nicolae Grigorescu](#), the major trend-setter in Romanian art, whose success over "peasant motifs", he stated, had "lured him to remain, for the rest of his life, in this rosy and light-hearted atmosphere". He equally objected to Grigorescu's influence over younger generations, which had led to "[mannerism](#)" and "[nationalism](#)" in choice of subjects, and the emergent urbane art ("where man shall represent only a decorative and amusing accessory"). Evidencing his "tormented life" and "fantasy-driven and [bohemian](#) lifestyle", Zambaccian wondered if these had not been the source of Tonitza's "ingenious art, full of chromatic joys that are nonetheless transited by [melancholia](#)". He drew a direct comparison between the artist's innovative presence in painting and [George Bacovia](#)'s [Symbolist](#) poetry.

During his stay abroad, Nicolae Tonitza was influenced by the works of [Rembrandt](#) and [Antonio da Correggio](#).^[4] An admirer of both [Frans Masereel](#) and [Käthe Kollwitz](#), he also adapted [Expressionist](#) guidelines — ones especially present in his satirical drawings, but also manifested large works such as *Coadă la pâine* ("Queuing for Bread", 1920). According to Zambaccian, Tonitza stopped short of adopting clear Expressionist tenets ("[Modigliani](#) and [Pascin](#) favored contorting [shapes], while Tonitza does not stray away from nature and places an emphasis on feeling"); the two continued to oppose each other on the issue of [Henri Matisse](#)'s style (admired by Zambaccian, by hotly contested by Tonitza). A more distant but no less direct influence was the graphic art of [Honoré Daumier](#), which Tonitza had studied.

The early art produced by these influences was described in [Sburătorul](#) by Șirato, Tonitza's friend, as "paintings which are [in fact] drawings with a light resonance of intellectualism"; during the period, *Rampa* magazine hailed the painter as "A priest of [humanitarian](#) ideas, of ideas demanding the attention of present-day world leaders, with a more and more clear and audacious tone". Most of his works are serene in tones, in contrast with those expressing Tonitza's involvement in social issues. They proposed a classical aesthetical ideal, viewing art as a treasurer of spiritual values. This message is most obvious in his [Northern Dobruja](#) landscapes, his [still life](#) studies, the portraits of [clowns](#) (celebrated for their way of sublimating the comic and grotesque elements in masks and makeup, in order to reveal a sad humanity), young women and children. The so-called "Tonitza eyes", both point-shaped and expressive, are a characteristic trait in his children portraits. In contrast with their appreciation for these pieces, Zambaccian and other members of *Grupul celor patru* expostulated the Balchik landscapes: Zambaccian remarked that his were "more like [arabesques](#) in colored tones, [...] at a time when Șirato evolved upward toward a nuanced painting of a beautiful representativeness in a luminous space"

Rudolf Schweitzer-Cumpăna

painter born in Pitesti, May 7, 1886, into a family of German origin. Elementary school and high school in their hometown following. In 1904 goes to Germany, Berlin, enrolling in specific courses of the School of Art, where he prepares to run for Professor Adolf Schlabitz then the admission of the Royal Academy of Art graduate whose courses were in 1909 . In the same year the first return to homeland for military service, after which it will conduct a comprehensive initial artistic activity in Pitesti and Arges scenic areas.

In 1911 the first exhibition at the Official Salon, and the Artistic Youth (1912), Romanian Athenaeum (1920), first in group exhibitions, with solo exhibitions in Bucharest then and the Foundation Dalles Art Institute, Room Ileana, but in different cities like Ploiesti (1924), Craiova, Timisoara, Galati, Braila, Pitesti, Buzau etc. In 1929 he made a study trip to Budapest, the same year a campaign working to Constantinople, Athens, Thessaloniki in 1931-1932 travels to Paris, where he will exhibit at Gallery Jeanne Castle, and in 1932 part of French artist works on exhibition from Paris. Travels and works extensively in Macedonia and Greece, then in Italy (Venice, Milan, Rome, Naples, San Remo) and in several places in Germany in 1957 is invited to make a documentary journey into the former Yugoslavia. In 1951, Schweitzer-Cumpăna master is appointed professor at the Institute of Fine Arts in Bucharest. When life makes significant donations museums in Pitesti, Braila, Galati, Craiova.

Commemorating 70 years of age is the title of Honored Master of Art. She died on 17 February 1975 in Bucharest and is buried at Evangelical-Lutheran Cemetery.



Stefan Dimitrescu (1886-1933)

Most of Dimitrescu's paintings take inspiration mainly from the life of simple folk, and especially from that of Romanian peasants and miners; they attempt to portray Romanian traditions and way of life, drawing on his encounters with both Byzantine art and the work of [Paul Cézanne](#).

Part of his art (between 1926 and 1933) was inspired by his travels to [Dobruja](#), and have been considered to be the most accomplished synthesis between his craft as a draftsman and his art as a painter.

Born in [Huși](#) into a modest family, he completed his primary and secondary studies in his hometown. In 1902, deciding to follow his passion for music, he left for [Iași](#), where he took [cello](#) classes at the [Iași Conservatory](#).

In summer of 1903, Dimitrescu entered the National School of Fine Arts in the city, studying in the same class as [Nicolae Tonitza](#). After graduation, Dimitrescu painted murals for [Orthodox](#) churches in [Bacău County](#). Between 1912 and 1913, he studied in [Paris](#), at the [Académie de la Grande Chaumière](#), during which time he was attracted to impressionism

Drafted into the army at the start of the [Romanian Campaign](#) of [World War I](#), Dimitrescu was profoundly touched by the experience, and began painting tragic pieces that documented the misery brought by the conflict. Like his friend Tonitza, he began exploring social themes, such as the effects of bombardments.

In 1917, along with the [Iser](#), [Marius Bunescu](#), he Romania association in their with [Oscar Han](#), [Francisc](#) established Grupul celor He became a teacher at the in 1927, and, during the next headmaster (a position he end of his life, Dimitrescu cover more somber colors, which the background was a dominant white. He died

[Stephen Dimitrescu](#) (18 was a Romanian painter and studied at the Fine Arts

1918 was one of the founders of Romanian Art Association. Along with [Nicholas Tonitza](#), [Francis Sirato](#) and Oscar Han, founded in 1936, Gang of Four.



painters [Camil Ressu](#), [Iosif](#) founded the Art of Iași refuge. In 1926, Dimitrescu, [Sirato](#), and [Nicolae Tonitza](#), patru ("The Group of Four"). Iași National School of Fine Arts year, he was named its held until his death). Towards the began expanding his palette to while exploring compositions in stripped of details and usually of in Iași.

January 1886 - 22 May 1933), illustrator critical realist. He School in Iași and then Paris.În



Stephen Dimitrescu - Tarancuta

From 1927 he was professor at the Fine Arts School in Iasi. His work consists mainly of compositions, portraits and landscapes.



Stephen Dimitrescu - Self Portrait; Grandfather; cook; Grandfather and granddaughter





Stephen Dimitrescu - Cross on the hill; Mill Court; two Women; Girl Profile



Stephen Dimitrescu - Women on the beach; Women weaving at war; woman reading; Flowers in pot



Stephen Dimitrescu - Death in Casinos; Odaia lad; Landscape; Landscape with House



Stephen Dimitrescu - Landscape with trees; Landscape in Balchik; Landscape in Mangalia





Constantin Petrescu-Drago (1887-1937)

Insufficiently investigated in the literature in the country, but impressive exhibition activity abroad, Constantin Petrescu-Drago is one of the most important Romanian artists who discovered the picturesque area Breton, translated into works of high artistic value.

After phase studies in Bucharest (1906 - 1909), the Institute of Fine Arts, in the class of Professor George Demetrescu Mirea, the deepening, Italy (1920), Petrescu-Drago will experience the "big meeting" that the discovery of Brittany (1930), his main inspiration. Site specific and harsh reality of sobriety contributed to confer stability compositions, among which we distinguish faces of men and women place, carefully scrutinizing eye of the artist connoisseur pilgrim dressed in traditional clothes, their work done.

In Brittany, Finistère region, so well represented in the works of the artist, was a favorite place for it. Numerous and lengthy trip to Quimper, Concarneau and especially the artist gave him the opportunity to achieve a wide range of studies and academic-style canvas, each time drawing on technical skills addressed: determination of a line drawing in charcoal or pencil, sometimes blurred Lavis sites watercolor, color developed and the effects of light and atmosphere of the oil technique.

Constantin Petrescu Drago (1887 -1937). He was born in the village of Gura Sărății Buzau. Activity painter divides between easel painting and restoration of several historical monuments, churches. Atmosphere of his paintings is meant to convey a mood spiritualized. Subject and the colors work confirms a touch realistic, elegant, subtle. In the exhibition we present several paintings highlighting the love of beauty by drawing force composition and color harmony.



Constantin Petrescu
Drago
(1887 salty mouth,
Buzau - 1937,
Bucharest)



References:

PĂULEANU, Doina, "Singularity and imaginary reconstruction - Romanian Painters in Brittany" Arcade Publishing, Bucharest, 2010

"Voyage en Bretagne - Artistes français à la Découverte et Roumains the culture Bretonne",



National Art Museum, Bucharest, 2009 Source:



Dimitru Ghiata 1888-1972

born Colibași, Mehedinti County - died Bucharest was a Romanian painter specializing in landscapes and still lifes with flowers. Ghiăț Dumitru was born on September 22, 1888. In 1908, with the help of an uncle, the future painter Dumitru Ghiăț arrived in Bucharest to serve for the laboratory headed by Dr. Ioan Cantacuzino Institute. This meeting was one lucky Ghiăț, which gave Dr. Cantacuzino outside job, a room in the basement of the Institute. Moreover, the doctor became a true protector, introduced the young painter Arthur Verona lab. This surprised by his passion for



the art of Ghiăț, directed for a period of three years, helping to develop native talent. In 1913-1914, all through his Cantacuzino Ghiăț Dumitru received a scholarship to Paris, where he attended the Ranson Academy and Academy Delecluze. Here he became acquainted with post-Impressionist techniques, which will assimilate in a personal manner in its work: still lifes, landscapes and compositions in sober colors, with influences from folk art. In 1927, he married Aurelia Ghiăț

Dumitru. In the same year start building a house on the street Clunet in Cotroceni, using money earned from selling paintings and making a mortgage. House consisted of a basement (room, kitchen, basement and bathroom), a floor (lounge, two rooms and kitchen) and a floor which is reached by a wooden staircase. The floor was located a huge workshop with north wall almost entirely of glass to allow the best possible light. Among ordinary guests Ghiăț spouses included Dimitrie Gusti, Dr. John Cantacuzino, Victor Ion Popa, Mihail Ralea. In 1971, one year before the death of the painter, wives Ghiăț donated their art collection and home of the Romanian state, provided that the home became a museum after their death. Dumitru Ghiăț died on July 3, 1972. In 1994, two years after the death of the painter's wife, the "Aurelia Dumitru Ghiăț" opened to the public for several years. In 1999 it was closed, the work being deposited at the National Art Museum.

r

Dumitru Ghiăț - La Promenade (white umbrella)



Dumitru Ghiață - porch with flowers



Dumitru Ghiață - Day celebration.



Dumitru Ghiață - Racovița Fair in Sibiu



Dumitru Ghiață - Day celebration



Dumitru Ghiță - Fair to Mehedinti



Dumitru Ghiță - At the fair



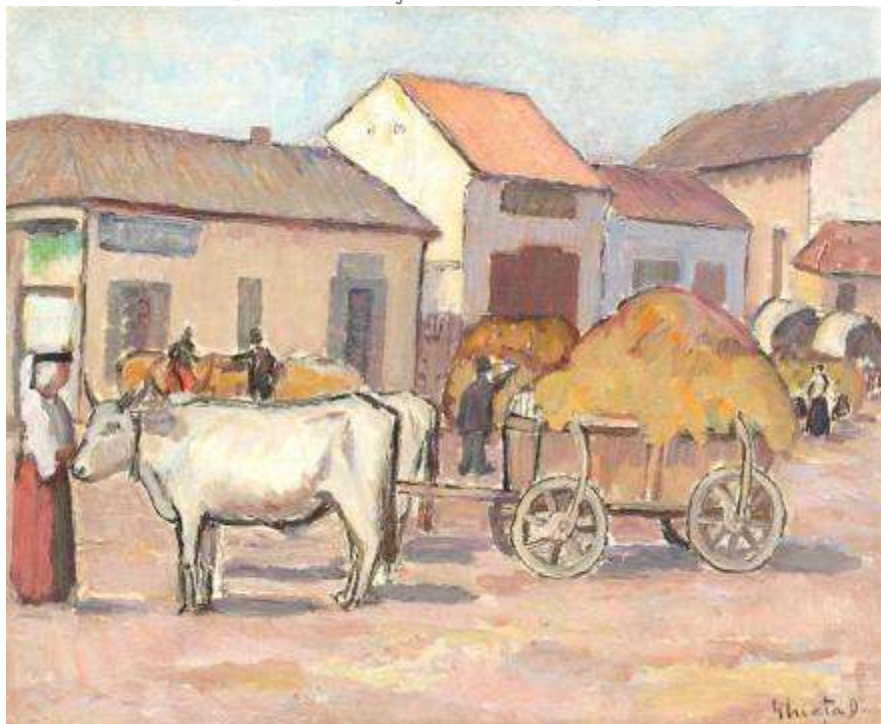
Dumitru Ghiăță - Fair in Sibiu



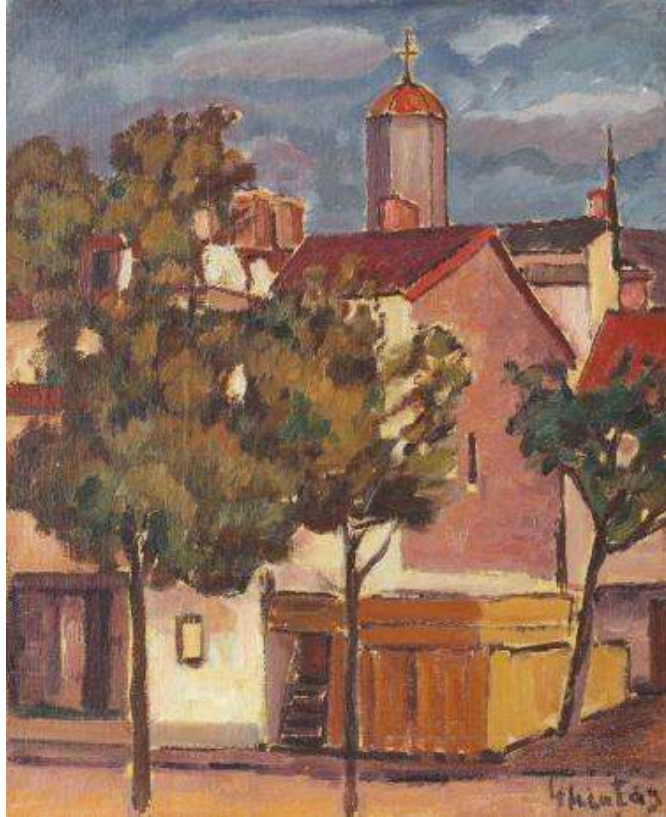
Dumitru Ghiăță - Houses in Balchik



Dumitru Ghiță - threshers Malaxa



Dumitru Ghiță - day of the fair



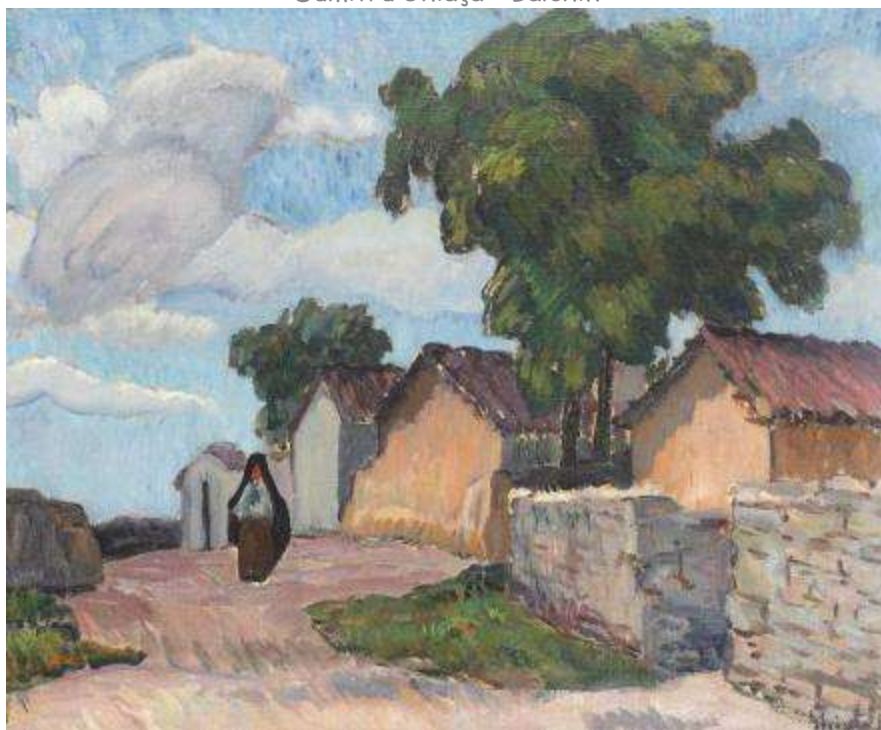
Dumitru Ghiață - Corner of Bucharest



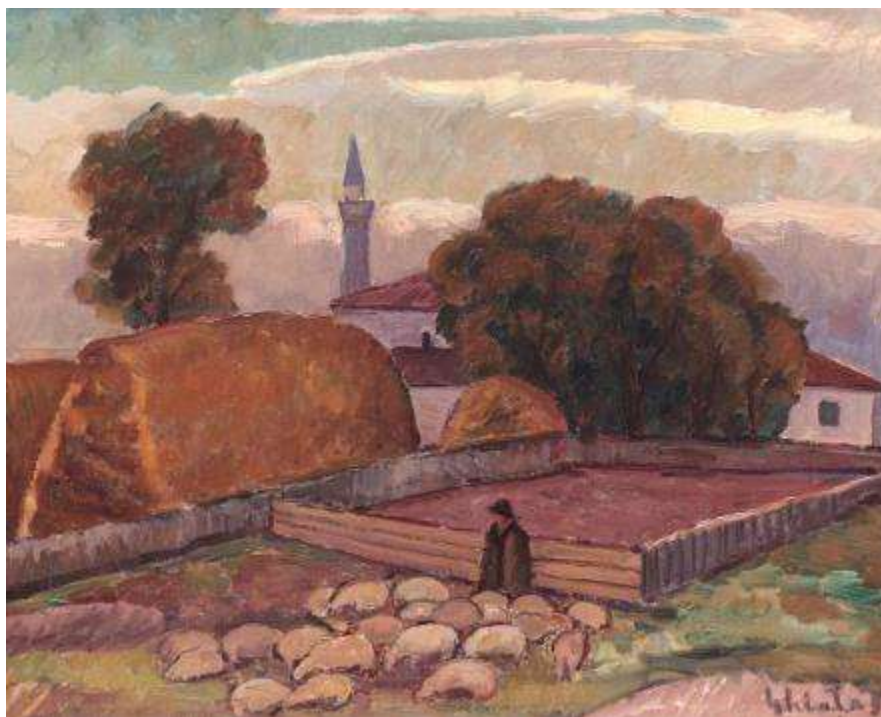
Dumitru Ghiață - Old houses in Bucharest



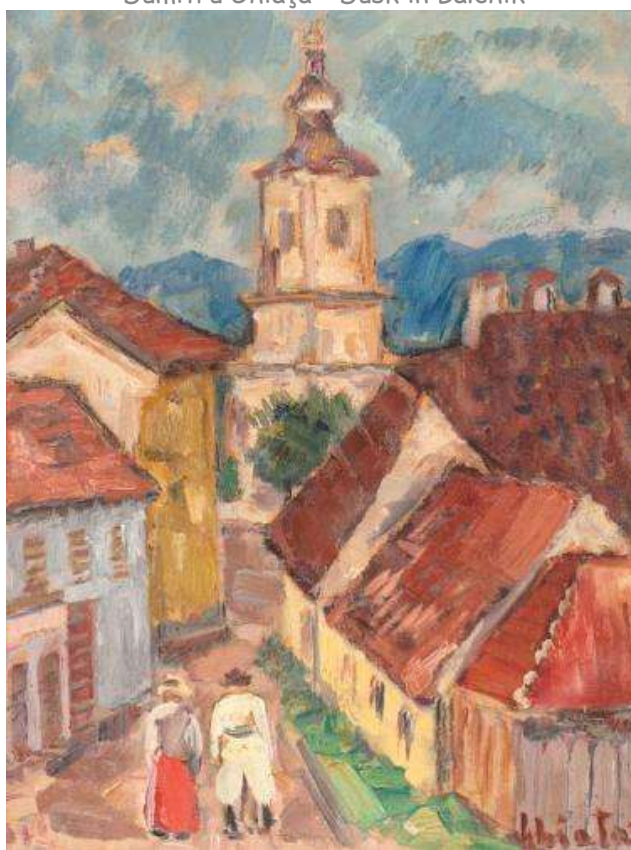
Dumitru Ghiță - Balchik



Dumitru Ghiță - Tatar district of Balchik



Dumitru Ghiță - Dusk in Balchik



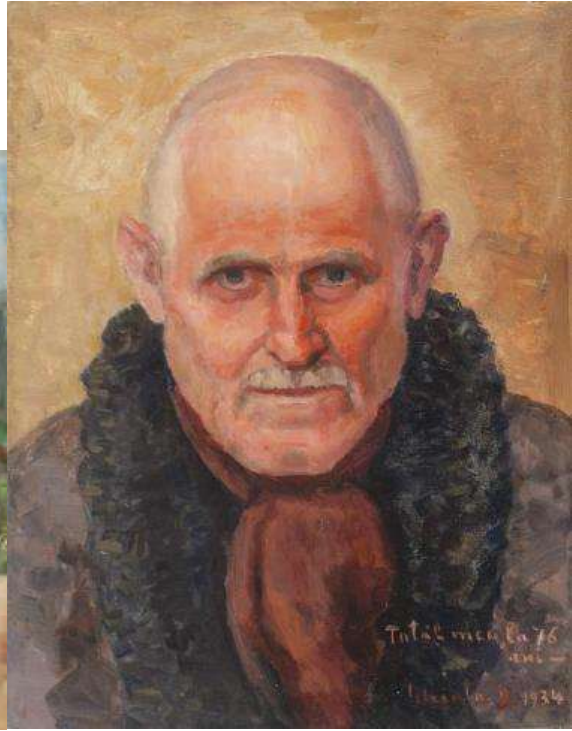
Dumitru Ghiță - Sat Transylvanian



Dumitru Ghiață - View from the Royal Palace



Dumitru Ghiață - Landscape with glass



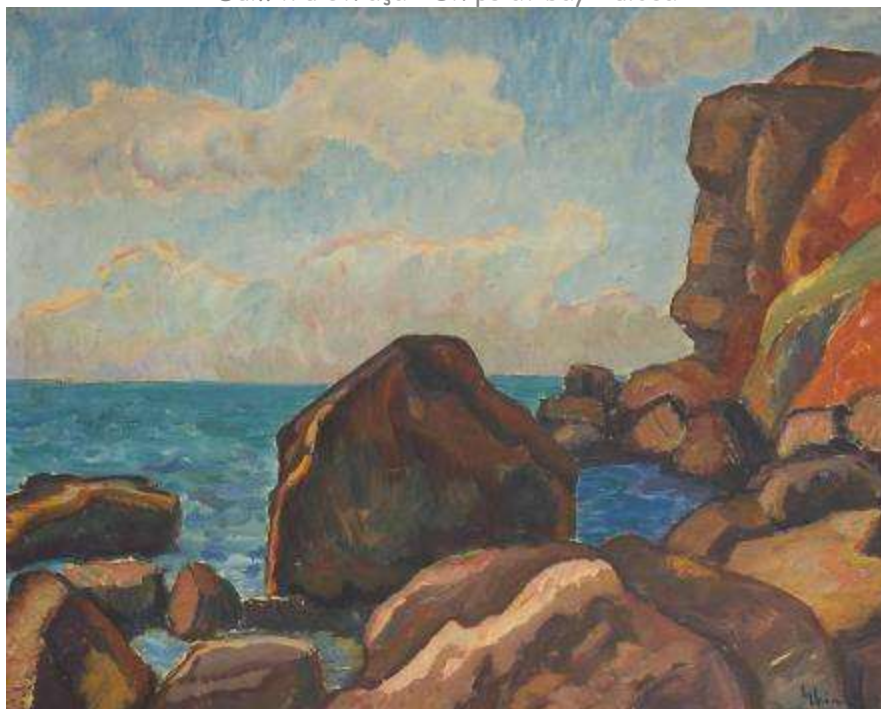
Dumitru Ghiață - Day celebration at Horezu



Dumitru Ghiață - Prahova Valley Probes



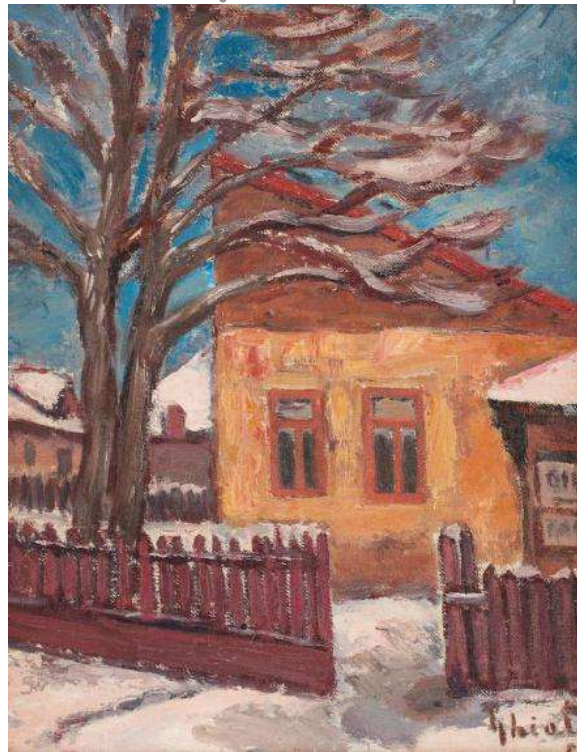
Dumitru Ghiță - Ships at bay Tulcea



Dumitru Ghiță - Cape Kaliakra



Dumitru Ghiăț - Winter Sun over Popa



Dumitru Ghiăț - local tavern, winter

Constantin Popescu 1888-1967

sachie Smith studied law and practiced law for ten years until he decided to devote himself to his passion, painting. He attended the Academy of Fine Arts in Bucharest, class painting by GD Mirea, then continued his studies in Paris, Florence and London. Debut Romanian artistic life through personal exhibition was held at the Athenaeum in 1924.

<http://artindex.ro/2012/05/16/isachie-popescu-constantin-2/> (1888-1967)



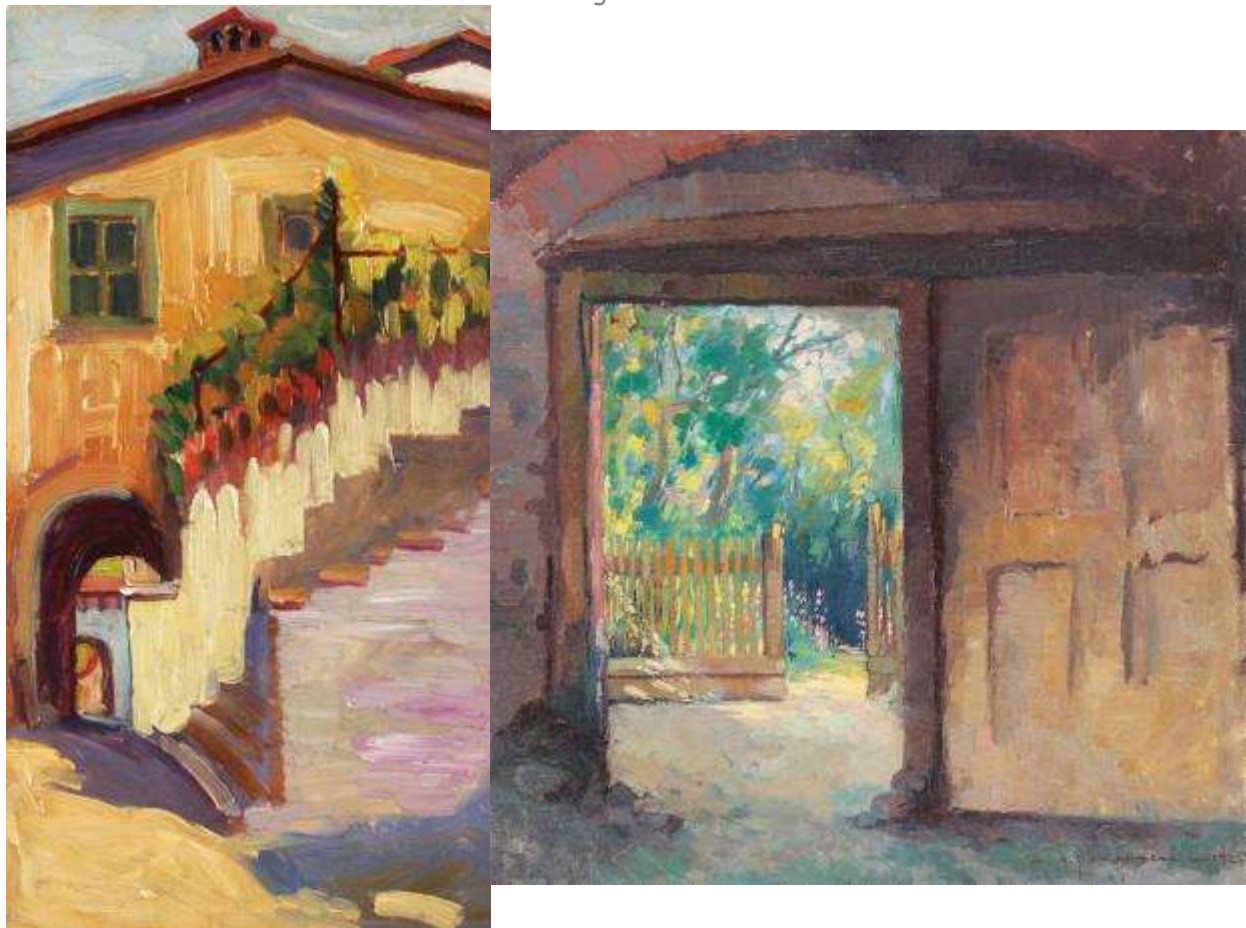


Marian Georgescu 1892-1932

[Haralambos Marian Georgescu](#) (b. 1892, Bucharest - died in 1932, Bucharest) was a Romanian painter. He attended Michael the Brave in Bucharest, in 1912 he enrolled at the Faculty of Fine Arts in Bucharest. In 1913 he went to Paris where he graduated from art school complex Ecole Nationale des Beaux Arts as a painter, sculptor and architect. In France he exhibited at the Salon Official and groups attended the Barbizon finding in them for the rest of his short life, work motivation in nature. Traveled on vacation in Italy and Switzerland there he and signature Build Your (Mehaşgeorgescu) with the thought of stay unforgettable. In 1920, after King Ferdinand I of Romania buys all the paintings presented at last Salons Artistic Youth with his first exhibition makes well known and appreciated. Solo exhibitions: 1920, 1923, 1926. The money collected on all paintings sold June 1926 solo exhibition artist has designed and built his own Academy of Arts in Astrada Zebra No.6. MH envoy Georgescu made while the aspirations of [Theodor Aman](#) , a private educational achievement of art, open to all Europe offering best place to teach young teachers. By MH Georgescu, we not only exceptional story of a successful painter in the 3rd decade of the last century and a tragic intellectual utopia. (Romanian Painters forget Tudor Octavian Noimediaprint Publishing, 2007) [source](#)

<http://g1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/marian-h-georgescu1892-1932-pictor-roman/>

Marin H. Georgescu - Garden view



Marin H. Georgescu - Houses Norman



Marin H. Georgescu - interior artist



Marin H. Georgescu - House of Transylvania



Marin H. Georgescu - waterfront home



Marin H. Georgescu - Dancing Fairies



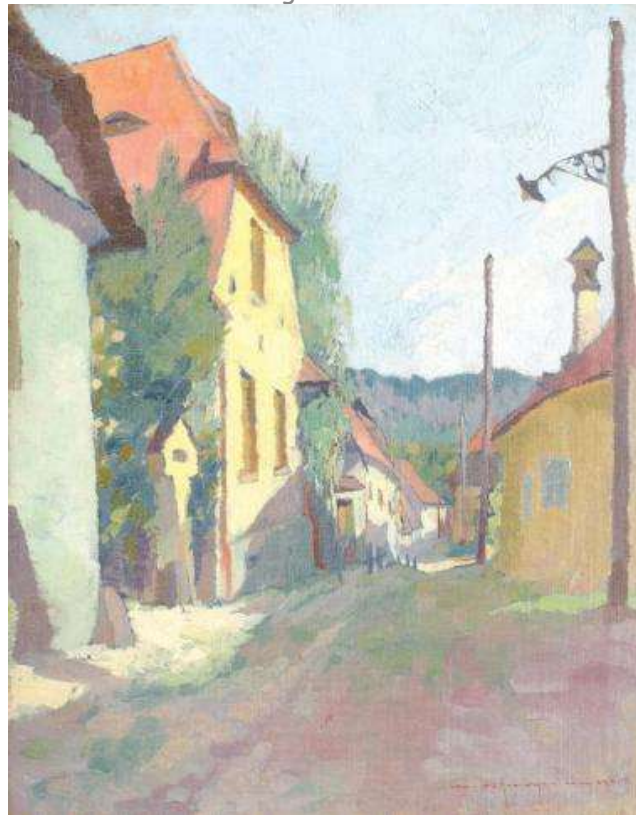
Marin H. Georgescu - Goruni



Marin H. Georgescu - Beach in Brittany



Marin H. Georgescu - Port Norman.



Marin H. Georgescu - Village in Transylvania



Marin H. Georgescu - Refugees

Henri Catargi 1894-1976-

Intre years from 1919 to 1922 at the Julian Academy in Paris and Ranson Academy under the direction of [Maurice Denis](#) , [Edouard Vuillard](#) , [Felix Vallotton](#) and Roger Biss and worked in workshops led by [Andre Lhote](#) and Marcel Gromaire. During this period he made several more



copies of the works of [Poussin](#) . His early works are mainly still lifes and landscapes austere, the layout plans and the depths of space trying to make a three-dimensional effect in the spirit of the new realism of the 20s. It is particularly concerned about the color, although color palette was limited to brown, ocher and white, including a wide range of grays, green and dark red, smooth coats

applied. After 1930 give this asceticism chromatic lyricism that is sober and discreet, based on warm and quiet. Color not completely hide the skeleton sketch painting, which was often emphasized by black lines, thick. Works: "Still in front of the window", "Still", "Landscape". Note: It is best known for his landscapes and representations of female figures.

<http://www.youtube.com/watch?v=ShRgoM4ZnZY>

<http://artindex.ro/2012/05/16/catargi-george-2/>

Henri Catargi - Peisaj dobrogean (Balcic)



Henri Catargi - Peisaj din Valea Argeșului



Henri Catargi - Compoziție cu lămâi și maci



Pansele; Natură statică cu chitară și pipă



Femeie cu chitara; Natura statica cu scoica; Casa din Dorobanți, nr. 2



Peisaj din Provence; Peisaj; Peisaj de vară



Henri Catargi - Peisaj dobrogean (Balcic)

Aurel Baesu

Aurel Băeșu - red hat



[Aurel Băeșu](#) (May 26, 1896, Fălticeni - August 24, 1928, Piatra Neamt), was a painter român. Mic stature, extremely lively, saw the light of day in a family with many difficulties material. He was the son of a humble servant of the prefecture. Left motherless at an early age, was attached to the second mother, Natalia Băeșu after his father's remarriage. Between 1907 and 1912 attending gimnaziului "Alexander Donici" in Fălticeni where showing real aptitude for drawing. After his graduation, enroll in 1912 at the Fine Arts School in Iasi where he studied painting for four years [Artachino](#)

[Constantin](#) and Gheorghe Popovici. Here stands alongside two other young men - Michael Onofrei and [Adam Bălțatu](#) . It is awarded by the Romanian Academy in 1915, the prize "Lecomte de Nouy" drawing. During World War is mobilized. Spirit researcher, feeling the need for a more comprehensive artistic culture, go to Italy to enroll in the free painting of the Institute of Fine Arts in Rome. There remains for two years between 1920 and 1922. In 1926, a new journey in Europe, with stops in France, Slovenia and Hungary, contributing to a gradual settling impressions to achieve new forms of expression, with decorative simplification trends. Suffering from tuberculosis, died on August 24, 1928 and is buried in the cemetery of the Piatra Neamt Valley Vineyards.



Aurel Băeșu - Self Portrait



Patio;



Self Portrait; child head





Lia Sadoveanu; Portrait; Portrait of a Woman



potrait of peasant; sewing bee; House with apple blossom



Aurel Băeșu - Country house



In the yard; The Milking



Interior in country; House of Humulești



After the storm; the streets



slum house in Iasi; Landscape

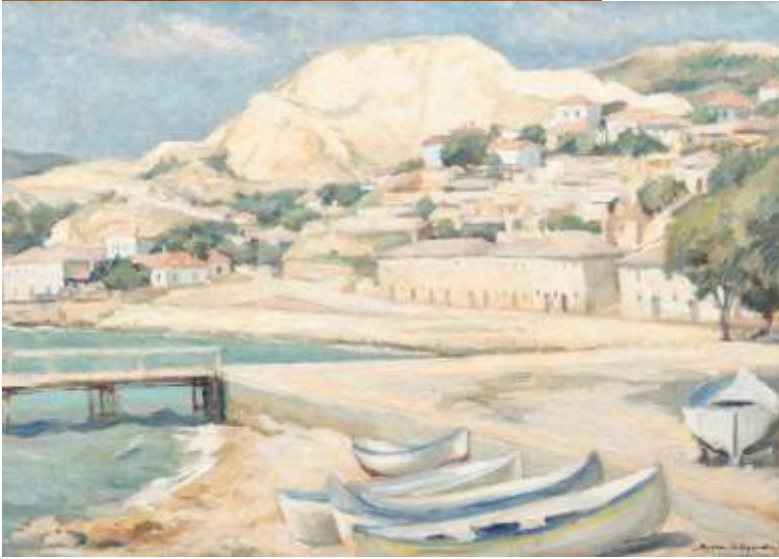
Alexander Moscu (1896 - 1968). He was born in Barlad, but he attended secondary school in Buzau, then the School of Fine Arts in Bucharest and later specialized courses at the Royal Academy in Munich and Prague. His works include among others, landscapes inspired by Buzau counties. Among his works are painted in Buzau Landscape Calvini the pictorial space is treated realistically, the influence of plein-air-ists, with linear and aerial perspective. Images come back to the viewer, not flat and inert like a regular photo, but enriched, ennobled by sentiment felt interior living painter when creation. Celebrating nature is an attitude that leads to ennoblement subject painter illustrated.



127. Alexandru Moscu

Intimitate





Max Arnold

<http://artindex.ro/2012/05/16/arnold-max-mendel-wexler/1897-1946>



Alexander Phoebus (1899-1954)



Influenced by the 1920 visit to Baia Mare, Phoebus was the beneficiary of lessons and corrections from Steriadi's, Petrascu or Verona, some of the teachers who came to help their younger colleagues. In summers spent at the colony in Baia Mare, in the middle of the third decade, the artist has managed to make its plastic frame painting influenced both outdoor and theories that came from French modernity. Derain borrowed from Phoebus method of observation and rendering nature in known manner, with the economy in an essentiality which was meant to give

expression.

Alexandru Phoebus

(1899, Bucharest - 1954, Bucharest)



Alex
andr
u
Phoe
bus
was
part
of a
gene
rati
on
of

artists attempted enough times, but do not give in under the pressure of destiny. Witness the misfortunes of two wars, during

the Great Depression mature global Phoebus managed to impose and stay posterity a name worthy of attention in the interwar artistic body. Schooled on banks Academy of Fine Arts, where he inscribed in 1918, driven by the obvious passion for painting, Phoebus will not dwell long sixties institution has GD and groom will follow a personal path. Influenced by the 1920 visit to the Centre of Baia Mare with Honoriu Crețulescu Horia Igiroșeanu and Others Fine Arts Association will establish a student union that will be the basis of future free art academies. Thus, Phoebus was the recipient of lessons and corrections came from Steriadi, Petrascu or Verona, few of the teachers who came to help their younger colleagues. Summers spent at the colony in Baia Mare, mid third decade the artist has managed to make its plastic frame influenced both outdoor painting, but also theories of modernity French upstart. Phoebus borrowed from Derain and playback methods observer of nature, in known manner, with the economy in an essentiality which was meant to provide expressiveness. debut cymas After Bucharest, the Official Salon of 1925, Phoebus attempted to steer and get themselves a niche that they fit. Formal, thematic construction and vision they will close in the second part of the third decade of his art Șirato, social compositions of

the artist's work is related to Phoebus. Approaching Şirato painter favored affective association cezannian constructivism, which will increase from Parisian stay, resulted in shorter lessons at the Academy Julian Le Grande Chaumiere. Mature, Phoebus will stabilize compositional components decade since April, when the artist understands the hierarchy plastic will bring success. The first step is looking design, then the value for the ratio of the form and amount as the only starting point and the final color was supposed to represent the executive power. In our landscape exhibits one of Phoebus their exceptional qualities, that of skilled aquarellist. The quality of his watercolors, comparing it to Max Arnold, secure especially given materiality



palette that does not lose the strength value even mentioned on the color of water

. The image is based on a drawing while very good, is not lost in the mere occurrence of a pure realism, it takes a form manifestly expressionist typical Phoebus next period's art. (IP)



Adam Baltatu 1899-1979 <http://artindex.ro/2012/05/16/baltatu-adam/>
<http://g1b2i3.wordpress.com/alexandru-ciucurencu-pictor-roman/adam-baltatu-1889-1979-pictor-roman/>

Born on April 8, 1899, at Husi a family tradition in vine cultivation, Adam Bălțatu experienced throughout childhood enchanting regions of Moldovan hills, The training done with art teachers and Gheorghe Constantin Popovici Artachino at the Fine Arts School in Iasi (1915-1919), where he comes in contact with Romanian artist Nicolae Grigorescu, Stefan Luchian, feeling closer to artistic vision of the first.

With the money earned from organizing an exhibition with sculptor Michael A. Baesu and Onofrei, young, fresh graduate, is heading to Italy, where he is admitted in VII of the School of Fine Arts in Rome. A second study trip will do, this time in Paris. Here it irresistibly attracts art of Delacroix, Courbet, Corot, Daumier, Claude Monet, with whom discover new perspectives of his artistic vision. Another significant artist's artistic changes Bălțatu was Utrillo, which establishes thematic affinities order by addressing the two of why fair.

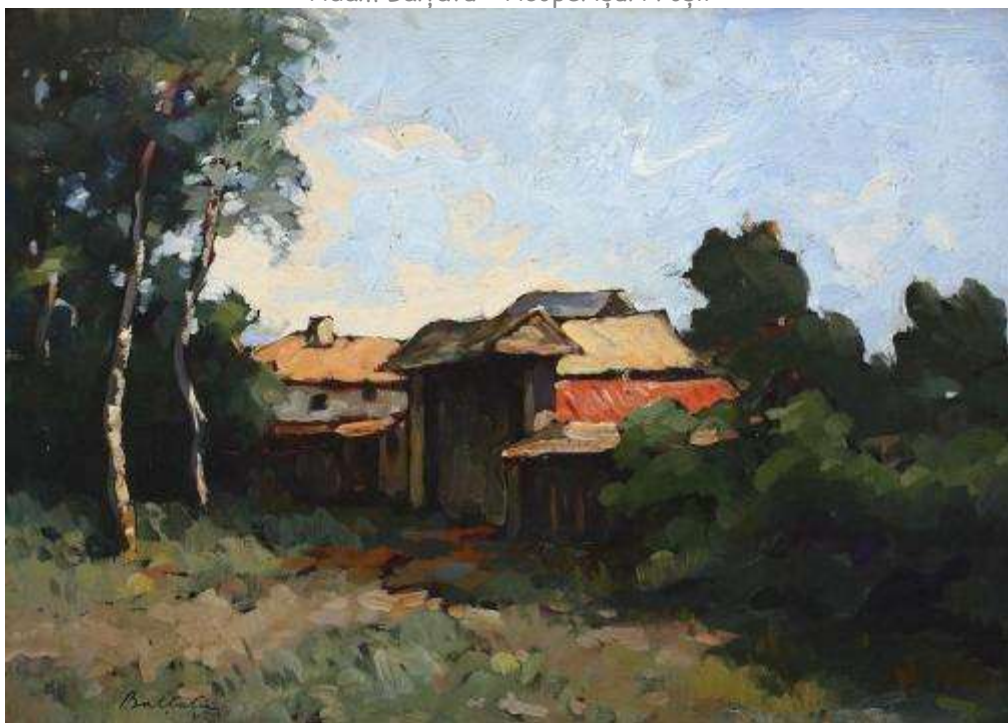


Finding their way and trying to get rid of any outside influence and expressing himself, Adam Bălțatu will borrow from all these masters only to the technical elements, facilitating and enriching their means of expression. Each year, the artist has made progress

towards a deepening, offering light of their qualities. Bălțatu's art is given an air of deep feelings expressed by a bright color palette and quiet harmonies. (



Adam Bălțatu - Acoperișuri roșii



Adam Bălțatu - Case la marginea pădurii



Adam Bălțatu - Casa cu flori



Adam Bălțatu - Lecția



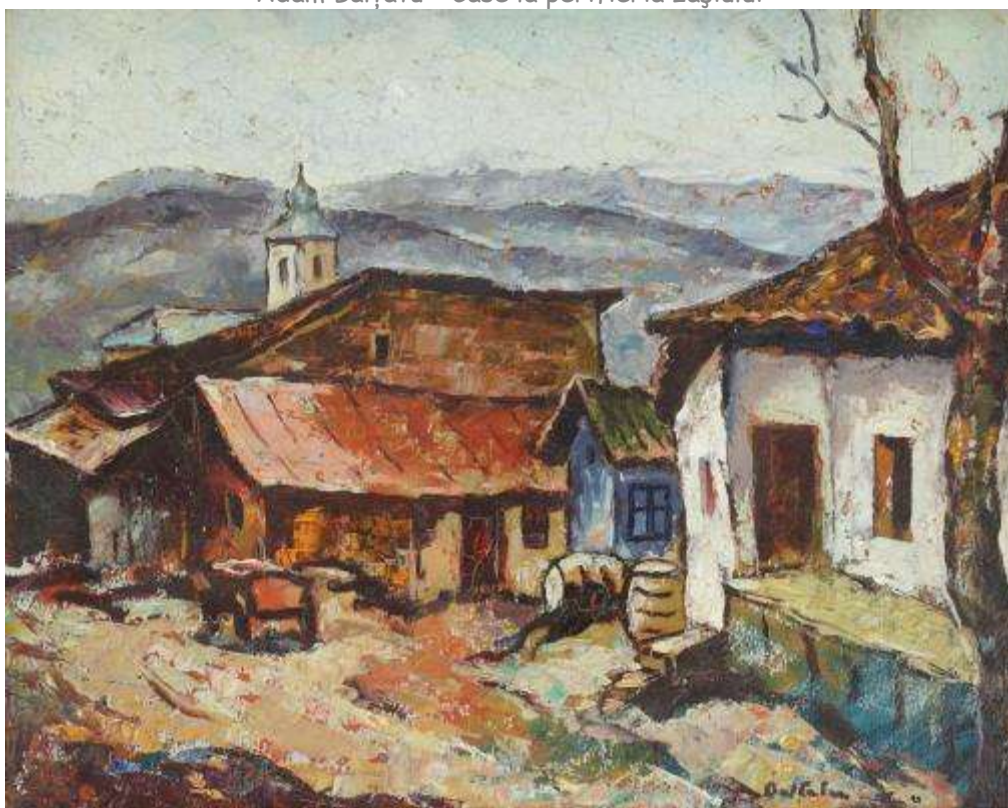
Adam Bălțatu - Margine de sat....



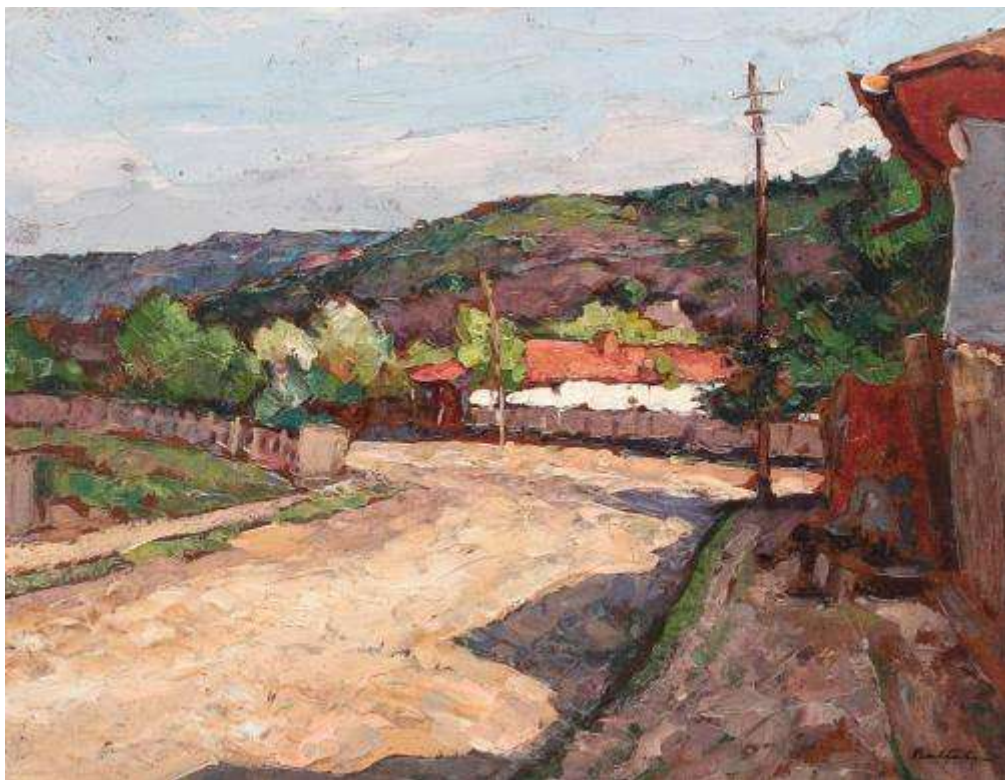
Adam Bălțatu - Uliță de sat



Adam Bălțatu - Case la periferia Iașiului



Adam Bălțatu - Case la Huși



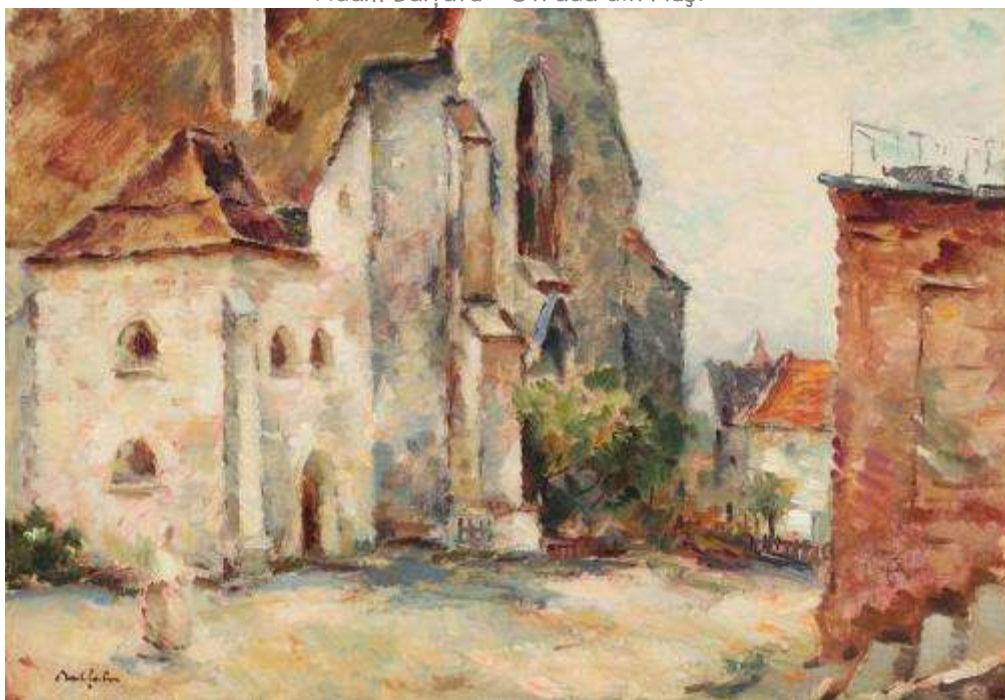
Adam Bălțatu - Amiază la Brănești



Cusătoreasa; După baie



Adam Bălțatu - Stradă din Huși



Adam Bălțatu - Sighișoara



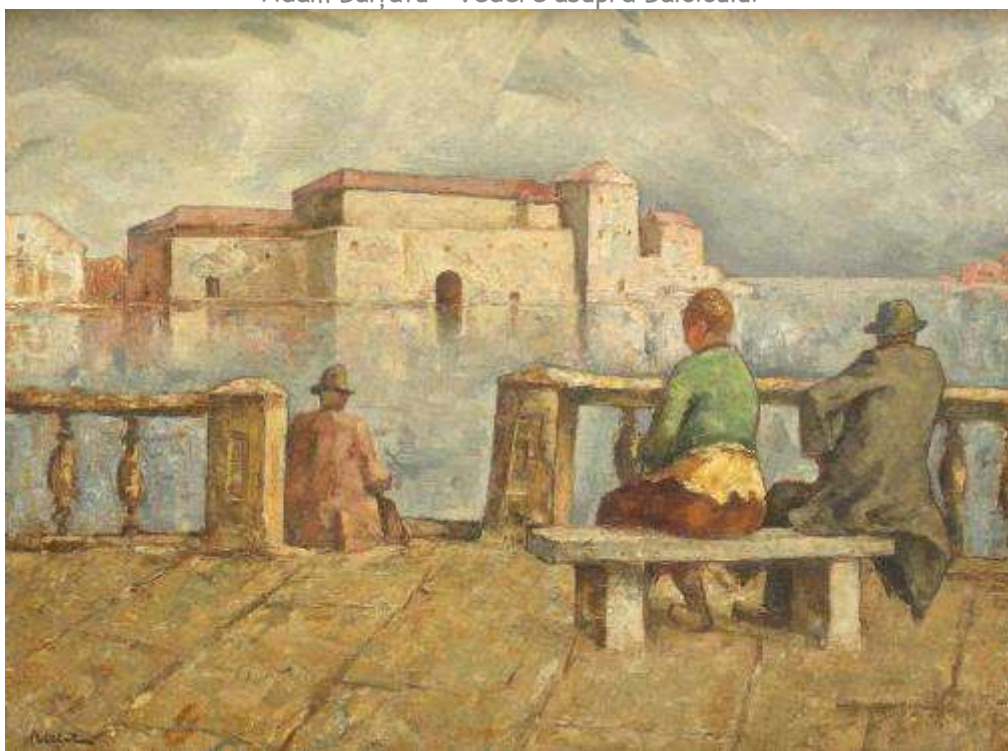
Case la Mangalia; Cişmeaua din Balcic



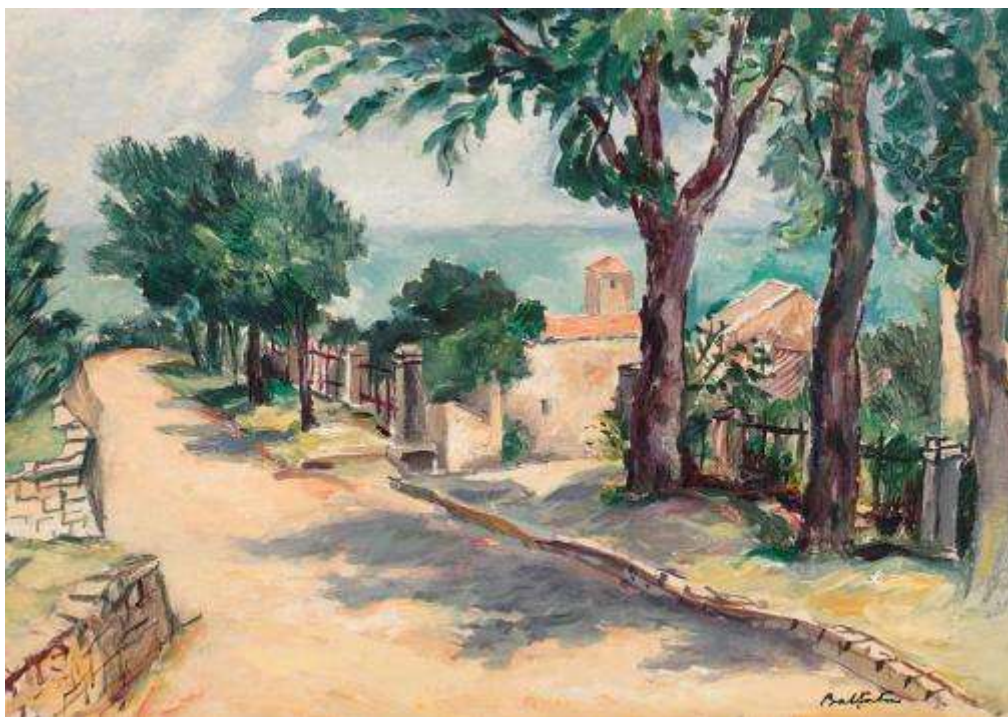
Adam Bălţatu - Case în Bretania



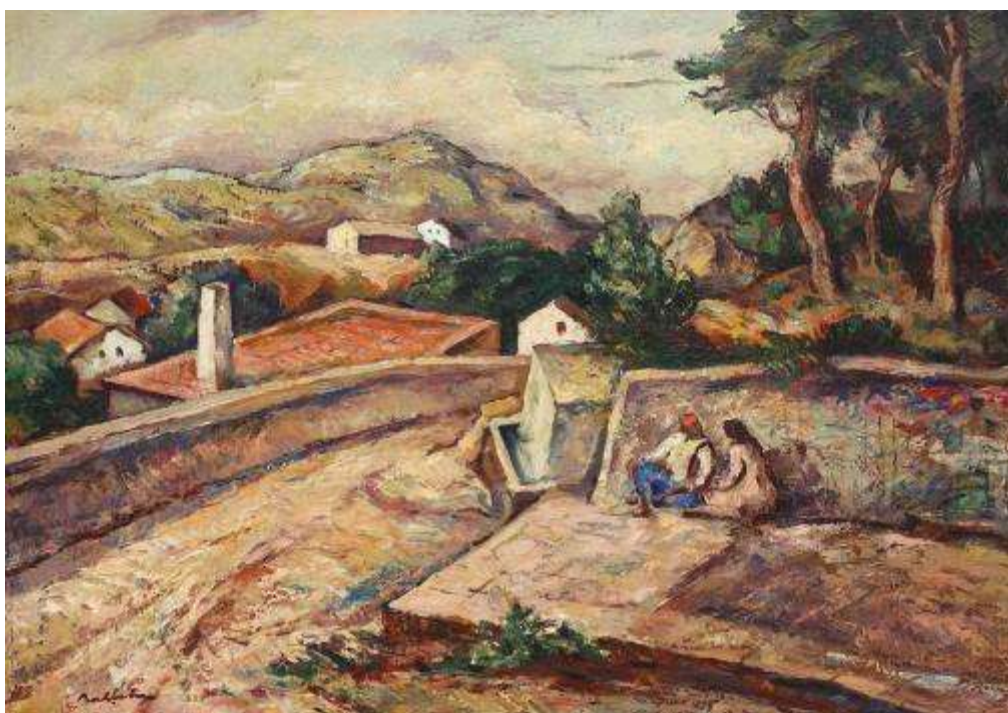
Adam Bălțatu - Vedere asupra Balcicului



Adam Bălțatu - Vedere asupra insulei San-Giorgio, Veneția



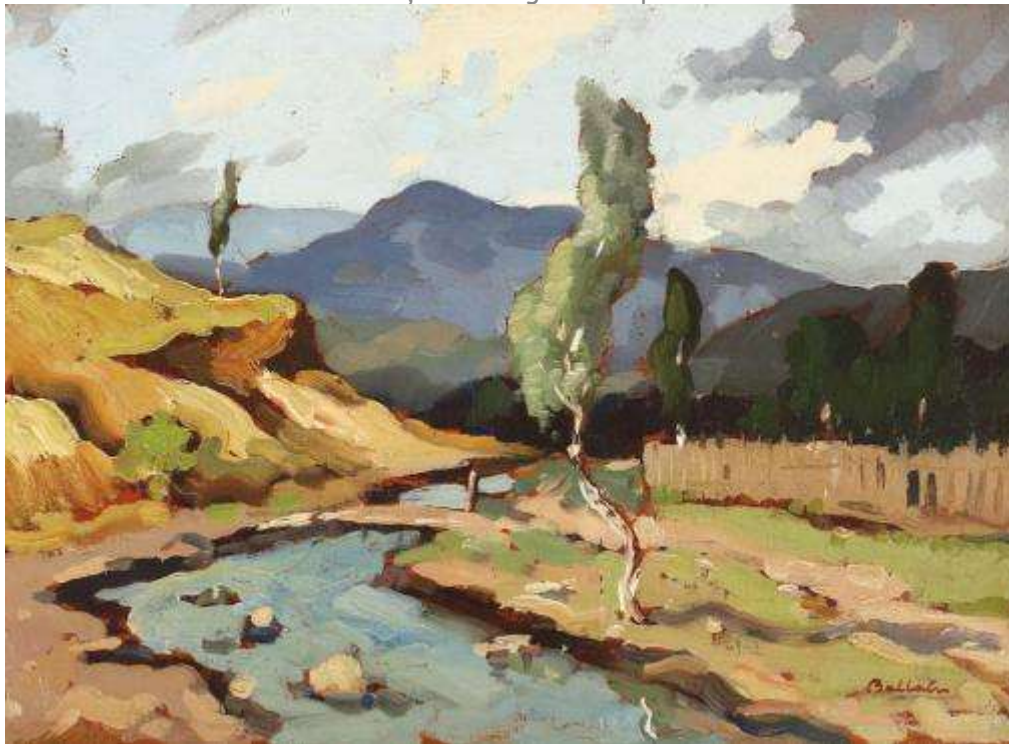
Adam Bălțatu - Peisaj meridional



Adam Bălțatu - Peisaj din Dobrogea



Adam Bălțatu - Pregătiri de pescuit



Adam Bălțatu - După ploaie

Born in Tulcea in 1903, **Alexandru Ciucurencu** began his artistic training in his hometown. It is headed by his drawing teacher Mr. Paraschiv that the future master has learned the basics of drawing.

After he left for Bucharest where he was educated at the Ecole des Beaux-Arts between 1921 - 1928, painters and GD Mirea Camil Ressu, have helped to discover the art



french, which will mark its own way and choice of subjects

Like most painters Romanians, Alexandru Ciucurencu for Paris and enrolled at the Academy Julian, working in his spare time in the workshop of Andre Lhote.



Alexandru Ciucurencu was a professor at the Institute of Fine Arts in Bucharest "Nicolae Grigorescu". During his long career he has received several awards: in 1930, he won the official Salon in 1955, he won the prestigious award of State in 1956, the price Ion Andreescu prize, awarded by the Academy.

He was rector of the Academy of Art and became a member of the Academy of Romania.

The artist died in Bucharest in 1977.

The vision of Ciucurencu is marked by nostalgia spaces mysterious Danube Delta, where he spent his childhood. Memories of the Paris period are also present: construction, rigueur.

He particularly admired the work and example of Stefan Luchian. He did landscapes, portraits cars-portraits, still static characterized by the simplicity of the lines. Fascinated by colors, Ciucurencu is a painter interested in the balance and simplicity.

Ciucurencu studied in Bucharest with C. Ressu at the School of Fine Arts from 1921 to 1928. He also studied in Paris with A. Lhote in 1931-32. Ciucurencu painted cheerful light-filled landscapes and still lifes. He also produced dramatic paintings on heroic themes from national history (Ana Ipătescu, 1949; Olga Bancic on a Scaffold, 1959—both in the Art Museum of the Socialist Republic of Rumania, Bucharest), portraits, and genre scenes (The Laundress, Art Museum of the Socialist Republic of Rumania). Ciucurencu was awarded the State Prize of Rumania.

Ion Musceleanu (1903 to 1997).

Born into a family of intellectuals, on 14 October 1903 in Caracal, Ion Musceleanu went to Bucharest to cultivate his interests related to art. Admitted to the Academy of Fine Arts, having as teachers Fritz Stork (for art classes), [Constantin Artachino](#) . After graduating from Bucharest (1926), is assigned as a drawing teacher where he feels drawn to landscapes.

In 1930, debut at the Official Salon of painting and sculpture to watercolor "Houses", and since 1948 the annual state and Romanian art exhibitions abroad.

Impressionist landscape and portrait invoice Ion Musceleanu shows obvious affinities with [Lucian Grigorescu](#) , addressing the often painting outdoors. Colorist fine artist color palette uses only warm tones with reduced intensity, suggesting an atmosphere of discretion and, at the same time, the poem through his compositions.

Dmitrie Stiubei (1908-1989)

is widely recognized as the painter hopelessly in love with water. He was both a painter and an exceptional career sailor. In 1919 was part of the School of Artillery, and Marine Engineering of Bucharest, early drawings and watercolors done in their marine themed holidays in Techirgiol when he was 15 years . In 1920 he reached Constanta , followed by a year to graduate in the first class , the Naval School at Black Sea. Just a year later , the young lieutenant opens first solo exhibition in Galati , followed a few years later a new personal Galati and Bucharest cymas debut at the Romanian Athenaeum . In 1926 , when the third exhibition , had already undergone Știubei Application School of Marine and advanced lieutenant .

Jean al . Steriadi , noting talent painter become a friend and adviser in the art . The period during which the two passions of his Știubei will know peak has the starting point of the journey undertaken studies in Munich in 1929.În within a few years became a captain, is selected in the Military House of Charles II, and in 1938 advanced to the rank of lieutenant commander .

Arts course work has also gathered pace , and two other exhibitions in Bucharest, Romanian Paper 1932 , and in 1935 the Dalles , Știubei becomes a common name spoken in Romanian artistic life . Receive orders for wall decoration of royal station Mogoșoaia and Sinaia and North Station . It is observed compositions so Știubei address increasingly varied , sign that possessed of color and design elements , addressing even the historical composition , being awarded the 1937 World's Fair in Paris, the work Entry Michael Brave White Iulia.Printr a realistic approach to motif painted Știubei wanted his works , particularly those that offer images warships or commercial , to be played as truthful .

Știubei a keen observer of the game of colors and shape , the road continued in book illustration . All these sources of inspiration materializes a thorough conception of pictorial manner , assuming a new artistic discourse , which he transposes directly on canvas with a distinct expression .





<http://www.artmark.ro/catalog/index.php/dimitrie-tiubei-vase-in-port-diminea-a-de-octombrie.html>