

Gheorghe D. Vintilă – the portrait of an art collector

Cristina GELAN¹

Abstract: *Gheorghe D. Vintilă was an important art collector from Romania, who contributed to the establishment of the only Romanian modern art museum located in a rural area. The works of art that he acquired during about 40 years, totaling 340 works of art, of which the majority of paintings, but also works of graphics and sculpture, are today part of the national heritage, due to the fact that a part of them (228 works of art) were donated by him, in 1960, to the City Hall of Topalu commune, Constanța county, others (47 works) were donated in 1961 to the newly established Constanța Art Museum, and 65 works of art were gradually acquired in the period 1962–1973, by the Constanța Art Museum. The works of art from Gheorghe Vintilă's collection represent synthetically and highlight the evolution of Romanian art from the second half of the 19th century and the first half of the 20th century.*

Keywords: *Gheorghe D. Vintilă; art collector; Romanian modern art; extended self; status value;*

Introduction

Gheorghe D. Vintilă was born in Topalu commune, Constanța county, on May 10, 1898, being the first child of teachers from the Dobrogean commune, namely Dinu and Sevasta Vintilă. During 1918–1924, he attended and graduated from the Faculty of Medicine in Bucharest, and a year later he obtained a Ph.D. in medicine with a specialization in internal medicine and gynecology. His professional activity began as early as 1920, when he was employed as a temporary extern at the Maternity Institute in Bucharest, and ended in 1969, with his retirement. Between 1920 and 1969, Gheorghe D. Vintilă was a secondary doctor at the *C.T.C. Sanatorium Eforie Sud* (1925–1928), doctor at *Filantropia Maternity Hospital* in Bucharest (1930–1934), medical inspector at Social Insurance (1936), medical director of Dispensary no. 1 of the Social Insurance Agency of Bucharest (1941–1942), primary care doctor and director of the "Mihai Ghica" Maternity Institute in Bucharest (1942) and also in Bucharest followed an academic career, first as a university assistant (1935–1941), and then as associate professor (starting with 1945).

From 1920 Gheorghe D. Vintilă began to collect works of art, an activity that he carried out with passion initially, being a great art lover, and then to his passion was added the reflection on the value of a period in the evolution of Romanian art, more precisely a landmark of representative artistic values for the 19th and 20th centuries.

1969 was the year when Dr. Gheorghe D. Vintilă retired. It represented a moment from which he focused all his attention on art, his spirit of research and his passion for art intertwining. Right from 1969 he was appointed chief museographer at the Constanța Art Museum, as a result of the fact that most of the works of art that he acquired throughout his life and that made up his own art collection were donated to the local administration from Topalu, and another part was donated to the Constanța Art Museum or was purchased by the same cultural institution from Constanța. Thus, on

¹ University Faculty of Arts, Ovidius University of Constanta, cristina.gelan@365.univ-ovidius.ro.

August 27, 1960, he donated 228 works of art (180 paintings, 32 graphic works and 16 sculptures) to the Town Hall of Topalu, with which the art museum in this locality was created, in memory of his parents, Dinu and Sevasta Vintilă, teachers of the school in Topalu at the end of the 19th century and the beginning of the 20th. In this sense, in the act of donation, signed on August 27, 1970 at the Court of Constanța, it was written: "The undersigned Dr. Vintilă D. Gheorghe, as a tribute to the place where I was born, and to my parents, teachers in the Topalu commune, where I spent my childhood years, wanting to make a modest but concrete contribution to the building of socialist life and wanting in my capacity as a doctor, in addition to physical health, to also contribute to spiritual, cultural health – educational of the working people, I donate a collection of works of art, paintings, pastels, watercolors and sketches numbering 212 (two hundred and twelve) and sculptures numbering 16 (sixteen), to the popular council of the commune of Topalu"². The Topalu Museum thus became the depository of an impressive collection of modern and contemporary Romanian art, with works of art representing Romanian painting (painting being predominant) over 100 years. A year later, in 1961, when the Constanța Art Museum was established, Gheorghe D. Vintilă donated 47 works of art (39 paintings, 5 graphic works and 3 sculptures) to the newly established institution, and the collection of the Topalu Museum entered under the custody of the newly established museum. In addition, during the period 1962–1973, at the request of the management of the Constanța Art Museum, he offered, for purchase, to the Constanta institution, all that was left of his collection, the other 65 works of art³.

1. Dr. Gheorghe D. Vintilă – art collector. The stages of building his collection

Gheorghe D. Vintilă's debut as an art collector was in 1920, in Bucharest, an activity that he would carry out for almost four decades and that would occupy him to such an extent that it would lead him to get involved in putting value of his own art collection and to approach assiduously art writing: "When he bought, in 1920, a Tonitza seascape, Dr. Gh. D. Vintilă was starting a collecting activity that would last more than forty years. Today, at the time of reminiscences, the collector Vintilă (b. 1898) is not only a storyteller (...) – but, as the main museographer of the Constanța Art Museum, tirelessly concerns himself with more and more good promotion of the Topalu museum"⁴.

Starting with 1920 and until 1957, Dr. Gheorghe D. Vintilă went through several stages of his life as a collector. We can identify, based on the writings about the collecting doctor, but also on his notes, which can be found in a few published writings or in a series of notes made by him and which are still preserved today in the Archive of the Constanța Art Museum, five distinct stages of his life as a collector.

The first stage corresponds to the period 1920–1945 and can be characterized by the passion that Gheorghe D. Vintilă began to have for the idea of collecting works of art, beyond any manifestation of any collector's pride. This was a period in which he purchased works of art through intermediaries, as he had little free time at his disposal as a result of his profession, and he enjoyed by admiring them in solitude in his own home: "dr. Gh. D. Vintilă, being extremely in demand as a doctor, he had little free time available and therefore did not maintain relationships with fellow

² According to the Donation Act, dated August 27, 1987, drawn up at the Constanța Court, signed by the donor and the legal representative of the Popular Council of the Topalu Municipality, p. 1. One copy of it is kept in the archives of the Constanța Art Museum, and another in the archive of the town hall Topalu.

³ Florica Cruceru. 2007. *Dinu and Sevasta Vintilă Museum, Topalu. Identity landmarks [Muzeul Dinu și Sevasta Vintilă, Topalu. Repere identitare]*. Constanța: Editura ExPonto, p. 5.

⁴ Mihai Drișcu. 1970. "Topalu Art Museum" [Muzeul de Artă Topalu]. *ARTA magazine*, nr. 12, p. 28.

enthusiasts, rarely visited exhibitions and did not frequent artists' circles, contenting himself with purchasing his works of art through intermediaries at first and he enjoys alone, leisurely, the beauty of his paintings. In his spacious house in Mendeleev street no. 7, where he rarely received and only close friends, only a few insignificant canvases were exhibited, except for a few of Tonitza's favorite and beloved ones. (...) He didn't have the pride of collectors (because he still didn't have the ambition to be counted among them), who estimated the value of a collection, first by the number of paintings by Grigorescu, Luchian, and in some cases, by Andreescu, and more then, according to their artistic value"⁵.

We could say that starting from this first period of life as a collector, Dr. Gheorghe D. Vintilă showed an intimate, subconscious interest in the desire to have social recognition, in the conditions in which he was at the beginning of his career as a doctor, and the time the freedom he had at his disposal did not allow him to be present in certain artistic contexts that would facilitate and favor a social recognition in this regard. We can say that the appeal to *otherness*, in the sense in which Yu Chen uses the concept, in a study dedicated to analyzing the relationship between the art collector and the exhibition visitor, led Dr. Gheorghe D. Vintilă to become an art collector: "Art, as an object, is closely linked with "otherness" – to be elsewhere, to be in a different space, to be in a different time and a different world. Collectors desire otherness and enjoy it by collecting and appreciating their artwork. (...) Through possession of or access to art, collectors and visitors pursue their desire to have social activities, and to have, in return, social recognition"⁶.

The need to relate to *otherness* felt by Dr. Gheorghe D. Vintilă, whose profession as a doctor causes him to remain anchored in the sometimes rigid world of science, can also be understood as what Russell W. Belk called *collectors' desire for spirituality*⁷. The collecting doctor felt that he had to exploit another path, alongside that of his core profession, one that he would devote himself to assiduously after his retirement and that would transform him into a creator of a micro-universe of inestimable value.

The transition to a new stage of his evolution as a collector probably occurred in 1944, when Gh. D. Vintilă purchased a work of art from an art collector, Lazăr Munteanu. Following several discussions about art, held with him, Dr. Gh. D. Vintilă began to be more interested in art: he began to read art books, began to sporadically attend art exhibitions, took contact with several artists and began to follow the art chronicles, although conflicting opinions of the chroniclers confused him⁸. We could say that during this period the desire to possess the so-called *extended self*⁹ is manifested, *a symbol of autonomy seeking*¹⁰, of the need to express an affiliation and to build a status and a self-esteem, beyond those he had acquired as a doctor, in accordance with what Bourdieu called art as a symbol of education, cultivation, and good taste¹¹.

From this moment Gh. D. Vintilă began to be tempted by the desire to enrich his collection with some extremely valuable works of art. For this he no longer relied on his artistic taste, which he had begun to cultivate, but began to turn to the competent advice of some friends, such as the painter

⁵ Florica Cruceru, *op. cit.*, pp. 68–69.

⁶ Yu Chen. 2009, "Possession and Access: Consumer Desires and Value Perceptions Regarding Contemporary Art Collection and Exhibit Visits". *Journal of Consumer Research*. Oxford University Press, Vol. 35, No. 6: 925–940, p. 930.

⁷ Russell W. Belk. 2001, *Collecting in a Consumer Society*, London: Routledge.

⁸ Florica Cruceru, *op. cit.*, pp. 69–70.

⁹ Russell W. Belk. 1988. "Possessions and the Extended Self". *Journal of Consumer Research*, 15: 139–168.

¹⁰ Susan S. Kleine & Robert E. Kleine & Chris T. Allen. 1955. "How Is a Possession 'Me' or 'Not Me'? Characterizing Types and an Antecedent of Material Possession Attachment". *Journal of Consumer Research*, 22: 327–343.

¹¹ Bourdieu, Pierre. 1969. *L'amour de l'art: Les musées d'art européens et leur public*. Paris: Les Editions de Minuit.

Vasile Velisaratu, who became, for a short time, his main adviser, the approved collector Aurel Siligeanu, and then the sculptor Oscar Han, who was "more demanding in his assessments, a competent advisor, not being interested, neither as a collector nor as a painting negotiator"¹².

This is how the second stage of Dr. Gheorghe D. Vintilă's life as a collector took shape, between 1945 and 1947. During this period the main concern of the doctor art collector was to acquire the most valuable works of art and to display them in his medical practice, established in 1945, and in the waiting room of his clients. We can talk about the manifestation of a sense of pride and vanity of the collector at this stage.

His pride and his vanity as a collector were also accompanied by the desire to create a certain art collection, representative of the evolution of Romanian art in the first half of the 20th century: "Blinded by the vain and unstoppable desire to acquire artistic values on the measure of his social rank (...). He wishes to hear his name mentioned among the great collectors, being proud in himself to be among the few who still possessed such treasures at that time, when the general interest of art amateurs, to made collections was almost non-existent, and the number of those who had them was in a vertiginous decrease. Dr. Gh. D. Vintilă therefore considered that he was doing a patriotic deed at the same time, saving from possible destruction what can be of the artistic heritage. He hoped to be able to create a collection in which the evolution of Romanian art from the first half of the 20th century would be synthetically represented"¹³.

The art collector's pride and vanity were also accompanied by obsessive episodes regarding his own acquisitions and how they might contribute to the rise or fall of his prestige. Thus, a new stage of the collector's life begins, which will last three years, from 1948 to 1950, a period in which the collector sometimes renounces an enriched or even normal life out of the desire to collect the most valuable works of art: "short periods of time, the thirst for acquisitions forces him to give up an enriched, or normal, life for a Spartan one, full of privations. (...) three years rich in acquisitions, but full of insomnia and turmoil to the point of restlessness"¹⁴. Dr. Gh. D. Vintilă, who had opened a private practice where he had started to exhibit some of the purchased works of art, wanted to reclaim his social status not only as a doctor, but also as an art collector. So, the value of his status turns out to be a complex one, extending beyond the doctor's profession, towards that *extended self* associated with the possession of the most valuable art objects. Dr. Gh. D. Vintilă was collecting for his prestige and he began to be interested in the idea that a less valuable collection could undermine his prestige. Thus, at this stage in his life as a collector, he faced the fear that his *extended self*, reflected in his passion, might alter the prestige that his core profession, medicine, had brought him. Confused by the fact that some collectors, in order not to depreciate their collections, spread rumors that they had sold less valuable works of art or did not talk about the fact that they had sold works of art from the collections they owned, the doctor's doubts and obsessions became more and more acute: "the doubts [about the fact that he did not collect valuable or original works of art] ... obsesses him and therefore he keeps secret all the acquisitions of which he is not sure that they are the masterpieces of the collected artists"¹⁵. Thus, in addition to *the value of status as a possession of the extended self*, which characterizes the collector doctor, *the value of emotions as a possession of the extended self*¹⁶ becomes prominent in this art collector stage.

¹² Florica Cruceru, *op. cit.*, p. 70.

¹³ *Ibidem*, p. 71.

¹⁴ *Ibidem*, pp. 71–72.

¹⁵ *Ibidem*, p. 71.

¹⁶ Yu Chen, *op. cit.*, pp. 937–938.

In a study that questions a critical dimension of how collectors relate to their collections, L. E. A. Braden noted: "For example, it is generally believed that high-status art objects are selected for their prestige within the art world as much as (or perhaps more than) the aesthetic pleasure they provide the collector. The benefit of prestige is two fold: it presupposes economic value, but also status value, defined as the self worth, respect, or honor associated with possessing status objects"¹⁷. For the collector Gh. D. Vintilă, the value of status, defined as respect or honor associated with the possession of status objects, starts to become more and more important. So he gets closer to the world of art, directly acquiring works of art from the heirs of some painters (such as the wife of the painter I. Marinescu Vișlan or the heirs of Costin Petrescu) or even directly from certain painters appreciated by critics and collectors as representative for their generation (such as Lucian Grigorescu and Adam Bălțatu). Gradually, the prestige that the collector wanted in the world of art begins to take shape and timidly, because the year 1951 was a year of pause in the activity of purchasing works of art for him, but it was a year in which he started to presents his collection to art amateurs, avoiding specialists and experienced collectors for the time being¹⁸.

The period 1952–1954 was dedicated to the acquisition of works of art from renowned collectors, but with the approval of his advisers, but also to the collection on his own initiative of works of art signed by established artists (such as Th. Pallady, Gh. Petrașcu, N. N. Tonitza , Șt Luchian, Th. Aman), but also of some better-known artists of the time (such as: Gh. N. Vinătoru, H. Avachain, Dan Ialomițeanu, Lucia Demetriad Bălăcescu) or even of some artists considered young hopes for Romanian art (such as: Virgil Almașanu, Constantin Piliuță, Bălașa Ionescu, I. Murariu, Eugenia Iftodi, Ion Bițan, Constantin Crăciun). We can say that during this period, in which Dr. Gh. D. Vintilă acquired approximately 60 works of art, the struggle for status value, defined as respect or honor associated with the possession of status objects, begins to fade in favor of a mature reflection on the spiritual and cultural potential of its acquisitions. We could say that during this period there was a separation in the collector – work of art relationship, in the sense that he no longer identified himself with his art collection, he was no longer so interested in the fact that his status and prestige depended on value of the works of art in his collection, but he was more interested in how the collection itself can be a benchmark of artistic values representative of the 19th and 20th centuries. This period describes the concerns of the art collecting to create an art collection that is representative of a particular historical period and that reflects its importance and value.

Starting with 1955 Dr. Gh. D. Vintilă acquired more moderately. Until 1957, which is known as the year in which he purchased his last works of art, the number of works purchased totaled 9 paintings: "in 1955 (...) he purchased three other works of art by Corneliu Baba, from the collection of Prof. Dr. Ion Economu, *Flowers*, by Ștefan Popescu from the collection of Av. Constantin Ionașcu; in 1956 a *Wild Duck*, by Ion Andreescu; in 1957 four works of art by Virgil Almășanu"¹⁹. Works of art by contemporaries I. Bițan, V. Almășan, C. Crăciun, represented the last acquisitions since 1957²⁰.

The period 1955–1957, the last stage of Dr. Gh. D. Vintilă's activity as a collector, represented a period of reflection on his own collection, accompanied by a thank you regarding its value: "At this

¹⁷ L. E. A. Braden. 2016. "Collectors and Collections: Critical Recognition of the World's Top Art Collectors". *Social Forces*. Oxford: Oxford University Press, Vol. 94, No. 4: 1483–1507, p. 1485.

¹⁸ Florica Cruceru, *op. cit.*, p. 70.

¹⁹ *Ibidem*, p. 72.

²⁰ Florica Postolache. 1970. *Catalog drawn up of celebration of the 10th anniversary of the museum, Constanța Art Museum, Dinu and Sevasta Vintilă Art Museum Section, Topalu, Constanța* [Catalog întocmit cu prilejul sărbătoririi a 10 ani de existență a muzeului, Muzeul de Artă Constanța, Secția Muzeul de Artă Dinu și Sevasta Vintilă, Topalu, Constanța]. București: Întreprinderea Poligrafică «Arta Grafică», p. 3.

stage, Dr. Gh. D. Vintilă is convinced in himself that he possessed an extremely valuable art collection and, why not, equal, if not more valuable, he thought without saying it at the time, to those declared to be of public utility: Ion Minulescu or Mișu Weinberg"²¹.

In 1957, Gheorghe D. Vintilă decided to furnish his home in order to highlight his entire art collection, but facing problems regarding sharing the space with a co-tenant, he approached the Romanian Ministry of Culture in order to donate his collection to the state Romanian. In the autumn of 1957 he formulated a request in this sense, by which he demanded instead: "a) the tenant to be moved; b) the apartment, which was his property, but nationalized, to be denationalized, since he had no other property and this classification had been wrongly applied; c) he should remain in the house for the rest of his life, a right enjoyed by other collectors who founded museums (K. H. Zambaccian, Dr. I. N. Dona)"²².

Following the fact that the settlement of his claim was delayed due to onerous administrative procedures, almost three years later, in August 1960, while in his hometown of Topalu, in Constanța County, to celebrate the anniversary of the school where his parents had been teachers and following discussions with Topalu commune officials, he decided to donate a large part of his collection to the Town Hall of Topalu Commune, for the establishment of a museum in the former parental home. In August 1960 the inauguration of the collection took place in his parents' house in Topalu, which was named after his parents, Dinu and Sevasta Vintilă²³.

The corroboration of data and information about Dr. Gheorghe D. Vintilă outlines a strong personality, of a very good professional, active professionally, concerned with both medicine and art. As early as 1925, he became a member of the management committee of the *Hospital Magazine*, as well as a contributor to *Obstetrics, Gynecology, Childcare, Endocrinology, Labor and Social Welfare magazines*. His career as a doctor was intertwined with that of a professor, working as a university assistant at the Obstetrical Clinic, in Bucharest, between 1935–1941, and starting from 1942 and until his retirement, in 1969, as associate professor. Throughout this period, he distinguished himself as the author of over 100 works on general and specialized medicine; by participating in specialized conferences and supporting radio conferences²⁴.

After 1969, from the role of principal museographer at the Constanța Art Museum, Gh. D. Vintilă was involved in an assumed manner in the good preservation and conservation of his own art collection, which had become national heritage, but also in the elaboration of studies on works of art from his own collection and beyond. For example, in a letter dated December 15, 1966, the writer Eugen Lumezianu, editor of the *Tomis Constanța Magazine*, asked him to create a short history of his collection for the magazine whose content he was coordinating, expressing his confidence in the elevated content of this description. He also asked him for other proposals regarding the collaboration in the art section of the magazine: "please write an article in which you undertake a brief history of your collection. I am convinced that you possess a lot of facts and memories related of this. (...) I request you very insistently that as soon as you receive these lines you will reply to me (...) informing me of the date when I can receive the article, as well as any other proposals you can make to me. Vouching for the art section of our magazine, I am interested in the articles of this section to be spectacular and to have as high a dress as possible. Sincerely, signature"²⁵.

²¹ Florica Cruceru. 2007. *op. cit.*, p. 73.

²² *Ibidem*.

²³ *Ibidem*, pp. 50 – 52.

²⁴ *Ibidem*, pp. 13–19.

²⁵ *Ibidem*, p. 72.

On the other hand, from a letter sent to the director of the Constanța Art Museum, Mrs. Florica Postolache Cruceru, on 25.03.1967, it follows that Gheorghe D. Vintilă was working on his journal in which he wanted to incorporate a series of problems with regarding the role of the art collector and the art critic, the private collection – Museum – State Gallery relationship, the public's access to art and the purchase of works of art, the development of partnerships with art galleries abroad: "(...) I am dealing with the *Memoirs of a Collector* sequences which have started to take shape in an interesting way. I would be very happy if you have any suggestions and especially if you have material in this regard: such as:

- 1) If an art collector can also be an art critic.
- 2) The difference between a private collection and a Museum, State Gallery!
- 3) How could the public's accessibility to art be increased!
- 4) Ways of buying works of art by the general public!
- 5) Development of relations ... between RSR and Art Galleries abroad
- 6) What do you also think would be appropriate to add!... "²⁶.

The last point on his list denotes the collector's desire to approaching some aspects of the field of art that he has not yet reflected on, but which can enrich his universe of approach and his real interest in penetrating the most diverse and complex aspects of the field of art.

In his study „Collectors and Collections: Critical Recognition of the World's Top Art Collectors”, published in *Social Forces*, in 2016, at Oxford University Press, L. E. A. Braden proposed a general characterization of the types of collectors: "Collectors are usually people who buy art for personal consumption. While some buy art for pleasure alone, many collectors are investors, buying strategically and developing a collection that hopefully yields returns beyond aesthetic or intellectual pleasure"²⁷. If we outline a portrait of the art collector Gheorghe D. Vintilă, starting from the characterization of L. E. A. Braden, we could describe him as follows: a collector who initially buys art for personal consumption and for his own pleasure and who later turns out to be an investor, strategically buying and developing a collection both for one's own aesthetic and intellectual pleasure and to claim a certain social status and social prestige; a collector obstinately preoccupied, in the second stage of his evolution, with creating a collection in which the evolution of Romanian art from the first half of the 20th century is represented synthetically, and later, in the third stage of his evolution, with the obsession the obsession with acquiring of the most valuable works of art, obsession taken to the point of sometimes depriving a normal life in order to afford the purchase of the most valuable works of art; a collector concerned with building an art collection that would be representative of a historical period, namely the 19th and 20th centuries, which reflected maturely on the spiritual and cultural potential of his acquisitions, as is evident from the the fourth stage of his evolution as a collector; a collector who pondered the importance of exposing his collection to the public circuit and who undertook a series of actions in this regard, actions that sometimes proved to be arduous, but which culminated with the registration of his collection the national cultural heritage, as it emerges from the last stage of his evolution as a collector and from the last two decades of his life.

I must also note that the investment of the collector Gheorghe D. Vintilă in an art collection, beyond his own aesthetic or intellectual pleasure and for the community he represented, ultimately represented an important contribution to the development and promotion of national culture, for

²⁶ Letter from Gheorghe D. Vintilă to the director of the Constanța Art Museum, Mrs. Florica Postolache [Scrisoare lui Gheorghe D. Vintilă către directorul muzeului de Artă Constanța, dna Florica Postolache], Pucioasa, 25.III. 1967 in Florica Cruceru. 2007. *op. cit.*, 126–129, pp. 127–128.

²⁷ *Ibidem*, pp. 32–33.

through his altruistic gesture represented by his donation, his art collection has enriched the national cultural-artistic heritage with works of art of inestimable value.

2. Conclusions

An art collector's entire collection can be a valuable source of information because it reveals not only the collector's status, but also the cultural background, his taste, and philosophy of collecting. The art collector Gheorghe Vintilă combined art with medicine, being at the same time a doctor and art collector at the same time and later museographer of the Constanța Art Museum. His writings in the field of medicine, as a result of exercising the profession of a doctor, but also as a university professor at the Faculty of Medicine of the University of Bucharest, were completed in the last period of his life with writings in the field of art. His problematization of art highlights a complex spirit, with a broad vision of the artistic phenomenon and the evolution of art.

Dr. Gheorghe D. Vintilă's career as a collector, the motivations he had in terms of building his collection, the generous act that he performed by donating his collection to the Topalu commune, which was included in the national cultural heritage, prove that he desired and valued otherness, sociality, philanthropy, spirituality, aesthetics and novelty.

3. References

• Books

- Belk, Russell W. 2001. *Collecting in a Consumer Society*, London: Routledge.
- Bourdieu, Pierre. 1969. *L'amour de l'art: Les musées d'art européens et leur public*. Paris: Les Editions de Minuit.
- Cruceru, Florica. 2007. *Dinu and Sevasta Vintilă Museum, Topalu. Identity landmarks [Muzeul Dinu și Sevasta Vintilă, Topalu. Repere identitare]*. Constanța: Editura ExPonto.
- Florica Cruceru. 1982. *Catalog of Dinu and Sevasta Vintilă Museum [Catalog al Muzeului Dinu și Sevasta Vintilă]*. București: Arta Grafică.
- Postolache, Florica. 1970. *Catalog drawn up of celebration of the 10th anniversary of the museum, Constanța Art Museum, Dinu and Sevasta Vintilă Art Museum Section, Topalu, Constanța [Catalog întocmit cu prilejul sărbătoririi a 10 ani de existență a muzeului, Muzeul de Artă Constanța, Secția Muzeul de Artă Dinu și Sevasta Vintilă, Topalu, Constanța]*. București: Întreprinderea Poligrafică «Arta Grafică».

• Articles (from journals)

- Belk, Russell W. 1988. "Possessions and the Extended Self". *Journal of Consumer Research*, 15: 139–168.
- Braden, L. E. A.. 2016. "Collectors and Collections: Critical Recognition of the World's Top Art Collectors". *Social Forces*. Oxford: Oxford University Press, Vol. 94, No. 4: 1483–1507.
- Chen, Yu. 2009. "Possession and Access: Consumer Desires and Value Perceptions Regarding Contemporary Art Collection and Exhibit Visits". *Journal of Consumer Research*. Oxford University Press, Vol. 35, No. 6: 925–940.

-
- Drișcu, Mihai. 1970. "Topalu Art Museum" [Muzeul de Artă Topalu]. *Revista ARTA*, nr. 12: 28.
 - Kleine, Susan S. & Kleine, Robert E. & Allen, Chris T.. 1955. "How Is a Possession 'Me' or 'Not Me'? Characterizing Types and an Antecedent of Material Possession Attachment". *Journal of Consumer Research*, 22: 327–343.
 - **Sources from the archives**
 - *Act de Donație* [Deed of Donation]. 27 august 1987. The archive of the Constanța Art Museum.