

For a History of Decorative Arts in Modern Romania: Recovering the Biography of Ceramist Gheorghe Niculescu Mogoș

Mădălina-Ioana MANOLACHE¹

Abstract: *The paper outlines the most complete biography to date of a lesser-known Romanian artist, the ceramist Gheorghe Mogoș Niculescu. It is based on chronicles of exhibitions dedicated to decorative arts organized between 1930s and 1960s, on their catalogs and archival documents. The objects displayed by the potter are listed and analyzed, especially those from the collection of Dr. Nicolae Minovici, as well as the artistic collaborations in the mosaic technique. At the same time, we were interested in the critical reception of the work of one of the most appreciated decorative artists of the first half of the 20th century. Last but not least, the research highlights aspects of the history of decorative and applied arts from the interwar period and the years of socialism in Romania.*

Keywords: *Pottery; Ceramics; Decorative Arts; Art Industry; National Style; Socialist Realism;*

Introduction

The article attempts to outline the most complete professional biography written so far of the potter, ceramist and mosaic artist Gheorghe Niculescu Mogoș. A little-known figure, he worked from the beginning of the 20th century until its middle in the vicinity of Bucharest, Romania.

The work also aims to enrich knowledge about the history of Romanian art, integrating my interest in recovering the work of the little masters, in an inclusive vision. It also contributes to the valorization of the attempts of artists and architects of the stature of Petre Antonescu or Cecilia Cuțescu-Storck, as well as of cultural institutions such as the Romanian Athenaeum, to promote the various branches of decorative and applied arts.

The starting point of research into Gheorghe Niculescu Mogoș's work was the collection conceived at the beginning of the 20th century by the forensic doctor Nicolae Minovici, preserved within his museum near Băneasa, dedicated to Romanian arts, today part of the Bucharest Municipality Museum.

1. Methodology

In order to write this paper, I studied periodicals, journals and exhibition catalogues dedicated to *Salonul Oficial de Arhitectură și Arte Decorative* (*The Official Salon of Architecture and Decorative Arts*) held between 1929-1931, the first *Decorative Art Salon* organized by the Romanian Athenaeum in 1943 and the *Republican Exhibitions of Decorative Art* of 1954 and 1956. In order to better understand how and why they were organized as well as to find out new details related to the Gheorghe Niculescu Mogoș's participation, I also consulted archival sources in the National Central Historical Archives and Bucharest Municipality Service of the Romanian

¹ Bucharest Municipality Museum – „Nicolae Minovici” Museum of Folk Art, manolachemadalinaa@gmail.com.

Archives. At the same time, I encountered shortcomings in the archives: I could not identify files for the *Salon of Architecture and Decorative Arts* organized in 1930. Another shortcoming that we faced is that of insufficient knowledge of the artist's work to outline a complete analysis. At the moment, the only known and representative selection of his works is kept in the Dr. Nicolae Minovici Museum.

The structure of the paper is organized into two chapters that aim to outline the artistic and personal biography of the artist in the cultural and political context of the era. Starting from the fact that my attempt is the first to try to outline the artist's activity, the first chapter is called *Gheorghe Niculescu Mogoș. A necessary biography* and it recovers the period of the 1920s-1940s. To this end, I followed the thread of his participation in various exhibitions, the accumulation of information related to his creations in the field of pottery and ceramics. At the same time, I was interested in outlining his artistic personality through the way he was perceived by art criticism throughout these years, while also addressing the issue of the national style. In addition, I showed where his workshop was located and how his creations can be dated based on inscriptions identified on the objects kept in the Dr. Nicolae Minovici Museum. The chapter ends with a description of the ceramic from the aforementioned collection, dating from the 1920s-1930s.

The second chapter, *The 1950s-1960s: The Last Period of Creation under the Socialist Realist Method*, focuses on Gheorghe Niculescu Mogoș's participation in the decorative arts exhibitions organized by the State under the auspices of the socialist realism ideology, as well as other manifestations and collaborations. In this regard, I consulted periodical articles to further outline his portfolio, as well as his professional portrait from the perspective of art criticism. In addition, to understand the new political and cultural era, I turned to two recent reference studies: *Artele plastice în România: 1945-1989 (Fine Arts in Romania: 1945-1989)* by Magda Cârneci and *Artele monumentale decorative în România (Decorative Monumental Arts in Romania)* by Cosmin Năsui. I also showed how in the socialist regime the identification of the national style with folk art continued, just as in the old political system. The information also serves to reconstruct the history of decorative arts in Romania in the time interval already mentioned.

2. Gheorghe Niculescu Mogoș. A necessary biography

Gheorghe Niculescu Mogoș is one of the modern Romanian artists consecrated in the first half of the 20th century, whose biography is almost completely unknown today. Even the details related to the year of his birth are uncertain and contradictory. For example, the museum man Petre Oprea noted that he was born in 1872², while his descendants stated that he was born in 1900 and died in 1963³.

Graduate of the School of Fine Arts in Bucharest – as we learn from an article published in 1937⁴ –, the artist mainly dedicated his attention to ceramics and pottery, although he was also active in the field of painting, as we will see. He had a workshop in the commune (and later the suburb) Băneasa, Ilfov County, since 1930⁵. According to the catalog of the *Official Salon of Painting and Sculpture* from 1944, his studio was located in the former Regina Maria Street no.

² Petre Oprea. 2004. *Expozanți la Saloanele oficiale de pictură sculptură grafică*. București: Direcția pentru cultură, culte și patrimoniul cultural național, p. 78.

³ *Fundația Așezămintele culturale Mogoș*. (n.d.). Retrieved 2026, January 26 from https://www.facebook.com/profile.php?id=100064847161876&sk=about_details.

⁴ R. 1937, September 15. „Arta ceramică românească”. *Ilustrațiunea Română*, p. 7.

⁵ Ministerul Instrucțiunii Publice și al Cultelor. 1930. *Salonul Oficial, Arhitectură, Artă Decorativă*. București: Institutul Grafic Luceafărul SA, p. 26.

3⁶, currently the Bucharest-Ploiești Road⁷. Moreover, an article from 1965 indicated that the establishment was created on the eve of the Great War⁸.

Gheorghe Niculescu Mogoș therefore worked in the vicinity of the villa-turned-museum of the forensic doctor Nicolae Minovici, which partly explains the existence of many of his pieces in the collection. Moreover, on the back of his creations, we find inscriptions in clay, handwritten or in block letters, varying on the artist's name, as well as the location of the workshop: "Gh. Niculescu - Băneasa" or "Herăstrău" and "Casa Ulmeanu" (Fig. 1, 2, 3).

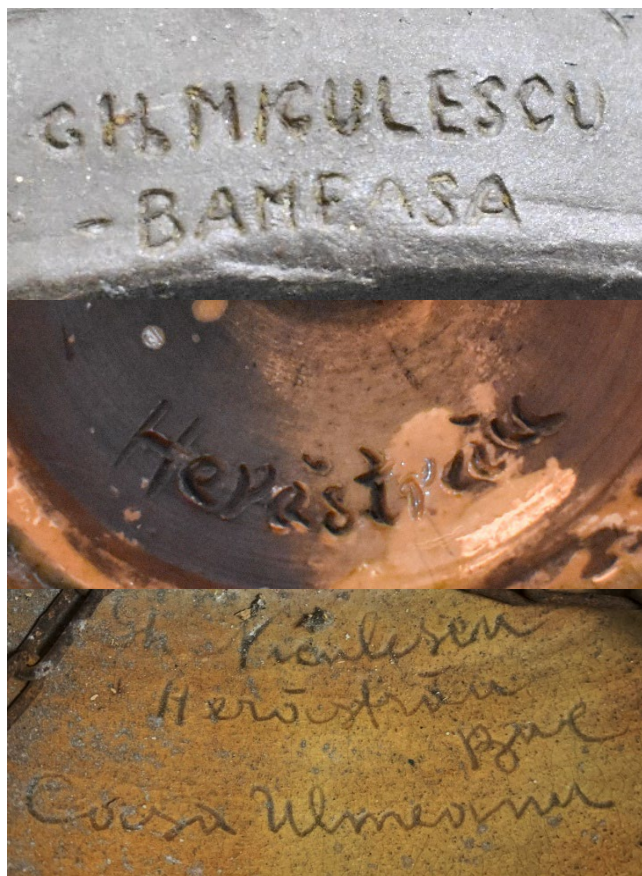


Fig. 1, 2, 3. Clay inscriptions varying on the name and location of the workshop: "Gh. Niculescu - Băneasa", "Herăstrău" and "Casa Ulmeanu". Collection of the Dr. Nicolae Minovici Museum

The name Ulmeanu is probably linked to Maria Ulmeanu-Niculescu, the artist's first wife. In 1925, she put up for sale by public auction a building (the restaurant with the name "La Platoul Băneasa") in the commune of Băneasa, Ilfov, located on the Bucharest-Ploiești Road⁹. The name was also used around 1929, as can be seen from the following advertising: "Potter-ceramicist seeks Artistic Pottery «Painter Niculescu», Ulmeanu House Herăstrău"¹⁰. The same name also appears

⁶ Ministerul Instrucțiunii Publice și al Cultelor. 1944. *Salonul oficial de pictură și sculptură*. București: Monitorul Oficial și Imprimeriile Statului, p. 44.

⁷ 2022. *Indexul străzilor din Municipiul București*. Retrieved 2026, January 27 from chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://srv.cnpb.ro/2022/B-Index_strazi.pdf

⁸ P. Raicu. 1965. „Ceramică și frumusețe”. *Informația Bucureștiului*, p. 2.

⁹ ***. 1925, August 18. „Anunțuri judiciare”. *Monitorul Oficial*, p. 9422.

¹⁰ ***. 1929, July 6. „Mica publicitate”. *Universul*, p. 10.

in the catalog of the 1930 *Salon of Architecture and Decorative Arts*, but not in the one of the following year, as it was probably no longer used afterwards¹¹.

The first mention of the potter's activity that I managed to identify in the consulted bibliography only appeared in 1930. It belonged to the artist Mac Constantinescu, in the chronicle of the *Official Salon of Architecture and Decorative Art*, at which Niculescu exhibited "folk style pottery"¹². Consulting the exhibition catalog, we learn that he showed: four vases, a candy box, a candlestick, an ashtray, two plates and three trinkets, all made in burnt earth technique¹³. Unfortunately, the works were not reproduced in the catalog.

Another chronicler of the exhibition, art historian Luciana Dracopol-Negulescu, wrote about a "Vase with Peasants" in which she saw "the autochthonization of an ancient Greek vessel, in which the "Chores" are Romanian in peasant attire"¹⁴. Based on the description, she was probably referring to a vase decorated with peasants dancing the traditional "hora" dance and such objects also exist in the Dr. Nicolae Minovici Museum (Fig. 4). I prefer to interpret the decoration as a reference to Romanian desideratum of territorial unification, an iconography that was first used by painter Theodor Aman to depict the Unification of Romanian Principalities of Moldavia and Wallachia¹⁵.



Fig. 4. Vase decorated with the motif of the hora dance – N. Minovici Museum

¹¹ Ministerul Instrucțiunii Publice și al Cultelor. 1930. *op. cit.*, p. 216.

¹² Mac Constantinescu. 1930, May 27. „Arhitectura și Arta Decorativă la Salonul Oficial”. *Cuvântul*, p. 2.

¹³ Ministerul Instrucțiunii Publice și al Cultelor. 1930. *op. cit.*, pp. 21–22.

¹⁴ Luciana Dracopol-Negulescu. 1930, June 29. „Salonul oficial – Arhitectura și Arta Decorativă”. *Universul literar*, p. 427.

¹⁵ Valentina Iancu *et. al.* 2012. *Mitul Național. Contribuția artelor la definirea identității românești (1830-1930)*. București: Muzeul Național de Artă al României, p. 31.

The subject matter can also be related to the addition of Transylvania, Bucovina and Banat territories after the Great War. The model was very popular in the epoch and it was also used by the "Troita" workshop and Tompa Brothers Factory in Turda¹⁶. At the same time, in the 1930 catalogue we can also find two other "vases with peasants" exhibited by the Bucharest School of Fine Arts' ceramics workshop (cat. 213), respectively artist Petrescu Constanța (cat. 343)¹⁷. Unfortunately, I was unable to identify any details within the archives about this manifestation.

The following year, the artist exhibited "a showcase containing 13 ceramic vessels" (cat. 311)¹⁸ at the *Official Salon of Architecture and Decorative Arts* held at the National School of Architecture in Bucharest (Fig. 5, 6)¹⁹. We need to emphasize the fact that at that time the potter was not yet using the name Mogoș – as is the case with the signatures used on the pieces from Dr. Minovici's collection.

MINISTERUL CULTURII ȘI ARTELOR
SALONUL OFICIAL
SECTIUNEA DE ARHITECTURA ȘI ARTA DECORATIVA
ANUL 1931

No.
Numele și Prenumele *Niculescu Gheorghe*
Profesia
Adresa *Com. Băneasa - Jilfov*

No. lucrării	TITLUL	FELUL LUCRAREI	PREȚUL	OBSERVAȚII
	<i>13 Vase -</i>	<i>Ceramica</i>		<i>[Signature]</i>

Semnatura *G. Niculescu*
Băneasa

Fig. 5. List of works approved by the committee of the Bucharest Salon of Architecture and Decorative Arts in 1931, signed by Gheorghe Niculescu. Source: A.N.I.C., F.M.A.D.A., Direcția Artelor/1931, d. 30/1931, f. 105

¹⁶ Mădălina Manolache et. al. „Oale și ulcele din colecția Dr. Minovici”. *Magazin Istoric*, 60 (4): 71-75, p. 73.

¹⁷ Ministerul Instrucțiunii Publice și al Cultelor. 1930. *Op. cit.*, p. 16, 22.

¹⁸ Ministerul Instrucțiunii Publice și al Cultelor. 1931. *Salonul de arhitectură și artă decorativă*. București: Institutul de Arte Grafice Luceafărul, p. 23.

¹⁹ A.N.I.C., F.M.A.D.A./1928-1934, Direcția Artelor/1931, d. 30/1931, f. 105.

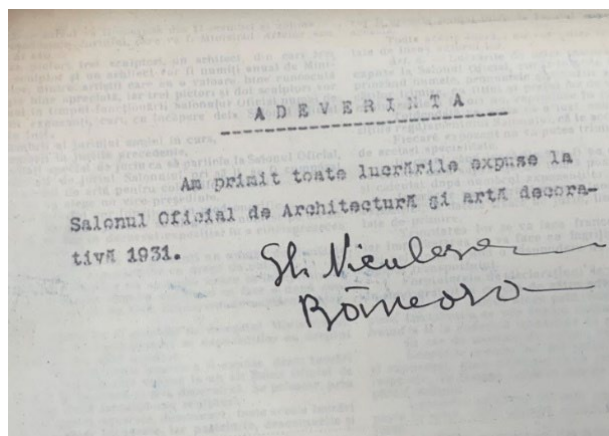


Fig. 6. Gheorghe Niculescu's signature in 1931. Source: A.N.I.C., M.A.-D.A/1928-1934, d. 30/1931, f. 105 v

The Salon jury consisted of architects Petre Antonescu, Duiliu Marcu and Constantin Iotzu, painter Arthur Verona, sculptor Ion Jalea and artist Cecilia Cuțescu-Storck²⁰. On the occasion of organizing the exhibition, the latter noted in a memorandum addressed to the Ministry of Arts: "(...) we also have a great duty to fulfill, encouraging the development of this Art, especially in our country, so that through this urban, cultivated Decorative Art, we can continue our ancestral Treasure: Popular and national Art, with which we have gained a leading place among civilized people"²¹.

Due to lack of funds, the exhibition catalog was produced without photographs²², so we cannot know what Gheorghe Niculescu's creations looked like at that time, as they were not described in the press articles dedicated to the event. For the same reason, the participants only received honorary distinctions²³. Counting among those rewarded for their outstanding artistic creation, Niculescu received an encouragement prize worth 5,000 lei²⁴.

The artist is credited with collaborating in 1936 with the artist Milița Petrașcu for the mosaic of the *Miorița Fountain* near the Dr. Nicolae Minovici Museum²⁵. Since Petrașcu took care of the design, we consider that Mogoș was more concerned with the technical side of the work. Another example of artistic collaboration is recorded by the sculptor Patriciu Mateescu in his memoirs. He recalled that the artist Mac Constantinescu made ceramic panels inspired by the wooden gates of Maramureș and traditional textiles for one of the International Exhibitions in Paris, which were later executed by the sculptor Ion Tureață in Mogoș's ceramic workshop²⁶.

The addition of Mogoș to his name seems to have taken place towards the end of the 1930s, as evidenced by an article dedicated to the artist in 1937, in which we learn that the potter had laid the foundations of a collection of old ceramics, gathered during his travels around the country (only Dobrogea region was mentioned), which at the same time served as inspiration for his

²⁰ *Idem*, d. 22/1931, f. 9.

²¹ *Ibidem*, f. 4.

²² *Ibidem*, f. 29 v.

²³ *Ibidem*.

²⁴ *Ibidem*, f. 51.

²⁵ 2013, October 28. *Fântâna Miorița din București*. Retrieved 2026, May 14 from <https://doxologia.ro/fantana-miorita-din-bucuresti>.

²⁶ Patriciu Mateescu. 2016. *Memorii*. Cluj Napoca: Editura Școala Ardeleană, p. 120.

works²⁷. Thus, he was able to study techniques of applying colors and enamel from various fragments of folk pottery, as well as from Persian, Roman or Greek vessels. During the same period, Mogoș Niculescu opened an exhibition of old Romanian pottery in Băneasa (Fig. 7). The same text shows that he worked alongside several assistants²⁸.

According to the article, at this stage, the artist created bowls, plates, candlesticks, coffee sets and various other vessels decorated with floral elements, fantastic animals, birds or deer, motifs taken not only from the ornamentation of old pottery, but also from traditional fabrics²⁹. During this period, he preferred to work with traditional instruments, using a classic potter's wheel, not wanting to create an industrial production³⁰.

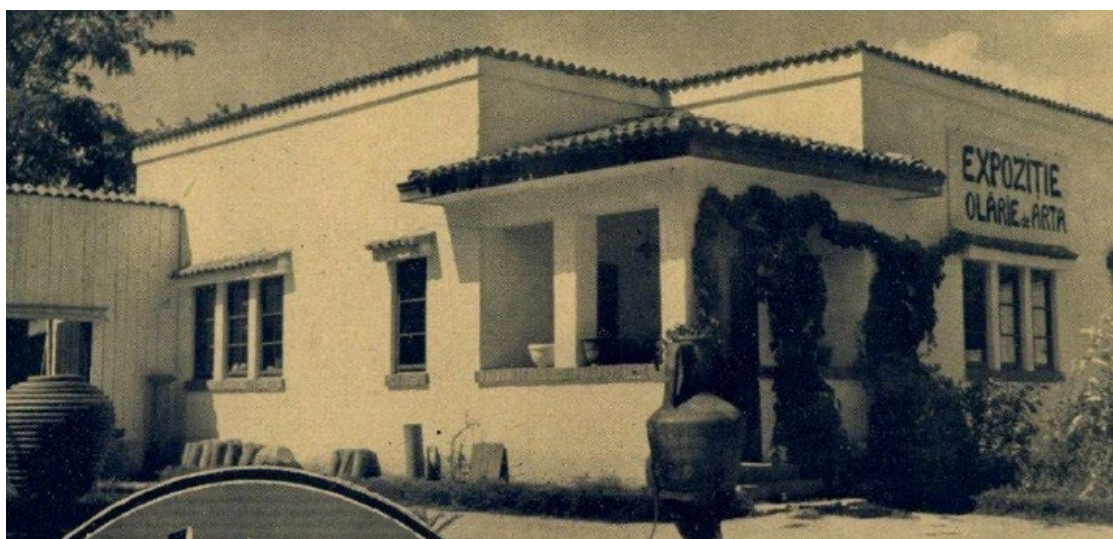


Fig. 7. The building in Băneasa where Gheorghe Niculescu organized an art pottery exhibition in the 1930s. Source: R. 1937. *Ilustrațiunea*, p. 7.

In 1943, architect Petre Antonescu, president of the Artistic Section of the Romanian Athenaeum, organized the *Salon of Decorative Art*, the first exhibition in the country dedicated exclusively to this branch of fine arts. The manifestation explored the art and techniques of Icons, Ceramics and Pottery³¹. Its mission was to update the issues of these genres, fight against the trivialization of industrial production, as well as to launch new young artists³². We are particularly interested in the participation criteria, found in archival sources. "All potters and ceramists from villages and cities, who pursue in their works the advancement of the arts and crafts they practice, without ignoring or disregarding the beautiful products of old Romanian ceramics" were invited³³. "Any works of pottery, faience or ceramics that demonstrate clear artistic concerns in renewing and perfecting traditional types, without servile copying", were accepted³⁴.

²⁷ R., *op. cit.*, p. 7.

²⁸ *Ibidem*.

²⁹ *Ibidem*.

³⁰ *Ibidem*.

³¹ Constantin Kirițescu. 1943, December 6. „Reacțiunea artelor minore”. *Universul*, p. 2.

³² *Ibidem*; Ion Vlasiu. 1943, November 20. „Expoziția de artă decorativă”. *Acțiunea*, pp. 1, 3.

³³ S.M.B.A.N., F.A.R./1819-1949, d. 10/1942-43, f. 57.

³⁴ *Ibidem*.

Regarding the section dedicated to icons, "Participants will take into account that the icon presented to the contest must be an object of religious art -original- intended to adorn a chosen place in places of prayer (iconostas, temple, niche etc.) or in the homes of Christian believers. The icon may depict any religious subject and may be made from any material and using any technical process, ensuring good durability of the work (e.g. oil, mosaic, fresco, enamel, hammered and chiseled metal, engraving, sgraffito etc.)"³⁵. At the same time, the conditions imposed for the award of works consisted of choosing "the main source of inspiration in ancient Romanian decorative art, whether cultured or popular"³⁶.

Within the Bucharest Municipality Service of the Romanian Archives, I identified the ceramist's registration letter for the event with "glazed and unglazed pottery works and mosaic" (Fig. 8)³⁷. Moreover, the archives also preserve a list of the numerous objects sent by the artist to the Ceramics and Pottery section: an amphora, 54 jars, 41 plates, 4 icons, 2 cups, 36 icons, 3 candelabras, a bowl and a stove ornament³⁸.

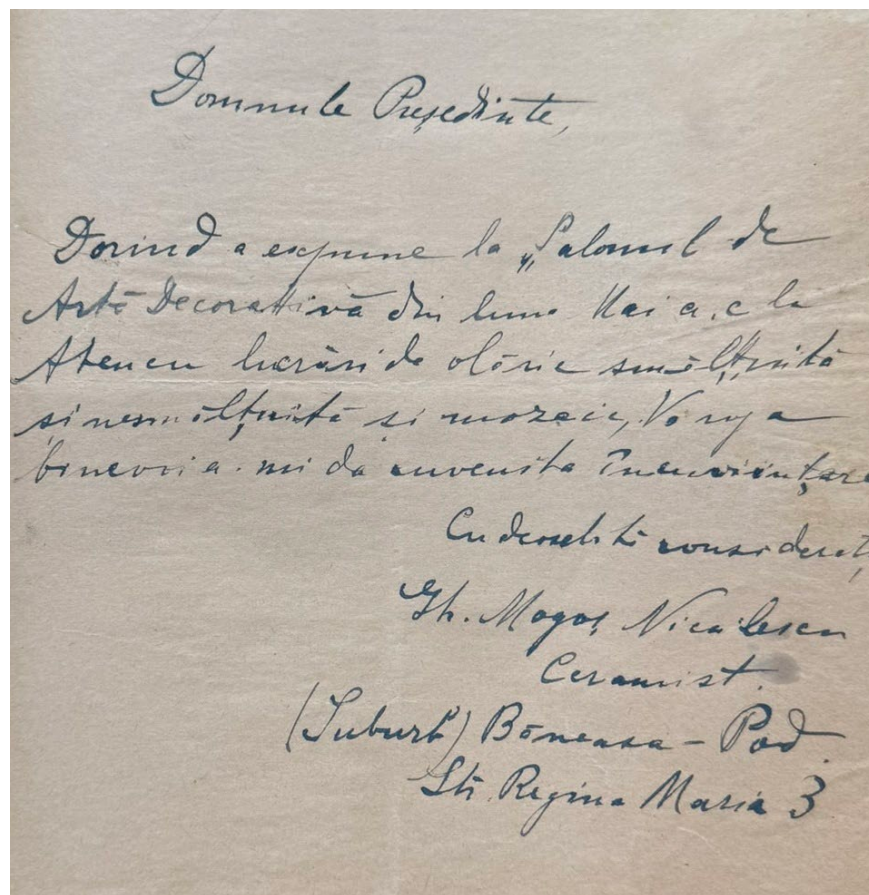


Fig. 8. The ceramist's registration letter for the Salon.
Source: S.M.B.A.N., F.A.R., d. d. 8/1942-43, f. 26

³⁵ Ibidem.

³⁶ Ibidem, f. 20.

³⁷ Idem, d. 8/1942-43, f. 26.

³⁸ Idem, d. 10/1942-43, f. 118.

Participation in this event generated the most comments on the work of Gheorghe Niculescu Mogoș, thus shaping the portrait of a well-known artist in the local cultural environment. On this occasion, the organizer of the salon declared: "Here is an artist who also went through the school of fine arts! This fact did not prevent him from continuing popular ceramics, which he fully understands, reaching achievements that not only do not pass by our taste, but also amaze us"³⁹. Petre Antonescu was, as seen, an encourager of using the old sources of popular and cult art in works in a modern style, which would correspond to current needs⁴⁰.

On the same occasion, art critic Petru Comarnescu characterized the potter as an "honest and devoted craftsman, based on a good tradition", further declaring that "Mr. Mogoș deserves all encouragement for the vessels of various shapes and sizes, true delights for the eyes, and for the beautifully decorated plates. As experienced in pottery as in ceramics, he represents the type of the true honest and skilled craftsman, for whom art is made from craftsmanship, as in the Middle Ages"⁴¹. We also learn from him that the artist exhibited "numerous pottery and ceramic objects; mostly plates with floral motifs, very successful, and vases of archaic forms or along the lines of contemporary peasant art", his effort being "less successful in the images of imprecisely glazed icons"⁴².

The praise is all the more important, as Comarnescu criticized the other artists for their "weak connection (...) with the country's traditional arts and techniques", as well as the mediocrity of education in decorative arts⁴³. The works exhibited at the Athenaeum seemed to him "the work of beginners or dilettantes, often well-intentioned, but who still have a long way to go before they come close to their great and often anonymous predecessors"⁴⁴.

Journalist M. Paciurea also noted: "The burden of the ceramics and pottery exhibition is borne by a craftsman artist with great qualities, Mr. Niculescu Mogoș (Băneasa). With a rudimentary installation, he manages to present us with many and varied works, and the processes are also varied. As much as he can with the means at his disposal. Mr. Niculescu-Mogoș is in love with art and does it with sacrifices, just like the old masters in times when mass production was unknown. The tradition of our old decorative art is still preserved by this worthy artist and his rich exhibition strikes at our indifference. The beautiful craft is served by Mr. Niculescu-Mogoș with passion and his example will have to be taken into account by those in power, it requires full attention from those who will deal with the creation of Romanian art industries in the future"⁴⁵.

Another chronicler wrote: "Niculescu-Mogoș, the potter from Băneasa, an old man tiring at the work of reviving the oldest, most beautiful and authentic Romanian pottery traditions, presents us with a very complete collection of his most typical and valuable works in which the artist appears to us sometimes under the guise of the Neolithic potter from Vidra or Cucuteni, sometimes wielding the horn with enameled paints from Dărmănești or Oboga, and finally under the guise of the most modern initiate in the alchemy of «craquelure». In all guises, Mogoș is the same artisan eager to know all the secrets of the craft and each vessel, jug or pitcher he presents to us contains a piece of pure art"⁴⁶.

His works were also appreciated by Marshal Ion Antonescu, the Head of the Romanian

³⁹ *Ibidem*.

⁴⁰ *Ibidem*.

⁴¹ Petru Comarnescu. 1943, November 16. „Salonul de artă decorativă”. *Viața*, p. 2.

⁴² *Ibidem*.

⁴³ *Ibidem*.

⁴⁴ *Ibidem*.

⁴⁵ M. Paciurea. 1943, November 26. „Athéneul Român. Salonul de arte decorative. Icoane. Ceramică. Olărie”. *Curentul*, p. 2.

⁴⁶ Interim. 1943, November 27. „Salonul de arte decorative”, *Universul – Capitala*, p. 7.

State at that time, during his protocol visit to the Salon⁴⁷. Archive files, as well as the press, indicate that the jury awarded Mogoș Niculescu the First Prize three times – for Decorative Ceramics, Popular Pottery and Popular Ceramic Icons – and a First Mention for Industrial Decorative Ceramics⁴⁸. Considering that the First Prize meant 15,000 lei and a First Mention 8,000 lei, Niculescu obtained a total of 53,000 lei⁴⁹.

The portrait of Gheorghe Niculescu Mogoș had thus become that of a well-known artist, an old worker in the art of pottery and ceramics, both in the old local popular tradition and in the modern style; rhetorically, some authors even placed him in the line of craftsmen from the Neolithic or the Middle Ages. Having gone through the school of fine arts, he chose to continue working in a traditional environment, while using rudimentary tools. He distinguished himself from the other participants and was given as an example.

On this occasion, he therefore exhibited a complete collection of his works: folk-style pottery and decorative ceramics (plates with floral motifs, vases with old shapes or "in the vein of contemporary peasant art", some decorated with his famous crackles), as well as ceramic icons. Unfortunately, the description of his works does not reach the complete character of an *ekphrasis*, so we cannot know what his works looked like at that time for a complete aesthetic analysis.

Between December 27, 1943 and January 15, 1944, the artist exhibited ceramic pieces at the "Căminul Artelor" gallery in Bucharest, alongside Magdalena Rădulescu, Dimitrie Berea, Caterina Dulfu⁵⁰. The following year, in 1944, he exhibited a *Landscape* (cat. 189) at the *Official Salon of Painting and Sculpture*⁵¹. Two proposed self-portraits were rejected, as can be seen from the Participation Form (Fig. 9), in which we also note the new signature: *Gheorghe Niculescu Mogoș*⁵². The selling price of the *Landscape* was 10,000 lei⁵³.

SALONUL OFICIAL DE PICTURĂ ȘI SCULPTURĂ
ANUL 1944

Nr. 49

Numele și prenumele: *Gh. Niculescu Mogoș*

Adresa: *București Str. Regina Maria 3*

Nr. lucrării	TITLUL	FEELUL LUCRĂRII	PREȚUL	OBSERVAȚIUNI
1	<i>Auto Portret</i>	<i>11 lei</i>	<i>Retinut</i>	<i>R</i>
2	<i>Auto Portret</i>	<i>" "</i>	<i>" "</i>	<i>" "</i>
3	<i>Paisaj</i>	<i>" "</i>	<i>10.000</i>	<i>A</i>
4				
5				
6				
7				
8				
9				
10				

Semnătura: *Gh. Niculescu Mogoș*

C. 10000 - M. O. Impreminta Centrală

Fig. 9. Participation form at the 1944 Official Painting and Sculpture Salon of the artist Gheorghe Niculescu Mogoș. Source: A.N.I.C., F.M.A., d. 36/1944, f. 48

⁴⁷ S.M.B.A.N., F.A.R., d. 10/1942-43, f. 148.

⁴⁸ ***. 1943, November 21. „Concursurile de Arte Decorative ale Ateneului Român. Decernarea premiilor pentru olărie și ceramică”. *Universul - Capitala*, p. 7; S.M.B.A.N., F.A.R./1819-1949, d. 10/1942-43, f. 121.

⁴⁹ *Ibidem*, f. 157.

⁵⁰ ***. 1943, December 1912. „Note”. *Vremea*, p. 25.

⁵¹ Ministerul Instrucțiunii Publice și al Cultelor. 1944. *Op. cit.*, p. 23.

⁵² A.N.I.C., F.M.A., d. 36/1944, f. 48; d. 35/1944, f. 38.

⁵³ *Ibidem*.

2.1. Works kept in the collection of Dr. Nicolae Minovici

The collection of Dr. Nicolae Minovici preserves a rich selection of the potter Gheorghe Niculescu Mogoș's production, whose workshop was located near the museum. The most remarkable pieces he created are the large flower vases, decorated in relief with the motif of the "hora" dance, in several chromatic variations. In addition to these, we mention plates of various sizes, jugs, candlesticks and flower pots characterized by a varied yet unitary and recognizable style.

Characteristics of his creations are the restricted chromatic range (with a predilection for shades of cream, ochre, green and blue), the relief ornaments on the vessel's surface and especially the "craquelures", intentional cracks of the glaze. Typical of artistic ceramics, not found in folk pottery, the fine cracks are obtained by rapidly cooling the vessel after removing it from the kiln or by sprinkling it with cold water. The process must be used in a controlled manner, so as not to lead to cracking of the vessel or the enamel or engobe's detachment. The aesthetic valorization of the crackles is achieved by smearing the vessel's surface with tar or a greasy color, to make them more visible. At the same time, they give the pieces a deliberately aged appearance⁵⁴.

According to the inscriptions they bear, already mentioned at the beginning of the paper – "Ulmeanu", used around 1929-1930 according to the cited sources, "Gheorghe Niculescu Băneasa", therefore without the name only Mogoș, encountered towards the end of the 1930s – the pieces from the collection of Dr. Nicolae Minovici most likely date from the end of the 1920s and the beginning of the 1930s. A good part of the artist's pieces were displayed in the exhibition *Modern Romanian Ceramics from the Collection of the Dr. Nicolae Minovici Museum* which I organized with the museum team (Silvia Iordache and Ionuț Banu) at the Suțu Palace.



Fig. 10, 11. Plate with small handles and jug from the Dr. Nicolae Minovici Museum. Both bear craquelures and use a limited amount of colours

⁵⁴ Barbu Slătineanu et. al. 1958. *Manual de ceramică populară*. București: Editura de Stat Didactică și Pedagogică, p. 33.



Fig. 12. Vase decorated in relief with the motif of the hora dance
from Dr. Nicolae Minovici Museum

3. The 1950s-1960s: The Last Period of Creation under the Socialist Realist Method

In 1948, after the end of World War II, the Soviet cultural model was imposed in Romania, which led to a forced break with the previous culture, through the destruction and rewriting of traditional national values⁵⁵. In the state-owned and centralized model of artistic life, artists were obliged to participate in the annual State Exhibitions in order to continue practicing, while those who refused were considered reactionaries. At the same time, the Union of Fine Artists (Uniunea Artiștilor Plastici) controlled the network of state orders and purchases, owned all exhibition halls and administered funds and means of production⁵⁶.

As Magda Cârneci showed, the socialist realist method aimed to illustrate the new realities of the communist state, with artists now tasked with transforming the consciousness of citizens⁵⁷. The ideological themes were imposed by the party, art becoming an instrument of visual propaganda. Soviet socialist realism promoted Marxist aesthetic ideas, 19th-century realism, romantic and heroic literature, mobilizing and agitating art, highlighting portraits of workers or political leaders, thematic and historical compositions and industrial landscapes. The themes were supposed to illustrate the happy life of the people, the model worker, the peasant from cooperatives or the heroic activists of the socialist revolution⁵⁸. The cultural turn was most difficult between

⁵⁵ Magda Cârneci. 2013. *Artele plastice în România: 1945-1989. Cu o addenda 1990-2010*. Iași: Editura Polirom, pp. 17-18.

⁵⁶ *Ibidem*, pp. 18-22.

⁵⁷ *Ibidem*, p. 21.

⁵⁸ *Ibidem*, pp. 23-26.

years 1949-1954, and after a relative political thaw, the Soviet model was completely abandoned from 1965, when a national form of communism was already taking shape⁵⁹.

According to art historian and critic Cosmin Năsui, in the first years after World War II, decorative arts had a more discreet presence on the cultural scene. At the same time, they were "viewed with non-ideological indulgence by the new socialist regime, perceived as having an applied, utilitarian role, closer to architectural, utilitarian-industrial areas or to domestic household crafts (embroidery, stitching, wood carving, braiding, dolls)"⁶⁰. Even in university education and theoretical analysis, the decorative arts were poorly represented at that time⁶¹.

We encounter details related to the activity of the artist Gheorghe Niculescu Mogoș in 1954, therefore in the midst of the socialist realism period in Romania, within the so called *First Decorative Arts Exhibition* organized by the Ministry of Culture and the Union of Fine Artists at "Sala Dalles"⁶². According to press reports, the participants drew inspiration mainly from the folk arts, thus standing "against schematism and barren, absurd, contentless stylization" – according to the new ideology. The event was of a grand scale: 306 participants from all over the country exhibited around 1.000 works: dolls, dioramas, clothing accessories, prints, fabrics, embroideries, lamps, furniture projects, woodwork, mosaic, blown glass, figurines, tapestries, stained glass or leather. As for the theme, it concerned the history of the people, legendary figures of heroes, elements of folklore (fairy tales, songs, games), as well as aspects of daily life⁶³.

The Union's Applied Art Section tried to fight "against archaism and the rustic conception in the interpretation of folk art" manifested especially in the creation of the past. To this end, "the fair use of inspiration from national art was one of the basic principles"⁶⁴. At the same time, attempts were made to create models for the industrial-scale production of consumer decorative objects, which however raised problems due to technical difficulties and the lack of training of artists and industrialists⁶⁵.

The event also offered the opportunity to critically analyze the evolution of decorative arts after the establishment of the new cultural policy. In the article "The New Orientation of Decorative Arts", Emilia Ionescu noted that the public associated decorative arts with folk arts, due to the fact that creators drew their inspiration mainly from this field⁶⁶. However, the results were largely poor, due to the mechanical copying of motifs and shapes, with often archaic effects, unrelated to the current needs of life or the failure to respect a basic principle of ornamentation, namely, the harmonious relationship between decoration, form and utility⁶⁷.

At the same time, in order to create a decorative art with national specificity, inspired by folk traditions, the modern artist had to understand the latter's creative engine: the use of logical forms and harmonious colors, the pursuit of a sense of the whole and the unity between the destination and decorative character of the object, as well as the expression of the aspirations, ideas and life of the new, socialist man⁶⁸. The article, richly argued, also brought a criticism – which today we can characterize as unjustified – on the old production in the field of decorative arts from

⁵⁹ *Ibidem*, pp. 40–42, 52, 54.

⁶⁰ Cosmin Năsui. 2020. *Artele monumentale decorative din România. O incursiune în a doua jumătate a secolului XX*. Voluntari: Editura Postmodernism Museum, p. 11.

⁶¹ *Ibidem*, p. 12.

⁶² Val Munteanu. 1954, June 13. „Expoziția de Artă Decorativă”. *România liberă*, p. 2.

⁶³ *Ibidem*.

⁶⁴ Vasile Rado. 1954. „Pe marginea expoziției de artă decorativă și aplicată”. *Arta plastică* 1 (3): 29–38, p. 29

⁶⁵ *Ibidem*, pp. 29–30.

⁶⁶ Emilia Ionescu. 1955. „Noua orientare a artelor decorative”. *SCIA* 1 (1-2): 322–327, pp. 322–323.

⁶⁷ *Ibidem*, pp. 323–326.

⁶⁸ *Ibidem*, pp. 324, 326.

the interwar period, although it continued to use concepts used at that time, including the issue of the national style inspired by Romanian folk art. The difference lies in the use of socialist ideology at the level of discourse.

There, artist Mogoș Niculescu exhibited ceramics and collaborated with Iosif Pop on the *Horia, Cloșca and Crișan* mosaics (figures of revolutionary Transylvanian peasants from the late 18th century), about which a chronicler noted that they "bear a striking resemblance to the characters they represent"⁶⁹. In turn, art critic Emilia Ionescu noted: "There were some objects in the exhibition that prove the artist's skill in making the most of the material's qualities, although in fact he only copied the shape of traditional bowls (as is the case with Mogoș, for example)"⁷⁰. It is noteworthy that during this period he often begins to be remembered only under the name Mogoș.

Another exhibition chronicler, Vasile Rado, somewhat more indulgent in his assessments, taking into account the artist's previous achievements, also highlighted his contribution to monumental decorative art, noting: "It is regrettable that the ceramist Gh. Mogoș did not send his most successful works to the exhibition. However, from those presented, one can see what results a true ceramist can achieve in terms of the shape and treatment of enamel without ornamentation. Gheorghe Mogoș's contribution to the ceramic mosaic works presented by different artists is also not negligible. The wide and varied palette offered by the ceramic mosaic and its decorative effect were one of the surprises of the exhibition"⁷¹. Among the artists who showed successful results of the mentioned technique, the chronicler Rado mentioned Ștefan Constantinescu with his work "Ștefan cel Mare"⁷².

We reencountered Gheorghe Niculescu Mogoș in the Ceramics – Faience – Porcelain – Glass – Enamel section of the *Decorative Art Biennial* (October-November 1956)⁷³. Along Maria Chelsoi, Jean Baras, Germaine Vasilescu and other artists he "presented unique pieces and prototypes for the industry, promising for the future production of ceramic items"⁷⁴. The exhibition's chronicler, art historian Mihai Deac, noted that "Their works reveal original interpretations of our artistic traditions and especially of folk art"⁷⁵. The concept of prototype used during this period was later replaced by the term design⁷⁶; at the same time, let us remember that in 1937 the artist declared that he did not want to create on an industrial scale.

Also of interest is the information noted by Petru Comarnescu on the sidelines of the exhibition, regarding the pieces made by the potter during that period: "Among the vessels exhibited by Mogoș, we prefer the black vessels, smaller in size, with few white ornaments, which, in more rudimentary forms, we still find today among the peasants of northern Moldova"⁷⁷.

Less lenient about the exhibition's results was the ethnographer and art historian Tancred Bănățeanu. Although it presented new genres and techniques, as well as "objects of artistic value", many could not be multiplied in industry, with prototypes amounting to "not even 10% of the exhibits"⁷⁸. The critic also noted the lack of unity and stylistic interdependence of decorative art

⁶⁹ J.-V. Pandelescu. 1954, June 15. „Prin expoziția de artă decorativă”. *Informația Bucureștiului*, p. 2.

⁷⁰ Emilia Ionescu, *op. cit.*, p. 326.

⁷¹ Vasile Rado, *op. cit.*, pp. 33, 35.

⁷² *Ibidem*, p. 35.

⁷³ Ministerul Culturii. 1956. *Expoziția Bienala de Artă Decorativă*. București: Combinatul Fondului Plastic, p. 1.

⁷⁴ Mircea Deac. 1956, November 15. „Bienala artelor decorative”. *Flacăra*, p. 11.

⁷⁵ *Ibidem*.

⁷⁶ Cosmin Năsui, *op. Cit.*, p. 7.

⁷⁷ Petru Comarnescu. 1956, November 10. „Expoziția bienalei de artă decorativă”. *Scânteia Tineretului*, p. 2.

⁷⁸ Tancred Bănățeanu. 1956. „Rolul artei populare în dezvoltarea artelor decorative”. *Arta Plastică* 3 (5): 55–61, pp. 55–56, 58.

objects, while the artists were still experimenting in terms of the choice of objects, ornamentation, chromatics and inspiration⁷⁹.

In 1957, the artist participated in the 11th Milan Triennale, the *Exhibition of Modern Industrial, Architectural and Decorative Arts*, an event with a long tradition⁸⁰. The theme of that year was "improving the quality of expression in today's civilization"⁸¹. Unfortunately, we do not know what he exhibited. In the same year, the pages of the prestigious magazine *Arta plastică* reproduced the work *Luptele de la Podul Înalt/The Battles at the High Bridge* (Fig. 13), made in ceramic tiles by the artists Pavel Codiță, Paul Gherasim and Gheorghe Mogoș⁸². It was exhibited as part of the commemorative exhibition *Stephen the Great and His Era*, which celebrated 500 years since the ruler's accession to the throne (on April 12, 1457). The event included documents and artistic works from the period of Moldova's cultural and economic flourishing, during which the Moldavian architectural style, a synthesis between Byzantine and Gothic, also took shape.

"Most of the works of applied art prove the lack of mastery of the necessary decorative means, haste and superficiality," and "the contemporary decorative productions, present in the exhibition, are completely pale, not even remotely proving the devotion and mastery of the old craftsmen" – Comarnescu wrote⁸³. In this context, the work of the three was "Distinguished in vision and treatment", being made "in the spirit of folk and high art from Stephen's time. The composition depicts several aspects of the battles and the arrangement of the scenes or landscape elements, although not entirely balanced and symmetrical, has variety and rhythm, contributing to the overall movement"⁸⁴.

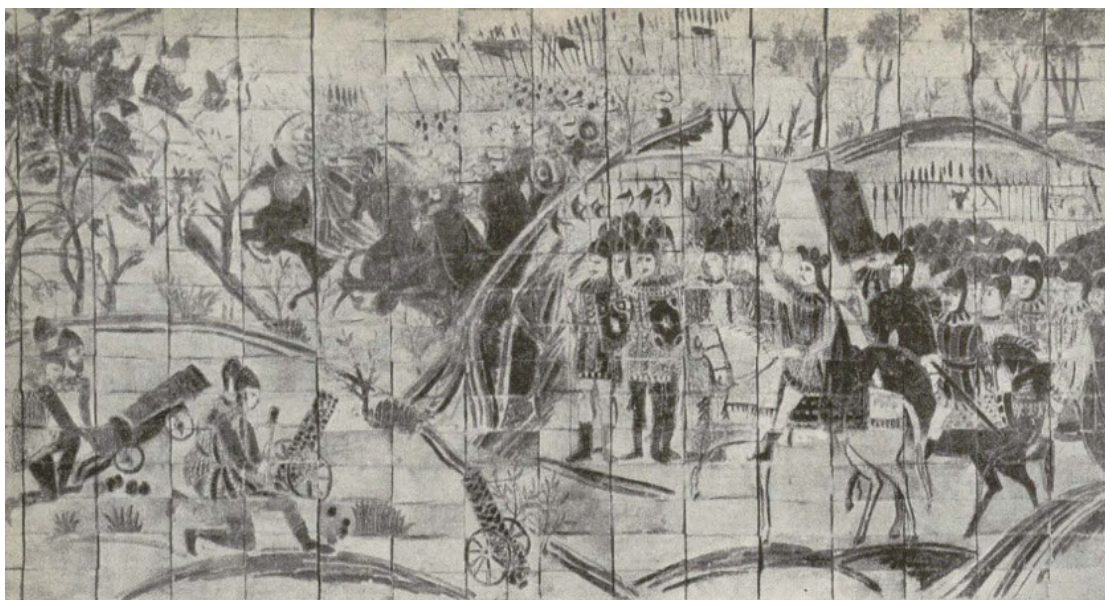


Fig. 13. *The Battles at the High Bridge* made in ceramic tiles by artists Pavel Codiță, Paul Gherasim and Gheorghe Niculescu Mogoș reproduced in Comarnescu. 1957. „Două expoziții comemorative”. *Arta Plastică*, 4 (3): 21-23, p. 22

⁷⁹ *Ibidem*, pp. 55–56.

⁸⁰ ***, 1957, May 31. „Participarea artiștilor noștri la Trienala artelor decorative de la Milano”. *Scânteia Tineretului*, p. 1.

⁸¹ *Triennale di Milano 1957*. (n. d). Retrieved 2026, May 08 from <https://www.bie-paris.org/site/en/1957-triennale-di-milano>

⁸² Petru Comarnescu. 1957. „Două expoziții comemorative”. *Arta Plastică*, 4 (3): 21–23, p. 22.

⁸³ *Ibidem*.

⁸⁴ *Ibidem*.

Between 1957 and 1959, the artist collaborated with Alexandru Țipoia and Teodora Kițulescu on the creation of the famous pool with waves' mosaic (in the inner yard of Lido Hotel in Bucharest), a work that is in a state of degradation today⁸⁵.

As Mircea Grozdea showed in his study *The Monumental Art in Socialist Romania*, since 1960, the decorative arts have attracted more and more artists. They have started to create mosaics from various materials on large surfaces, addressing major themes treated decoratively, strongly stylized, with abstracted motifs; moreover, mosaics have also gained a special place in seaside buildings⁸⁶.

In this decade, information about Gheorghe Niculescu Mogoș became rarer, also taking into account the fact that the artist probably died in 1963, as we have already shown at the beginning of this paper. However, he continued to work and exhibit, so that, in 1962, he obtained a Silver Medal for the works sent to the *International Exhibition of Contemporary Ceramics* organized under the auspices of the International Academy of Ceramics in the Main Pavilion of the “Julius Fucik” Park of Culture and Rest in Prague⁸⁷.

In an article from the same year, we learn that Gheorghe Niculescu Mogoș was among the artists who "enriched classical forms with traditional elements of Romanian ceramics", creating garden vases that were reminiscent of the classical line of jugs or amphorae⁸⁸. It seems that ornamental vases placed in the parks and gardens of the Capital were made as early as 1959 by the potter (see his portrait in Fig. 14) in the workshops of the Plastic Fund (Fondul Plastic)⁸⁹. In the 1960s, antique-style vases decorated in local traditions from Horezu, Muscel and Dobrogea regions, produced in this establishment were spread throughout the country, mainly intended for enriching parks and other green spaces⁹⁰.



Fig. 14. *Portrait of the potter at work in 1959. Photo by Al. Georgescu published in ***. 1959, November 12. „Măiestrie”. România liberă, p. 2*

⁸⁵ Nicolae Aurel Alexi. 1996, February 28. „Cât nu e prea târziu...”. *România liberă*, p. 2; P. Raicu, *op. cit.*, p. 2.

⁸⁶ Mircea Grozdea. 1974. *Arta Monumentală în România Socialistă*. București: Editura Meridiane, pp. 6, 11–12.

⁸⁷ ***. 1962, June 23. „Scurte știri externe”. *Apărarea Patriei*, p. 4; Mac Constantinescu. 1962. „Însemnări cu privire la Expoziția internațională de ceramică contemporană de la Praga”. *Arta Plastică* 9 (4): 28, p. 28.

⁸⁸ Patriciu Mateescu. 1962, July 6. „Decorarea grădinilor”. *Contemporanul*, p. 2.

⁸⁹ ***. 1959, November 12. „Măiestrie”. *România Liberă*, p. 2.

⁹⁰ P. Raicu, *op. cit.*, p. 2.

Niculescu's workshop operated around 1965 under the tutelage of the Plastic Fund⁹¹, "economic unit bringing income to the members of the Union of Fine Artists" founded in 1952⁹². Moreover, the mosaics for the Tomis Hotel in Mamaia and the Popular Council in Ploiești were made here⁹³. The potter's second wife, Mărioara Niculescu Mogoș, also worked here⁹⁴.

4. Conclusions

As can be seen from the data that I managed to bring together by studying exhibition chronicles and catalogues of these events, as well as archival documents and so on, the work of Gheorghe Niculescu Mogoș must and deserves to be recovered today because it is full of meaning. This first attempt could certainly not be exhaustive, but it is the most complete work that has been dedicated to the artist to date, highlighting both information about his workshop and creation for about 50 years, as well as the exhibitions in which he participated.

The *Salons of Architecture and Decorative Art* (1930, 1931), the *Salon of Decorative Art* (1943) and the *Republican Exhibitions* of 1954 and 1956 are examples of the artists and architects' mobilization, as well as of cultural institutions, to promote decorative artists and applied art, focusing particularly on local popular and cult traditions. Their goal was thus to create a representative national style, according to the new requirements of modern life, to also launch careers and support contact between the public, state and creators. Ancient forms of art were highly valued by the intellectuals of the era, including architect Petre Antonescu, who made it the main criterion in awarding works in the 1943 *Salon*. At that time, the aim was to renew and perfect it without servile copying.

At the same time, these efforts also included the attempt to create an art applied to industry, which achieved less success both in the interwar period and in the first two decades after the Second World War. If initially Gheorghe Niculescu Mogoș was less interested in large-scale, mass production, eventually, due to the requirements imposed by the state during the socialist regime, his activity had to be oriented towards prototypes with the potential for industrial reproduction. Last but not least, the Soviet cultural model, the only one accepted in the 1950s-1960s, shaped the themes approached by the artist, who, in collaboration with others, attacked the portraits of revolutionary as well as heroic figures of national history: Horia, Cloșca and Crișan or the Moldovan ruler Stephen the Great.

Regarding the existence of Gheorghe Niculescu Mogoș's work, it remains largely unknown. Therefore, a complete aesthetic analysis cannot yet be carried out. No stages of creation can be established. The richest selection of his creation, dating from the 1920s-1930s is preserved in turn in the Dr. Nicolae Minovici Museum. It consists of pieces inspired by folk pottery, which the artist integrated into new ornamental formulas, preserving traditional shapes and volumes. Added to this are the original attempts to create modern ceramic. In this case, among the most remarkable creations are pots and vases decorated in relief with the motif of the hora dance, loaded with multiple meanings.

At the same time, we could observe that the mosaic technique closely preoccupied the artist starting from the 1930s until 1960s, when monumental decorative art gained great momentum in the Socialist Republic of Romania. In this field, he collaborated with numerous figures, such as

⁹¹ *Ibidem*.

⁹² *Despre noi*. (n. d). Retrieved February 2, 2026, from http://www.combinatulfonduluiplastic.ro/cms.php?id_cms=4.

⁹³ P. Raicu, *op. cit.*, p. 2.

⁹⁴ *Ibidem*.

Milița Petrașcu, Ștefan Constantinescu, Pavel Codiță, Paul Gherasim, Alexandru Țipoia or Teodora Kițulescu. However, we believe that this subject deserves to be researched in detail in the future, because there are probably many projects he worked on that are preserved today. We also recall the contribution of Niculescu Mogoș's workshop, absorbed by the Plastic Fund of the Union of Artists of Romania, to the decoration of green spaces in the country.

Regarding the critical reception of his work, Gheorghe Niculescu Mogoș enjoyed positive appreciations especially in 1943, at the height of his career, when he was praised by the chroniclers Petru Comarnescu or M. Paciurea. The situation changed, however, during the socialist regime, when his works were regarded as stagnations in servile copies of folk art, difficult to replicate. However, his reputation saved him and his contributions to the mosaic technique were praised. The artist was awarded important prizes in 1931 and 1943 Romanian exhibitions, as well as a Silver Medal on the occasion of his participation at the *International Exhibition of Contemporary Ceramics in Prague* in 1962.

The writings dedicated to him, as well as the archival documents, however, provide a poor outline of his portfolio; we know that he worked in techniques like burnt earth and ceramic mosaic, and that he preferred to use traditional tools in the 1930s and 1940s. His inspiration came mainly from folk arts (in addition to ceramics, it also included traditional textile decoration), from archaeological finds and his own pottery and ceramic collection.

An artist with formal plastic education, also active in the field of painting – a subject that also deserves another separate article–, Gheorghe Mogoș Niculescu chose to dedicate himself to pottery and ceramics with mostly highly appreciated results. Rhetorically, he was compared to the medieval and even the Neolithic craftsman, being perceived as a figure of interest in the interwar modern decorative arts, while also continuing to successfully practice during a period of great changes in Romania.

5. References

• Abbreviations

*** = no author

n. d. = no date

A.N.I.C. = Arhivele Naționale Istorice Centrale (National Central Historical Archives)

F.M.A.D.A = Fondul Ministerul, Artelor Departamentul Artelor (Ministry of Arts, Department of Arts Fund)

F.A.R = Fond Ateneul Român (Romanian Athenaeum Fund)

S.M.B.A.N = Serviciul Municipiului București al Arhivelor Române (Bucharest Municipality Service of the Romanian Archives)

References

• Archives

- A.N.I.C., F.M.A.D.A./1928-1934, Direcția Artelor/1931, d. 22/1931; d. 30/1931.
- S.M.B.A.N., F.A.R./1819-1949, d. 8/1942-43; d. 10/1942-43.

• Books

- Boia, Lucian, Enache, Monica, Iancu, Valentina, Theodorescu, Roxana (pref.), Davidian, Alexandru, Dinu, Teodora. 2012. *Mitul Național. Contribuția artelor la definirea identității românești (1830–1930)*. București: Muzeul Național de Artă al României.

- Cârnelci, Magda. 2013. *Artele plastice în România: 1945–1989. Cu o addenda 1990–2010*. Iași: Editura Polirom.
- Mateescu, Patriciu. 2016. *Memorii*. Cluj Napoca: Editura Școala Ardeleană.
- Ministerul Culturii. 1956. *Expoziția Bienala de Artă Decorativă*. București: Combinatul Fondului Plastic.
- Ministerul Instrucțiunii Publice și al Cultelor. 1930. *Salonul Oficial, Arhitectură, Artă Decorativă*. București: Institutul Grafic Luceafărul SA.
- Ministerul Instrucțiunii Publice și al Cultelor. 1931. *Salonul de arhitectură și artă decorativă*. București: Institutul de Arte Grafice Luceafărul.
- Ministerul Instrucțiunii Publice și al Cultelor. 1944. *Salonul oficial de pictură și sculptură*. București: Monitorul Oficial și Imprimeriile Statului.
- Mircea Grozdea. 1974. *Arta Monumentală în România Socialistă*. București: Editura Meridiane.
- Năsui, Cosmin. 2020. *Artele monumentale decorative din România. O incursiune în a doua jumătate a secolului XX*. Voluntari: Editura Postmodernism Musem.
- Oprea, Petre. 2004. *Expozanți la Saloanele oficiale de pictură sculptură grafică*. București: Direcția pentru cultură, culte și patrimoniul cultural național.
- Slătineanu, Barbu, Petrescu, Paul, Stahl, Paul. 1958. *Manual de ceramică populară*. București: Editura de Stat Didactică și Pedagogică.

● **Articles from journals**

- Bănățeanu, Tancred. 1956. „Rolul artei populare în dezvoltarea artelor decorative”. *Arta Plastică* 3 (5): pp. 55–61.
- Comarnescu, Petru. 1957. „Două expoziții comemorative”. *Arta Plastică* 4 (3): pp. 21–23.
- Constantinescu, Mac. 1962. „Însemnări cu privire la Expoziția internațională de ceramică contemporană de la Praga”. *Arta Plastică* 9 (4): p. 28.
- Ionescu, Emilia. 1955. „Noua orientare a artelor decorative”. *SCIA* 2 (1-2): pp. 322–327.
- Banu, Ionuț, Iordache, Silvia, Manolache, Mădălina. „Oale și ulcele din colecția Dr. Minovici”. *Magazin Istoric* 60 (Nr. 4): pp. 71–75.
- Rado, Vasile. 1954. „Pe marginea expoziției de artă decorativă și aplicată”. *Arta plastică* 1 (3): pp. 29–38.

● **Articles in a newspaper**

- ***. 1943, December 1912. „Note”. *Vremea*, p. 25.
- Alexi, Nicolae Aurel. 1996, February 28. „Cât nu e prea târziu...”. *România liberă*, p. 2.
- Raicu, P. 1965, . „Ceramică și frumusețe”. *Informația Bucureștiului*, p. 2.
- Brănișteanu, B. 1912, October 20. „*”. *Adevărul*, p. 2.
- ***. 1925, August 18. „Anunțuri judiciare”. *Monitorul Oficial*, p. 9422.
- ***. 1929, July 6. „Mica publicitate”. *Universul*, p. 10.
- Constantinescu, Mac. 1930, May 27. „Arhitectura și Arta Decorativă la Salonul Oficial”. *Cuvântul*, pp. 1–2.
- Dracopol-Negulescu, Luciana. 1930, June 29. „Salonul oficial – Arhitectura și Arta Decorativă”. *Universul literar*, p. 427.
- R. 1937, September 15. „Arta ceramică românească”. *Ilustrațiunea Română*, p. 7.
- Comarnescu, Petru. 1943, November 16. „Salonul de artă decorativă”. *Viața*, p. 2.

- Vlasiu, Ion. 1943, November 20. „Expoziția de artă decorativă”. *Acțiunea*, pp. 1, 3.
- ***. 1943, November 21. „Concursurile de Arte Decorative ale Ateneului Român. Decernarea premiilor pentru olărie și ceramică”. *Universul – Capitala*, p. 7.
- Paciurea, M. 1943, November 26. „Athéneul Român. Salonul de arte decorative. Icoane. Ceramică. Olărie”. *Curentul*, p. 2.
- Interim. 1943, November 27. „Salonul de arte decorative”, *Universul – Capitala*, p. 7.
- Kirițescu, Constantin. 1943, December 6. „Reacțiunea artelor minore”. *Universul*, pp. 1–2.
- Munteanu, Val. 1954, June 13. „Expoziția de Artă Decorativă”. *România liberă*, p. 2.
- Pandulescu, J.-V. 1954, June 15. „Prin expoziția de artă decorativă”. *Informația Bucureștiului*, p. 2.
- Comarnescu, Petru. 1956, November 10. „Expoziția bienalei de artă decorativă”. *Scânteia Tineretului*, p. 2.
- Deac, Mircea. 1956, November 15. „Bienala artelor decorative”. *Flacăra*, p. 11.
- ***. 1957, May 31. „Participarea artiștilor noștri la Trienala artelor decorative de la Milano”. *Scânteia Tineretului*, p. 1.
- ***. 1959, November 12. „Măiestrie”. *România Liberă*, p. 2.
- ***. 1962, June 23. „Scurte știri externe”. *Apărarea Patriei*, p. 4.
- Mateescu, Patriciu. 1962, July 6. „Decorarea grădinilor”. *Contemporanul*, p. 2.
- **Electronic sources**
 - 2022. *Indexul străzilor din Municipiul București*. Retrieved January 27, 2026, from chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://srv.cnpb.ro/2022/2022-B-Index_strazi.pdf.
 - *Fundația Așezămintele culturale Mogoș*. (n. d.). Retrieved January 26, 2026, from https://www.facebook.com/profile.php?id=100064847161876&sk=about_details.
 - *Triennale di Milano 1957*. (n. d.). Retrieved May 08, 2026, from <https://www.bie-paris.org/site/en/1957-triennale-di-milano>.
 - *Despre noi*. (n. d.). Retrieved February 2, 2026, from http://www.combinatulfonduluiplastic.ro/cms.php?id_cms=4.
 - 2013, October 28. *Fântâna Miorița din București*. Retrieved May 14, 2026 from <https://doxologia.ro/fantana-miorita-din-bucuresti>.