

**1989**

**2010**









# **The Character in the Studio**

21 years of sculpture

Many thanks to the Ioana Grevers Foundation for its support.

FUNDATIA JOANA GREVERS

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VLAD, AUREL

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I. Demetrescu, Ruxandra (pref.)

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"Sculpture is much closer to nature... brute... and positive as nature, it is at the same time vague and irresistible... gone out of wilderness, sculpture at its highest peak is not but a complementary art."

Baudelaire's statement, irrevocably uttered at the Salon de 1846, while he was attempting to explain "why sculpture is boring", has become, independent of the poet's will, the challenge of any sculptor who aims at (self)defining himself rather as an artist, not as a simple craftsman. When carried away by modesty, not vanity, the sculptor can turn depreciation into apology, (re)evaluating his own means. Craft then becomes his own trademark, asserted as specific difference for all visual arts.

I think Aurel Vlad offers us this happy certainty: I do not know any other artist around me have less vanity as him. Some natural modesty determines him to work incessantly in his "laboratory" - as he likes to call his studio -, experimenting materials and techniques, both classical and unconventional, with ceaseless curiosity, in order to accomplish his true interest: gesture and truth, both embodied in the sculpture he creates. His journey in the world of shape has developed along his entire life, mostly identifying with his own biography: human, intellectual, spiritual, artistic. Through a visuality he uncompromisingly exercised, he reached his own way of knowledge, consciously understanding that not only the eye is a privileged instrument, but all that is related to the haptics; that is why his cultural products provide a superior access to reality. This journey also involved exemplary tenacity, continuous labor and striving, across which the matter of his artistic world offers the concreteness of shapes that meet in exceptional harmony, aside from the conflicts imposed by the paragons. Completely lacking the obsession of confronting the other arts, I could decipher some discreet rational and cultural dimension that crosses his artwork: imposing, often crushing, but still seducing by its visual impact, though not less "intellect conducted".

Read through an “artist's legend” perspective, Aurel Vlad's biography really turns out exemplary through the rediscovery of his early vocation which was to be fixed in the twists and turns of visuality but also of experimenting with the mystery of matter. “Was it the moment that I discovered for the first time that I could carve bricks? Not even now I know whether I am a sculptor or not, but what I know is that this works ensures me my one and only joy, the only authentic joy I experience as a human being”. He remembers how he used to be fascinated by a boy carving a wet brick with a Swiss knife, some time during his secondary school. His first molding exercise was with the putty his father used for fixing the windows. When a teenager, he would discover wood... “The first piece of wood I ever carved and then I remember carrying it in my arms from a wood deposit, when I was about 14-16, was beechwood. In Galati. I bought the wood and I told the workers I wanted to carve it; they looked at me as I were a madman... I took it home... It was not an easy job, but that way I understood sculpture has tougher aspects.”

The providential moment in his evolution as a sculptor was meeting Mihai Mihai in the city of Galati when she was in his youth, even before attending the Arts Academy in Bucharest. “To me, Mihai Mihai is one of the most important people... I consider him to be my spiritual father – he gave me almost everything. He came to Galati and he almost picked me from the streets.

Later on, Liana Axinte taught me to look at things more carefully, more patiently and with more thoughtfulness and my college teacher, Geta Caragiu, knew how to lead me and give me self confidence any time I would be in doubt and consider quitting, maybe out of ignorance.”

Listening to him while speaking about his native city, I kept wondering what kind of fascination can harbor cities wield on our artists. Was it the one that imbued them with

a wanderer nature? Later Nicolae Saptefrati used to recollect how they would always go to the railway station in their native Tulcea, to watch the trains passing by. Aurel Vlad was inspired by the different layers the Danube view gathers, which probably constituted a first stop in the evolution that was to mark his destiny.

Once he arrived in the capital city, his road was straight, even if the pace was slow: as an arts student in the '80, he had the remarkable intuition of transforming the fundamental misfortune those years meant for artistic development into an unexpected opportunity: against the time that had lost its patience for the artists (especially the young ones), Aurel Vlad managed to keep his innocence which has not let go of him since, not even today, when he enjoys recognition and prestige, institutional status included. Professor and dean, he understood, like only few are able to, that such a position, especially when it comes to art schools, means serving the others in the first place, not an instrument of power, he obviously has no need for. Too late present on the arts scene before 1989, he was left aside compromise and servility, remaining discreet and hardworking – both literally and figuratively, if we take into account the fact that he contributed for awhile to “Marmura”, experience which he now recalls with natural humor, but not without any trace of bitterness and resentment. Still, this does not mean he indulges himself nor that he lingers in comfortable amnesia. His memories from the golden age have deposited, as many of ours have, becoming part of a collective memory, mostly passive and inefficient. It is the sculptor's merit to have activated this informal matter, shaping it in his big cycles that were to bring him recognition, starting from **The Suite of the Sacrificed** from Sighet, to **The Clappers**, from the **Pseudo-sanctuary** to **The Transfiguration**, from **Adam and Eve**, to his most recent works, which have been exhibited at Mogosoaia, such as **Restlessness** and **Eclipse**. It is a great gift to embody so different shapes in one universe of feelings and hard feelings, dominated by anguish, but crossed by hope, never faithless.

This is why I consider that Aurel Vlad's art belongs to our recent history if we accept the definition according to which this is the history that we have direct interest in, the one that we relate to in a totalising manner, because it immediately affects us. Historian Florin Turcanu referred to an active past, "whose proximity is not just of chronological nature, but it is also expressed through its integration in debates and even present confrontations. Thus, the active past does not coincide with the undifferentiated mass of collective memory of the last decades. It privileges certain periods, evens and personalities." Aurel Vlad's confrontation with the past was possible through his artistic activity, thanks to which the passive dimension has become active. And the instrument he used was the gesture that animates shape, expressed by means of a carefully chosen, never random matter. Wood and iron seem to challenge their pre-eminence, when seen as living materials. The sculptor confessed that wood suffers, that he can often hear it moaning or even crying. This means the outcome of the violence material I subjected to, requires respect and understanding. Aurel Vlad does not hear the voice of trees, as painters of Barbizon could once do; he hears the voice of wood, which seems to speak to him in a language unknown to others, to us all. This is why he lets matter express itself, not burnishing the pieces, working with rough and expressive shapes. "In the meanwhile, I have started collaborating with wood. It inspires me. Most of the times, I consider it a co-author of my works, not because it suggests certain shapes and meanings I assign to my works, but because I have the feeling it allows itself to be led and molded as in a deep friendship between two partners, when one allows himself to be led in a certain way, just to be able of helping the other."

His relationship to iron is also interesting and even more challenging. Working with metal sheet – mostly "recycled", rusty, exhausted, he involuntarily renders a precarious material into a noble one.

Exploring different kinds of waste, he does not only rescue some material, but also our memory, because most of the times the pieces he chooses are the silent witnesses of the unfriendly passage of time. I think that this metal sheet suffers in its own way, and the treatment Aurel Vlad subjects it to brings it to salvation – both literally and figuratively. I do not think this attitude should be interpreted in the context of Arte Povera: it is rather a different kind of modesty, rooted in strict economy of means and in clear reevaluation of resources. If discovering wood for the first time was almost natural for Romania – as he would himself point out -, (re)considering old metal sheets, found in totally or partially demolished places that deface our cities, is not so natural. I would say, using a paraphrase, that the artists “punishes himself”, in order to reach a new way of saving our common memory. I think iron, in its aggressive, sharp-edged version, led him to the nailed Madonnas series, the only remaining piece in Romania I have the privilege of holding. I often wondered, after seeing them all at the Simeza gallery two years ago, which is the role of nails in the images of the Virgin: were they supposed to anticipate the thorn crown of Messiah? The logical consequence of the **yes** uttered by the Annunciation angel? That **yes** that allows time to become our Christian history? The answer is basically unimportant: the artist Aurel Vlad never had “a thesis” and he was never a “militant” for any cause, no matter how noble, strong or widely spread. The spiritual part is always implicit, not explicit, it is always sublimated in the prevailing artistic part. This is how we can explain the humor, the irony and, not the least, the metamorphoses of his characters, who can change their identities in a gesture of respectful irreverence. This happens with all gestures that express emotions and passions. Almost all the time sadness turns into joy, fear turns into hope in an optimistic way, as the artist himself. This is why his meditation on the time of our history is constructive and productive.



And the completeness of the gestures embodied in his sculptures creates a new compendium for various kinds of pathos, seemingly acknowledging Aby Warburg's actuality in our contemporaneity at the outskirts of the West.

A wise strategy determined Aurel Vlad weigh his artistic biography once every decade, not only through an exhibition, but also through a retrospective catalog. Lots of important events have passed from the first to his latter. The sculptor was restless in exhibiting, because exhibiting is the natural gesture for which any artist lives for, but he also accomplished something else: an exemplary book, published in 2006, which gathers his meditations on the meaning if gesture in sculpture. Created out of the requisitions imposed to academic artistic space, the servitude of writing a PhD thesis has acquired meaning, becoming a significant testimonial of our contemporary artistic literature.

The motivations determined by the internal necessity, out of which meditations on the issue of shape have arisen are numerous and diverse; at the same time, they become symptomatic for the specific relationship between the theoretical reflection and artistic practice of Aurel Vlad. There is, in the first place, a constant tension between the creative idea and its material embodiment; its practical, artistic experience brings along the increasing hardness of the theoretical process, finally providing it with a criterion for the evaluation his own artwork and the examination of correct theoretical knowledge.

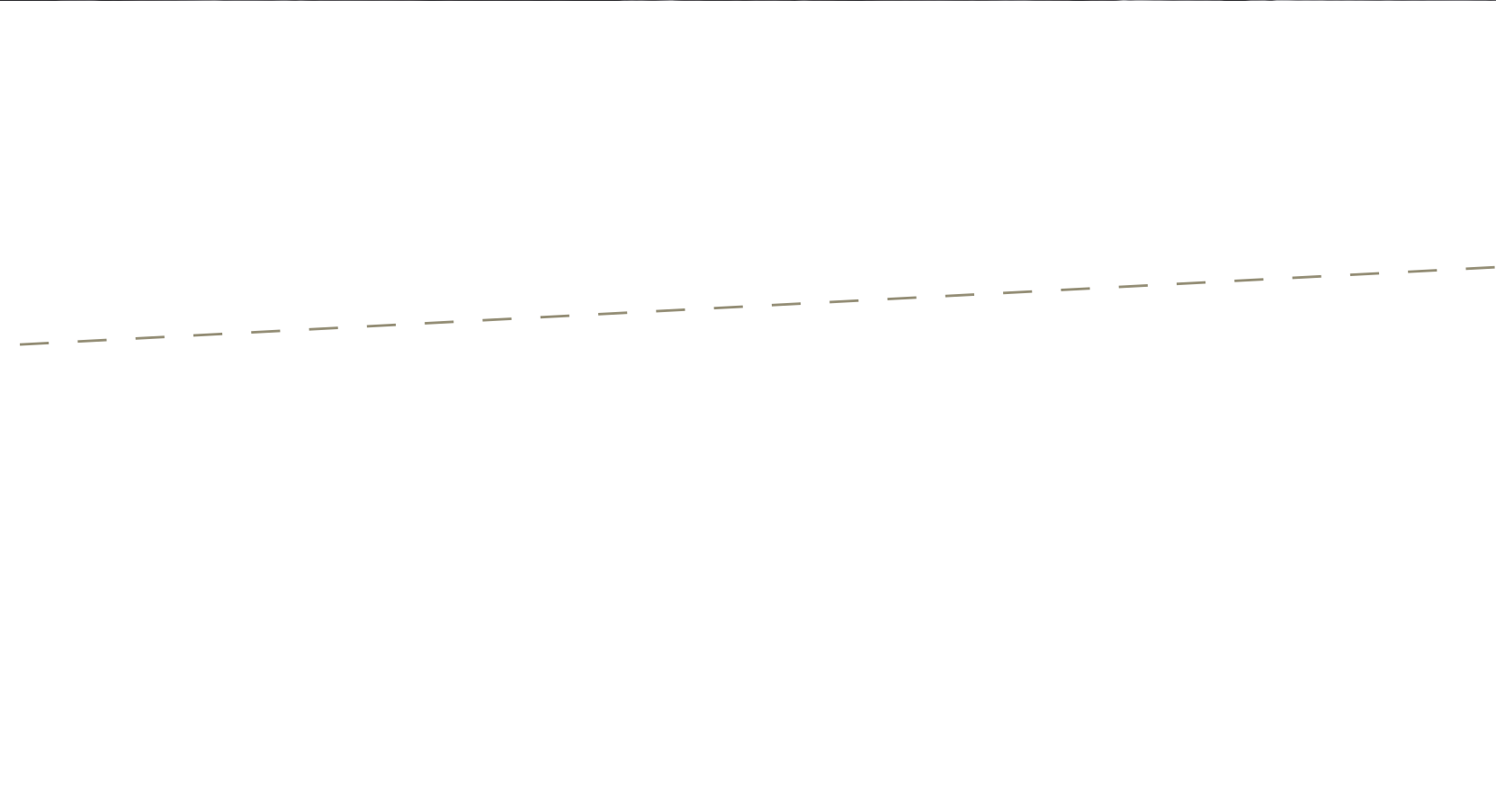
While reading his book, I reached a better understanding of his work: I discovered unsuspected, fascinating aspects, also regarding his biography: back then, we were dealing with brief journal notes. Then I kept in mind the fragments dedicated to the meaning and the purpose of the destruction of certain non viable work: renunciation thus becomes a purifying virtue. Finally, I could cover a new history of gesture in sculpture, transformed into an apology of the human, understood as part of an ensemble and a whole, when rendered in its uniqueness.

If I were to evaluate the last ten years of Aurel Vlad's creation, I would say that the road he took goes from our immediate history – to the generality of human states and emotions, unanimously and universally valid. This is how I decipher the series he presented at Mogosoia: the overmeasurement of the characters he conceived for the arched space of the Cuhnia Palace leads to an overwhelming force, arousing stupor and wonder, namely those feelings that lead us to the sublime. Paraphrasing Baudelaire, I would say this is the way the artists has chosen in order to save the heroism of modern life.

**Ruxandra DEMETRESCU**

20.10.2010







I believe in the force of a gesture that becomes art. I believe in the gestures handed over from the beginning of life, which render emotions, feelings, passions, moods and limits. They become full-life beings who are scared, vibrate, brighten up, offer gifts, suffer or rejoice. Such gestures become symbols of joy or grief, of fear or courage, of blessing or destruction, etc.

I am a sculptor. While I work and look for my inside, I search the most genuine expression of life. I am source and model alike. With my sensibility and intuition, I draw up a book readable by me alone. I look both at the surrounding world and in an inside – not compulsorily in my inside, but, I presume, in the inside of all the moods I come from. Beyond the conditions of a man, of an animal, plant, water or of any slightest non-being, the journey inside me develops such an intense emotion, that I feel it takes me off the flesh, transfiguring me into a body of light. I reach my sources of inspiration through both the outer and inner sight.

I have achieved the works in this exhibition by looking around me. The images had been gathered inside me like a thrill, a charm or a temptation. It has never happened entirely, but in a way I have no longer been able to stop. It came back as a love affair whose hunt I had to start on without fail. Something wonderful, hidden behind a water wall, something I have always desired.

The human soul is like a cloud made out of all these moods, emotions and feelings. I am not acquainted with the rule regulating this cloud's discharge, with the lightnings making the aura-charged drops haunt me. These sculptures grew inside me like plants in darkness: feeble, fragile and mysterious, pulled upward by an unknown force. When they turned into "inner models," I started to process them. In order to achieve them, I looked for the material which could include the same moods, emotions and thrills the images I had started from contained. Most often it was wood. I give the tree a rough dressing on the ground, as if obeying the knowledge of planes Rodin was speaking about, but I immediately raise it up and start processing it in the position the future statue will have. I start moving around, because I need all the views. I should compare my work with the development of an unborn child inside its placenta. It grows as a whole, not the front at first and the back afterwards, or, one after the other, its different parts. On the rough-dressed raised-up tree I make marks, I fix reference points, I cut and pierce in order to attach other pieces of wood qua arms – or, if the body requires, I put as much as possible wood, so that the work could feed itself from it and then develop. I always draw directly on wood. Neither two front-back figures, like Leonardo da Vinci, nor four figures,



like the ancient Greeks and the Renaissance artists: I draw as if to make a kind of cutting, of correction, of rectification. In fact, each drawing is immediately followed by carving. I draw afterwards with the great brush, in red tempera. Quite often, my works remained in this phase: they are drawn in red paint as if requiring a further carving.

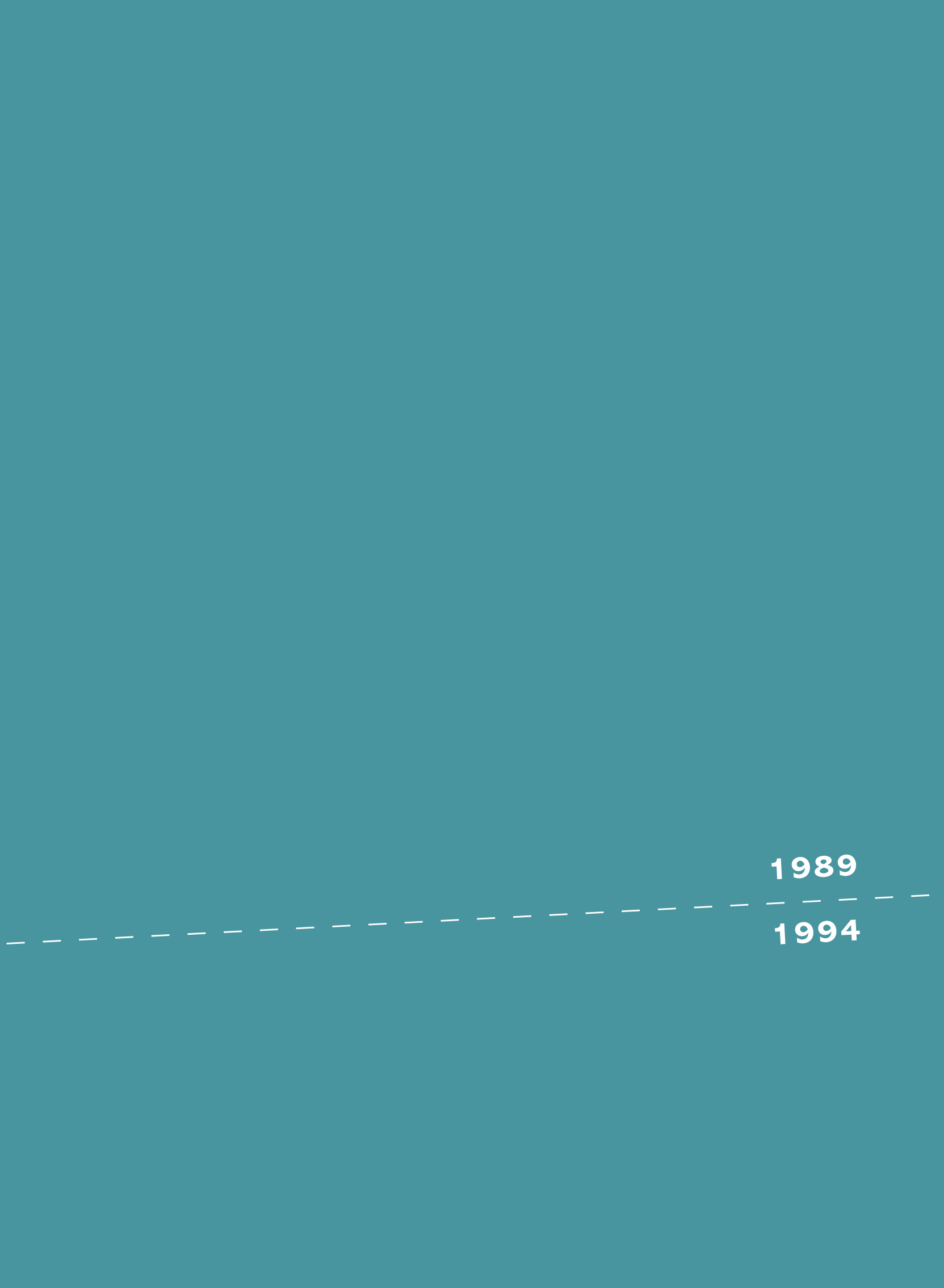
I have sometimes found in the old, rusty, leaden, zincd, dyed sheet iron – the sheet iron torn from the roofs – the same emotion and mood the characters I wanted to figure had. I reshaped little “studies” out of hammer kneaded tiny iron-sheet pieces bound with some tin, I moulded great works out of iron-sheet pieces bound with rivets, trying to keep up the “aura” of the characters having grown up inside me. And the iron sheet, this cold, grey and sharp industrial material, did not put up: subduing my request to discharge the images, it kept the pace my compositions had been moulded in. I should therefore compare the iron sheet with the CD I used to print in the received images by both the outer and inner sight.

I exhibited my works in the same way I did on the day I had achieved them. They are not polished, finished or brushed up. I stop activity when my sculpture reaches the “inner model.” I believe (out of an inner need) that my sculpture must resemble me wholly – its roughness, the surface wrought by the hammer, the rivets and the tin speak about my joy, about my hands’ gesture, about the passion I have surrounded the work with.

I do not try to conceal anything; a work, beyond the significances it is charged with or acquires afterwards, represents mostly the sculptor who has created it. This “sincerity” inspires it with life and the force to go on.

I believe that the methods I use are by no means different of other sculptors’. My lab is identical with any sculptor’s. Our studios look alike and, maybe, not very different from an ancient Greece fellow’s. We use the same gestures, we toil in the same way, we create enjoying the same pleasure. The things that bring us together are so numerous, that one cannot discern the differences. And if there are differences, they are much better spoken of by the works themselves.





**1989**

**1994**





**Paternity** | wood, h:230 cm, 1989



**The Sacrifice** | wood, h:180 cm, 1990, National Art Museum of Romania, Bucharest







**The Red Bull** | metal, h:700 cm, 1994















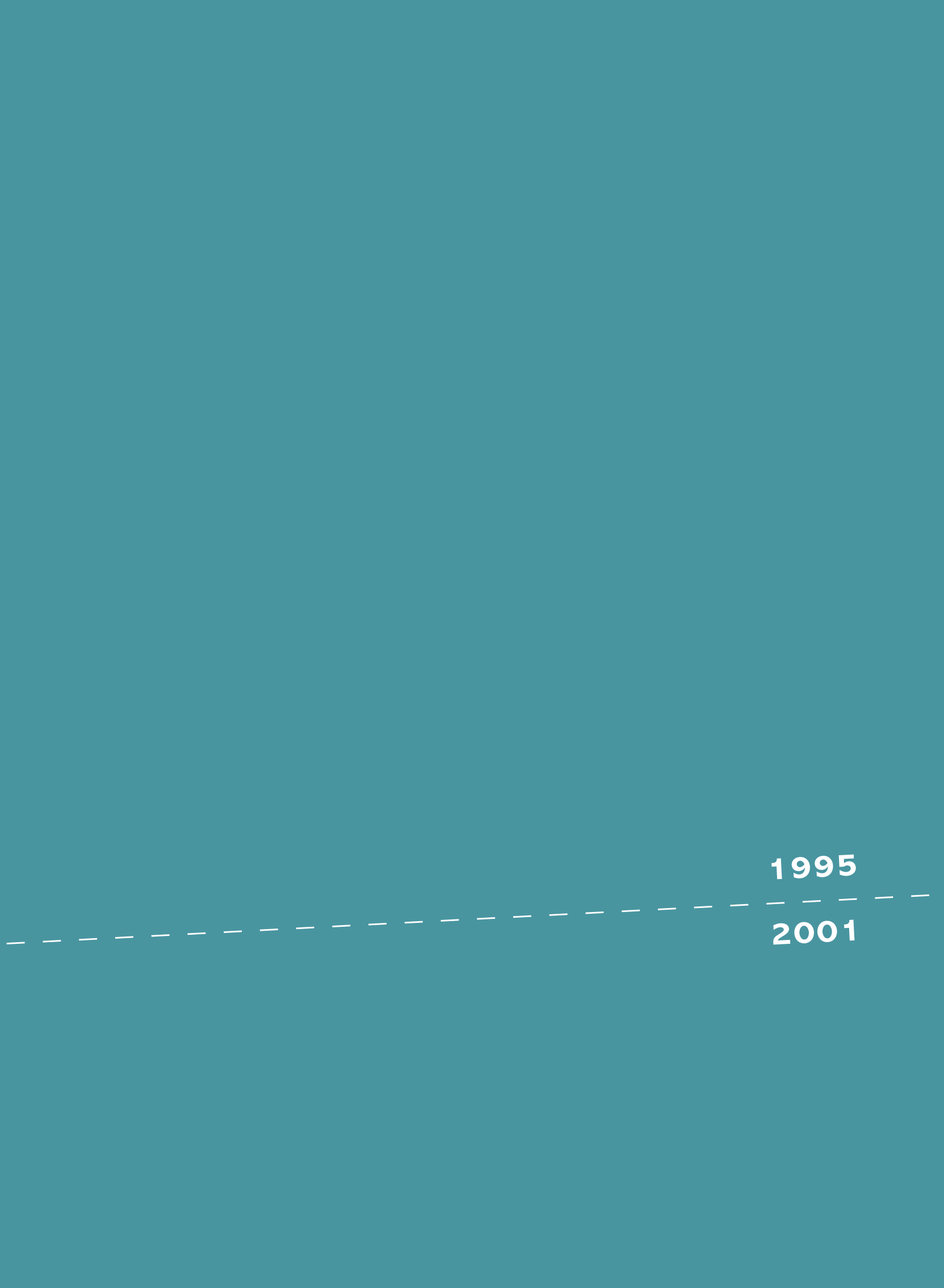












**1995**

**2001**







A man and a woman (Adam and Eve?), their arm bent over the head, as if to strike or defend against something. The palm, fingers spread, the tense hand, thoroughly holding the trunk, as think as a tank of passion, stuck on the feet that ensure stability. This man and this woman required other people and other gestures around them. Then followed the gesture of begging, of impotence and pain, the gesture of the embrace etc.

For two years I worked trying to get close to "The Gesture of Fear". My works have followed one another until one day, when they started speaking. They were alive, full of emotions, feelings and energy states, full of passions and ardor. Besides them there was "The Gesture of the Gift" - a man with one arm ahead, big, heavy palm, strong legs. His head is missing. He established a connection to the people in pain, a connection I have not proposed them. The man seemed to offer the rest the things they would need.

▼ Studio | 1997

**The Convoy of the Sacrificed** | bronze, h:210 cm, 1995-'97, Sighet Memorial, Sighetu Marmăției, Romania ►











**Pseudosanctuary** | wood, h:180 cm, 1997, Collection of the LBS Bank, Hanover, Germany















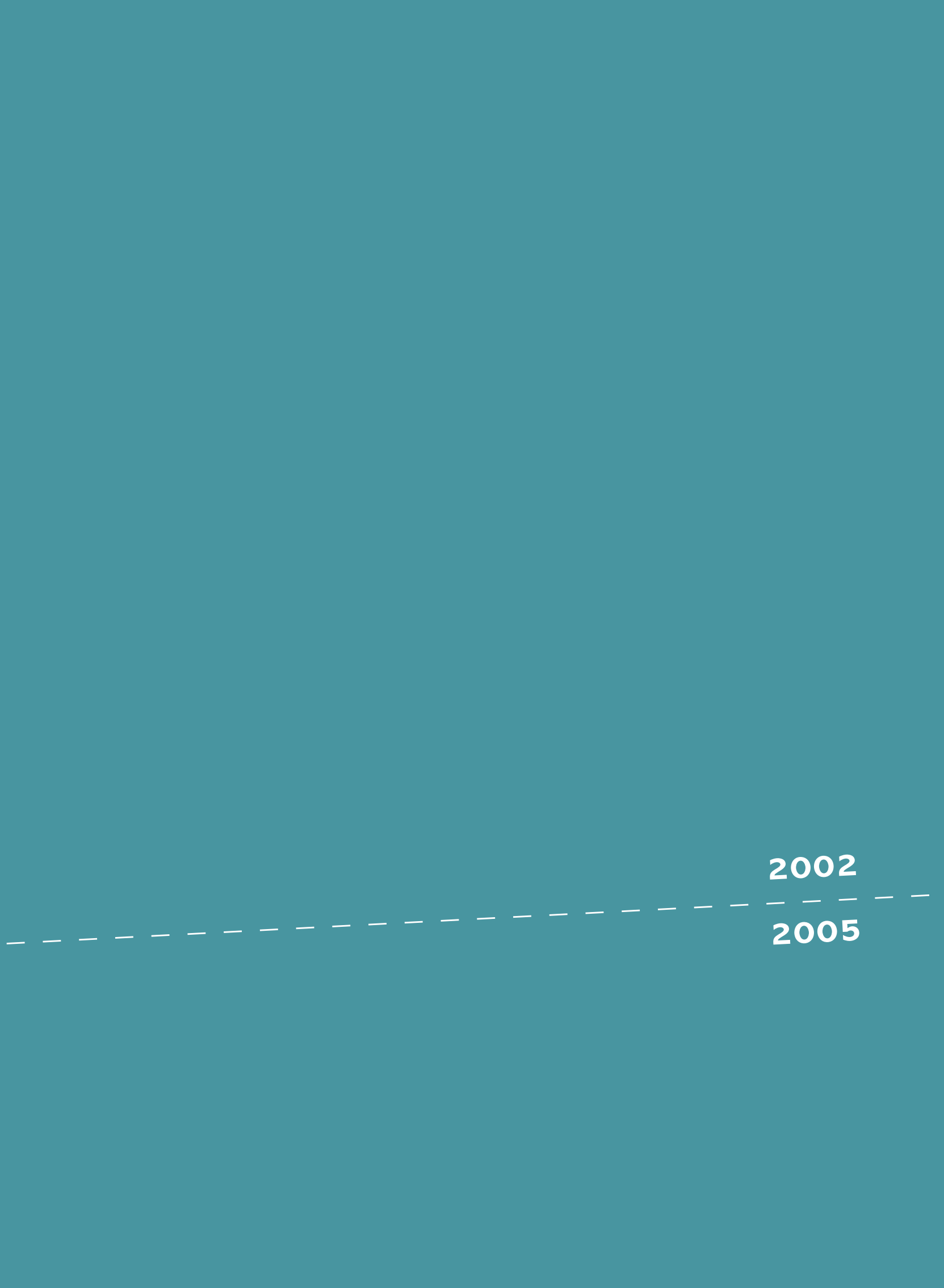












**2002**

**2005**

The gesture of the hand or hands covering the sex is a defense gesture within the expression of fear. But the arrival of Christian morality gave it a new meaning. The first gesture Adam and Eve, after eating the apple of knowledge is to cover their sexes with their hands. The gesture is represented in many images of the Genesis, of expulsion from Paradise, as a remnant of the “conscience of sin” and, later on, in feminine nudes, as a gesture of shame, bashfulness and embarrassment.

Fear and dismay, synonyms for cowardice, are present in our daily lives. Looking for the most adequate expression in the representation of human cowardice, when speaking of those who passively see through everyday aggression, I used the gestures of three men guarding their sex as their only reaction towards this. It is a gesture of concealment of a conscience feeling guilty about its lack of manliness and courage, not of the sex itself (though this is what the hands literally do).





**Transfiguration** | wood, h:210 cm, 2004, Private collection

**Dantesque** | wood, h:60 cm, 2005 ▶









**The Fright** | iron, h:10 cm, 2003, Private collection

**The Hunting** | iron, h:58 cm, 2003 ▶

**The Maiden and the Beast** | iron, h:25 cm, 2003 ▶▶









You don't have to be a good judge in people, to discover that every human carries a "beast" inside. What scares us most is the moment we discover it inside us and we realize we cannot control it, not to mention sending it away. This is what the physiognomists studied, but also modern psychoanalysts rediscovered it in our deep subconscious. How is it possible to have been created in God's image and still carry along our beastly nature? When I started working for the "Pilgrims" composition, this was the kind of duality I wanted to discuss. I carved four characters walking (towards Divinity? Towards a star?). They carry offerings, they pray for mercy or gratefulness, they look for the right path by raising their eyes to the sky.

I represented this search for truth (part of everyone's lives) by the expression of mystical ecstasy (ecstasy is a form of pilgrimage towards divinity) I lent to my characters. The presence of animals besides them (dogs?) does not destroy this expression, but rather amplify it, making it even livelier, the way human nature wins the battle against animal instinct. The characters' gestures do not send the animals away. They walk together side by side, become part of their expression and even part of themselves.













▼ **The Cascade of Gestures** | iron, h:16 cm, 2004, Private collection

▲ **The Expectation** | bronze, h:28 cm, 2004, Private collection





In the expression of joy, happiness, ecstasy, it all tends to the outside, arms are rising, chest opens up, head raising in triumph etc. In each character I was molding, I would try to transmit an image of joy I once saw. When I work, it seems I wish to recreate expressions of joy. I work passionately, but sometimes doubt advises me to be more inquiring. Then I stop and look at them thoroughly. One next to another, they acquire new life. Their dialogue seems to be even more obvious when they are together. A gesture of joy – hands above the head, palms looking to the sky, head bent back, mouth open, randomly standing near a fallen character, cuddled in pain, it all suddenly becomes a begging gesture, a cry for help.





**The Joy** | bronze, h:40 cm, 2004, Private collection

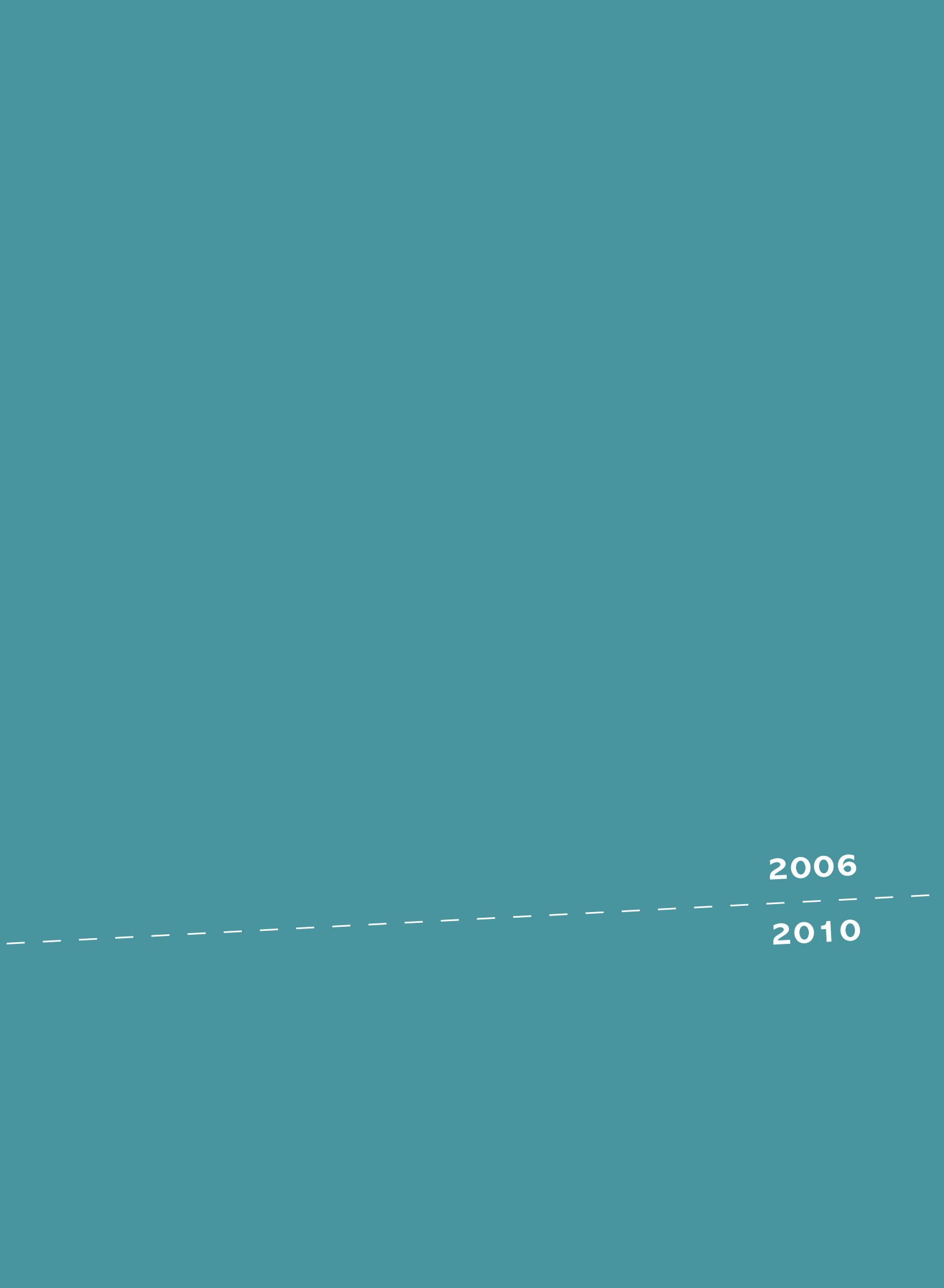












**2006**

**2010**







**Three Hypostases of the Flood** | wood, h:270 cm, 2006





▲ **The Boat** | wood, h:33 cm, 2009



**The Fisherman** | wood, h:67 cm, 2007, Private collection ▲

▼ **The Dance of the Dogman** | wood, h:240 cm, 2008

**Man Offering His Coat** | wood, h:100 cm, 2009, Private collection



**The Ascension** | wood, h:270 cm, 2008 ►









◀ **Passers-by** | wood, h:90 cm, 2009

▼ **The Fright** | wood, h:120 cm, 2008, Private collection



















































◀ **The Gift** | iron plate, h:50 cm, 2006

▼ **The Cry** | coppered iron plate, h:43 cm, 2006











**The Eclipse** | iron plate, h:191 cm, 2010

**The Restlessness** | iron plate, h:275 cm, 2010















## Aurel VLAD

31 March 1954, Galați, Romania

**Education:** 1984 MA, Nicolae Grigorescu Institute of Fine Arts, Sculpture Dept., Bucharest, Romania (Prof. Geta Caragiu Gheorghită, Prof. Marin Iliescu) 2004 PhD in Visual Arts, National University of Art, Bucharest

**Affiliation:** 1990 – Member of the Fine Artists' Union of Romania, Sculpture Dept.

**Solo Exhibitions:** 2010 "The Laboratory of Gesture", George Apostu Cultural Center, Bacău, Romania; "Gesture and Truth in Sculpture", Brancovan Palaces Cultural Center, Mogoșoaia, Romania; 418 Gallery, Bucharest, Romania 2008–2009 Klosterneuburg, Austria 2008 G5 Kultur im Gartnerplatz, Munich, Germany 2007 Zehenstadel, Hemau, Germany; Simeza Gallery, Bucharest (with Anca Boieroiu) 2006 German Ambassador's Residence, Bucharest 2005 Simeza Gallery, Bucharest 2002 deInterese Gallery, Bucharest 2001 Townhall of Gutersloh, Germany 1997–1998 Kretzulescu Hall, National Museum of Art, Bucharest 1997, 1993 Catacomba Gallery, Bucharest 1990 Orizont Gallery, Bucharest

**Group Exhibitions** (selection): 2010 "Lemne.ro", National Museum of Contemporary Art, Bucharest, Romania; "El camino sacral", Dana Galleries, Jassy, Romania 2009 Bienale of Painting and Sculpture, Arad, Romania 2007 "Archetypes", National Gallery of Contemporary Art, New Delhi, India 2006 National Salon, Palace of Parliament, Bucharest 2005 "The Portrait", Brancovan Palaces Cultural Center, Mogoșoaia, Romania 2004 "Good Morning, Balkans", Cotroceni Palace, Bucharest 2003 "Romanian Contemporary Sculptors", Apollo Gallery, Bucharest 2002 "Dantesque", Round Hall, National Theatre, Bucharest; "Urbis Orbis Europa", Apollo Gallery, Bucharest; Art Fair, National Theatre, Bucharest 2001 "Angels and Men", Strasbourg, France; Kunstlerhauser, Munich, Germany 2000 Universal Exhibition, Hanover, Germany; "56.5", Simeza Gallery, Bucharest 1999 "A Latin Byzantium", Bramante Gallery, Rome, Italy; "Sculptor's Drawings", Simeza Gallery, Bucharest; "Sacredness in Art", Palace of Parliament, Bucharest; "Kinship and Patrimony",





Kalinderu Hall, Bucharest; Bucharest's Art Salon; Art Fair, Cotroceni Palace, Bucharest  
 1998 Triennale of Sculpture, Osaka, Japan; "Transfigurations", Mücsarnok Palace, Budapest,  
 Hungary; Figurative Art, Cobra Museum, Amsterdam, Holland; Romanian Contemporary  
 Art, Leipzig, Germany 1997 "Art in Today's Romania", Ludwig Forum für Internationale  
 Kunst, Aachen, Germany; "Sacredness in Art", Palace of Parliament, Bucharest; " '97 Art",  
 National Bank Museum, Bucharest 1996, 1988, 1986 "Dantesque", Biennale of Sculpture,  
 Ravenna, Italy; "Experiment", National Theatre, Bucharest; Art Fair, Nice, France 1995  
 Biennale of Sculpture, Romania's Pavilion, Venice, Italy; Coloured Wooden Men", Catacomba  
 Gallery, Bucharest; Klauss Braun Gallery, Stuttgart, Germany 1994 "Byzantium after  
 Byzantium", Venice, Italy; "Theme", National Museum of Art, Bucharest 1993 "The First  
 Steps – Romanian Art in the 90s", IFA Berlin–Stuttgart–Bonn, Germany 1992 Universal  
 Exhibition, Romania's Pavilion, Seville, Spain; "Sculptor's Drawings", Budapest, Hungary;  
 "Fine Artists for Romania", National Museum of Art, Bucharest 1991 "Terra Cotta", Simeza  
 Gallery, Bucharest; "The Possibilities of the Surface", Simeza Gallery, Bucharest; "Untitled

Mood", Timișoara, Romania 1990 Bienale of Sculpture Asia–Europe, Ankara, Turkey; "Auriga", Atelier 35 Gallery, Bucharest; "Philochalia", National Theatre, Bucharest 1989 Exhibition of Romanian Art, Moscow, USSR; "The Sketch-object in Sculpture", Atelier 35 Gallery, Bucharest 1988 "The Character in the Studio", Hanul cu Tei Gallery, Bucharest 1985 Bienale of Humour, Gabrovo, Bulgaria

**Symposia, Sculpture Camps:** 2009 Timișoara, Romania /wood/ 2008 Parnu, Estonia 2007 Sibiu, Romania /wood/; Dorohoi, Romania /wood/ 2006 "Interarts", Timișoara /iron/; Bogați, Romania /wood/ 2003 Fuente Palmera, Spain /stone/ 2002 Constanța, Romania /metal/ 1998 Sângeorz-Băi, Romania /wood/ 1996 Burgessler, Germany /wood/; Gârâna, Romania 1995 Hojer, Denmark /wood/; Galați, Romania 1994 Althausen, Germany /wood/ 1993 George Apostu Symposium, Bacău, Romania /wood/ 1992 Beratzhausen, Germany /stone/ Galați /metal/ 1990 Mthetha, Georgian SSR /stone/ 1988 Sighetu Marmatei, Romania /wood/ 1987 Oarba de Mureș, Romania /stone/ 1986 Scânteia, Romania /stone/ 1985 Căsoaia, Romania /stone/ 1984 Măgura, Romania /stone/

**Monumental Works:** 2004 My Angel /bronze/, Piazza Romania, Bucharest, Romania 2002 Playing with Angel /bronze/, Concordia – Children's City, Ploiești-Vest, Romania; Mary's Column /stone/, Beratzhausen, Germany 2001 The Source of Life /stone/ Beratzhausen 2000 Jesus and the Vine /bronze/, Aricești, Romania 1999 The Convoy of the Sacrificed, Sighet Memorial, Sighetu Marmatei, Romania 1988 The Red Wall /metal/, Câmpulung Muscel, Romania

**Prizes, medals, fellowships:** 2009 Constantin Brancusi Great Prize, Bienale of Painting and Sculpture, Arad, Romania 2003 3rd Prize, International Symposium of Sculpture, Fuente Palmera, Spain 2002 Opera Omnia Prize for sculpture, Romanian Academy 2000 National Medal for Merit (Commander's rank) 1998 The Great Prize, Salon of the Bucharest Municipality, Romania 1990 Prize for sculpture, Fine Artists' Union of Romania 1986 Dimitrie Paciurea Fellowship, Romania

**Scenography:** 2000 sculptures, objects: Comrade Frankenstein, Beloved Leader (itinerant performance by Mihai Măniuțiu) 1998 Timon of Athens /William Shakespeare/, National Theatre, Craiova, Romania (stage direction: Mihai Măniuțiu); The City of the Sun /Tommaso Campanella/, Act Theatre, Bucharest, Romania (stage direction: Mihai Măniuțiu)

**Publications:** 2006 Aurel Vlad, Gestul în sculptură între expresie și simbol // The Gesture in Sculpture between Expression and Symbol, Paideia Publ. House, Bucharest, Romania

**Positions:** Dean – Faculty of Fine Arts, National University of Art, Bucharest, Romania;  
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The Cultural assembly consists of:

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- a splendid restful **Park - In the Open Air Museum** - with stone and marble sculpture works realized by representative Romanian and foreign artists in the course of time;
- the main building of the assembly that houses the **Marble Hall**, also meant to cultural events (shows, concerts, symposiums);
- **The Hotel and Restaurant** of the Centre provided for unforgettable accomodation for both artists and visitors.

The cultural activity of the Centre covers a very large range of artistic manifestations as:

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- classical and contemporary concerts;
- awards of “George Apostu” Prize;
- the artist in Residence Programme for young artists.

The proper magazine of the Centre **“Vitralliu”** periodically reflects the synthesis of arts interference and the pluralist character of its cultural activity.

• The **“GEORGE APOSTU” International Culture and Arts Centre** is member of International Council of Museums (ICOM) and one of the founding members of the ArtistNe(s)t, Network of Artists-in-Residence Centres Association in Romania.







