

# AUTHENTICATION OF ARTWORKS

Prepared for  
**Doina Voskerician**  
Bucharest, Romania

By  
(Mr) Gayle B. Tate  
G. B. Tate & Sons Fine Art



SUBJECT ARTWORK

**Constantin Brâncuși**  
(Romanian, 1876 - 1957)  
**"The Child", 1948**

Granite, H 44 cm (17 Inches) on replacement painted wood base: 28 Inches total height  
Signed and Dated "C. Brancusi" and Dated "1948" by incision in the stone, near the base



Subject Artwork – Signature and Date

## HISTORY AND PROVENANCE NOTES

1. In addition to our own research and findings from independent resources, this document is written using facts, images and information discovered during our own research and investigation over a three and a half year period, with input from written resources, trusted business associates, authorities in the appropriate areas and family members of the owner of the artworks.
2. The Subject Artwork is a hand carved and finished marble sculpture, executed in the typical style and fashion of Constantin Brancusi. This evaluation of the Subject Artwork is made primarily from comparisons made to similar works sold through the public venues and private sales, most notably by recognized art collectors, dealers and galleries of the United States and Europe. In addition, substantiation of our conclusions is supported by a convincing and compelling provenance, and various professional texts and documents, written by authorities on the artist's work.
3. The background of the Subject Artwork has been researched and the history compared with other facts surrounding the provenance provided by the family of the current owner. It has also been compared with other works by Brancusi found through recognized art galleries, auction houses and dealers, both in Europe and the United States. Extensive discussions with art dealers and experienced associates were held to determine if the Subject Artwork is sufficiently well documented to submit it to the most important authority on the artist's work. The consensus is that the due diligence appears sufficient to do so.

Images and information on the Subject Artwork were submitted to Ralph Ahern of County Cork, Ireland, dealer in European modern art and other recognized consultants and authorities in European modern art history. All authorities accepted the Subject artwork as being by the hand of Constantin Brancusi. Mr. Ahern wrote: "After seeing the extensive research you have done on the sculptures, and the thoroughness of your report, it is my opinion that all the facts are true, and the Brancusi sculptures 100% authentic".

4. The provenance of the Subject Artwork is the single most compelling evidence for establishing authorship, and has been invariably established and verified through family history and associated world events of the time. The provenance, established and attested to by Doina Voskerician, (Romania, 1941-), Attestor, is as follows:

## **PROVENANCE**

The artist, Constantin Brancusi, executed 1948, thence:

Niculae Teodorescu, successful businessman and art collector, grandfather of Attestor, Doina Teodorescu (nee Voskerician).

By descent to Gheorghe Teodorescu, attorney in Bucharest, son of Niculae Teodorescu, and father of Attestor, Doina Voskerician

By descent to Doina Voskerician, Attestor, graduate of the University of Bucharest in Mathematics and Physics, and retired physics teacher at the Bucharest High School of Economic and Administrative Law No.1 (currently named Virgil Madgearu), the only child of Gheorghe Teodorescu. Married in 1968, taking the surname, Doina Voskerician, from her husband.

By descent in the family to current owner, Doina Voskerician

## **ADDITIONAL NOTES**

**regarding provenance and history, from Doina Voskerician, Attestor:**

1909-1910 - Niculae Teodorescu meets Constantin Brancusi for the first time at a gallery presentation in the Ateneul Roman ("Romanian Athenaeum", still in existence and use, Bucharest, Romania, the city of the grandfather to Attestor and where her father and mother were born and lived all their lives. The grandfather to Attestor (Niculae Teodorescu), an art collector, was impressed by the artist's talent and encouraged him to create more art, and donates to the artist approximately 3000-3500 Francs to support his future artwork, and subsequently promotes him to friends, collectors and others in the art community.

1911-1912 - At an art exposition in Bucharest that included Brancusi and other Romanian artists, Niculae Teodorescu meets Gheorghe Romascu, an engineer and art collector with whom he becomes good friends, lasting throughout the war years.

1914-1915 – Brancusi comes to Bucharest with some other work in Romania and brings more sculptures to Attestor's grandfather, Niculae Teodorescu and offered one as a gift for encouraging him. Niculae Teodorescu insists and buys the 1915 "Mlle Pogany" from the artist (Attestor does not know the exact amount, but remembers from her father, Gheorghe

Teodorescu, that he paid approximately 1500 francs). It was about the time when Carol I became King of Romania.

1929-1930 – Artist visits Romania and meets with Attestor's grandfather in Bucharest, and offers him 1927 marble sculpture “The Bird”, and he purchases it for \$2,000 USD. It was about the time when Carol II became King of Romania.

1937-1938 - Bracusi visits Romania during The Infinite Column preparation for installation in Targu Jiu and Niculae Teodorescu meets artist in Targu Jiu, and purchases a small bronze sculpture for around \$1500 USD and a similar version of Subject Artwork for around \$15,000 USD.

1944-1945 - During WWII, the artist sends the 1942 marble “Torso” to Attestor's grandfather, Niculae Teodorescu, as a gift through a friend that visited Bucharest.

1948 - Niculae Teodorescu travels to Paris and meets with the artist at his studio, and purchases the Subject Artwork (“The Child”) from him there for \$25,000 USD. Of necessity, it was then hidden from the communist party, who, at the time, were confiscating important artworks and any objects of value, including the Teodorescu home (in September of 1948). This sculpture and others remained hidden during the communist era until 1989.

NOTE: Gheorghe Teodorescu, father of Attestor, wanted to enjoy the collection during his last days, and requested that they be brought to his home, where he kept them just a few weeks until his death in 1986. After that, the artworks were stored again..

5. The base for the Subject Artwork is not on the original base. Niculae Teodorescu had to separate the large stone base to fit the sculpture into the wooden chest in which it and other artworks were hidden during the communist regime. The original base has not been recovered.

6. The artist's signature, “C. Bracusi” is incised on the sculpture, at the lower back, as well as the date, “1948”. The appearance of the signature, as well as the manner of incising, are typical of the artist and compare favorably with other of the artist's signatures known to be authentic and have been verified by authorities on the artist.

## THE IMPACT OF WARS AND GOVERNMENT

7. The effects of World War II and the establishment of the communist government thereafter cannot be overstated as to how the occupying forces bore their mark on everyday life in Romania. The forces created a terrorist level oversight of the people. The confiscation of homes, property and anything of value was far reaching. Those who were found hiding or removing property from either the government or the country itself were put in fear of their lives. Such underground activity was met with severe punishment or even death. Cooperation or help in these activities was similarly punished. Therefore it is no small matter that the Subject Artwork was kept secret from the governing forces and made their way to their current location in the United States.

This is the account of Doina Voskerician, her testimony verbatim, of the events surrounding the Brancusi sculptures during this time:

*"Around Summer 1940's when Nazi invasion took place in Romania and was a lot of looting, arrests and art confiscated by Nazis. My grandfather Nicloae Teodorescu decided to move the entire Brancusi collection from their primary residence (Cotroceni neighborhood) in the center of Bucharest (capital of Romania) to the village farm house in Bragadiru (near Bucharest), where they were hidden in the wooden chest. Also at that time, he separated the very large and heavy stone bases from the sculptures and placed the bases inside their garage area underground hidden basement vault where they also had a working bench on top of it and several automobiles and the place the hired maintenance (servants) people would work on Niculae Teodorescu house and automobiles. In 1947-1948 communist came to power and searching all rich family residences and confiscating art, jewelry and paintings and homes from Romanian citizens and police was demanding them to sign a full inventory of their assets since he was registered as participating and known art collector in Romania. Around 1947, to protect his family in case the large stone bases were discovered, not to get arrested by the government, Niculae Teodorescu decides and disposes of the large stone bases of the large sculptures being afraid that he will lose his collection and did not want the government to find and connect him to the Brancusi collection which they knew he was holding several pieces since other Romanian collectors testified to the fact that they saw them at his house in Cotroceni, Bucharest neighborhood. Since Communist Government could not find any art in Niculae Teodorescu possession in September 1948 the communist government confiscated Niculae Teodorescu house in Bucharest (making the property of the government and give it to a high ranking politician, Ion Gheorghe Maurer which later became prime minister of Romania in 1958) and I was also walked out of the house with my parents Gheorghe and Ecaterina Teodorescu as I was 8 years old. Communist government were overthrown in December 1989.*

*Wooden bases replacements of the 2 large sculptures and one stone base where made in early 1985 as my father Gheorghe Teodorescu (son of Niculae Teodorescu) on his deathbed/1986 wanted to enjoy his father's art collection after over thirty years being buried and not talked about it because of the communists. Romanian collectors that turned each other in to the communist government pressure in 1947-1960 did it either to protect their families that were put in jail or to allow them to keep some of their art collection pieces in exchange for ensuring other art collectors are turned in and government will take their collections which filled the houses of the high ranking communist politicians and dictator. After December 1989 Romanian revolution in 1991-1992, I tried to get back my grandfather's house/property (Located in Cotroceni neighborhood) which was confiscated in 1948 by communist government back from the government and unfortunately the "old communist politicians" even today they have influence over judges and was not possible. My son left to US on March 25th 1991 taking the entire Brancusi collection with him. On that day, when my son arrived in New York I felt for the first time that, Brancusi is finally free. It took two generations (50 years) for light to shine again on Brancusi's art"*

8. The condition of the Subject artwork is generally good overall. The base has a few dings and marks on it that reveal the trials of its history and years of handling. The dings should have only a minor effect on the value of the Subject Artwork.

# CONCLUSIONS

**The Subject Artwork is an original sculpture by the hand of Constantin Brancusi**  
**The signature is by the hand of Constantin Brancusi**

The history of the Subject Artwork is supported by a long and close relationship between the artist and the Teodorescu family. The events and dates have been carefully reconciled with the history and documents submitted during the due diligence for the Teodorescu collection of Brancusi sculptures. The consummate results from the investigations, including evidence and testimonies, support the credibility of the history and provenance of the Subject Artwork, and is compelling for authorship. The exhibition information, combined with family provenance and circumstances and their place in history, all point to authorship by Constantin Brancusi. All other factors, including technique, imagery and style, are consistent with original works by the artist. The Subject Artwork is typical of the artist and compares favorably in quality and subject matter with the best examples of his work found in the marketplace.

## CERTIFICATION

This document is submitted for Doina Voskerician. The results are based on our own research and experience, as well as that of other recognized authoritative resources, and includes information submitted to us by Mrs. Voskerician and her representatives.

I certify that the information contained in this document has been thoroughly researched and is a true, accurate and complete record of our findings. A copy of this report is retained at our offices.

Respectfully submitted on this day,

**July 4, 2024**



(Mr) Gayle B. Tate

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## **ABOUT G. B. TATE & SONS FINE ART**

G. B. Tate & Sons has served the art community continuously since its founding in 1967 by its still current owner and president, Mr. Gayle B. Tate. It was founded under the name Tate Gallery in Tallahassee, Florida, and subsequently served in Tampa, Florida and Asheville, North Carolina. Since his retirement in 2019, the offices of G. B. Tate & Sons are located at Fountain Inn, South Carolina.

Mr. Tate (born 1944) has acted as an art dealer, gallery owner and appraiser since 1967. He is the author of three privately published books on topics in the art field, including art investments and the dynamics of the art market. Other discourses have been on the prevention and recovery of fakes, fraud and theft in fine art.

Mr. Tate served for five years in the United States Air Force as a commissioned officer during the VietNam war, being discharged honorably with the rank of Captain in 1972.

Mr. Tate is a founding member and past president of the Southeast Professional Art Dealers Association, Tampa, Florida. Certified for the authentications and appraisals of artworks under the auspices of SPADA since 1980 (certification no. FM-80-12003).

Mr. Tate is a founding member and past president of "The Seven", Alliance of Artists, Asheville, North Carolina, 1992 - 2000

Mr. Tate has worked for insurance companies throughout the United States... from 1976-82, on two different occasions, Mr. Tate worked with the private sector, insurance companies and the FBI to uncover rings of fraudulent operations working in central Florida. Through research and investigations of claims made by criminal vendors of works of art, he was able to discover their purposes to create and market fake works of art. In both occasions, the criminals involved were tried and convicted of fraud charges and subsequently sentenced to prison terms. On other occasions, thieves were brought to trial and sentenced to prison terms.

Mr. Tate is now retired from art gallery operations and management. He continues to work privately at his offices in Fountain Inn, South Carolina.

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