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**Dana Jenei** has been a Senior Researcher at the “G. Oprescu” Institute of Art History in Bucharest since 2013. She holds a BA from the Institute of Fine Arts in Bucharest (the History and Art Theory Department), and a PhD from the same institution, today the National University of Arts (2005), a Getty-NEC scholarship of *New Europe College* in Bucharest – Institute of Advanced Studies (2000–2001), a scholarship of the Italian Government (2001) and a postdoctoral

scholarship of the Romanian Academy (2011–2013). Previously she has worked at the Direction of Monuments, Ensembles and Historic Sites in Bucharest and at the Direction for the National Cultural Heritage in Brașov, as an expert in the field of the research and protection of the historical monuments, and as a scientific secretary of the Regional Commission for Historical Monuments in South-Eastern Transylvania (2002–2006). She has coordinated on the behalf of the Ministry of Culture of Romania the ICCROM-UNESCO “Western European Medieval Paintings Workshop” held at the Church “on the Hill” in Sighișoara (1995), being also a member of the research and restoration team of the monument awarded with the *Europa Nostra* EU Great Prize (2004). She has published numerous studies on Transylvanian Gothic and Renaissance art history, she is the author of the book *Gothic in Transylvania. The Painting (c. 1300–1500)*, București (2016), awarded with the Romanian Academy’s “G. Oprescu” Prize *ex aequo* (2018). She is a contributor to the treatise *Art in Romania from Prehistory to Contemporaneity*, coordinators Acad. Răzvan Theodorescu and Acad. Marius Porumb (2018).

**Cristian-Robert Velescu** (n. 1952), critique et historien de l’art, ancien professeur de l’Université Nationale des Arts de Bucarest. Sa carrière académique débute à Timișoara, à la Faculté des Arts de l’Université de l’Ouest. Il est l’auteur de plusieurs livres dédiés à la modernité roumaine et européenne, ainsi qu’à l’avant-garde historique : *Bancusi inédit – notes et*

*correspondance roumaine* (coéditeur avec Doïna Lemny), Bucarest, 2004 ; *Victor Brauner d'après Duchamp, ou le chemin du peintre vers un surréalisme « bien tempéré »*, Bucarest, 2007 ; *Avant-gardes et modernités. Brancusi, Duchamp, Brauner, Voronca, Tzara & comp.*, Bucarest, 2013 ; *Autour de l'atelier de Constantin Brancusi : Chemins des modernités, chemins des avant-gardes*, Bucarest, 2015 ; *Rodin, Brancusi, Meunier et la culture classique*, Bucarest, 2016 (pour cet ouvrage l'auteur a reçu *ex aequo* Le Prix « G. Oprescu » de l'Académie Roumaine) ; *Pré-avant-garde et avant-garde, transformations téléscopiques dans l'art européen du début du XX<sup>e</sup> siècle*, Bucarest, 2022. Il a publié des études et des articles dans des revues et des catalogues parus en Roumanie et à l'étranger : « Le portrait ou l'anti-mimétisme chez Brancusi », *Les carnets de l'Atelier Brancusi, la série et l'œuvre unique – Le portrait?*, Paris, Centre Pompidou, 2002 ; « “J'aime mieux respirer que travailler” : iconoclastie et

création chez Marcel Duchamp », *Ligeia – Dossiers sur l'art*, an XXX, n° 153–156, janvier–juin 2017 ; « Brancusi et L'avant-garde. Une influence réciproque ? », *Brancusi, la sublimation de la forme* (catalogue), Snoeck Publishers, Gand, 2019. Il est l'auteur de plusieurs catalogues d'expositions, dont il a été le curateur. Il est l'un des critiques de l'art les plus actifs.

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