

GEORGETA STOICA
(24th of January, 1932 – 31st of July, 2025)

In each of our lives there are moments and personalities that shape our professional path, leaving an indelible mark on our souls. Today we pay a solemn tribute to the one who had a profound impact on our community of specialists. In the following lines I aim to recall not only her achievements, but also the values that inspired us, and the deeds that will forever endure in our hearts. On this journey of remembrance, we turn our gaze to a life lived with passion and dedication, thus honouring the legacy left behind by Dr. Georgeta Stoica.

I first learned about her during my first year at the Faculty of Letters, University of Bucharest, Romanian–Ethnology section, where, over the course of four years, I studied the works of the most important specialists in the field. The name of Mrs. Georgeta Stoica was inextricably linked to folk art. The fact that a few years later I met her in person and had the chance to work together I consider, quite rightly, the defining encounter of my professional activity. Beyond the emotion of meeting such an eminent figure – one who was always spoken of with admiration and respect – I discovered from the very beginning a generosity that flowed naturally from within her. Thus, our first conversation about my museum interests began under the sign of encouragement and trust, and continued until recently, materializing in on-going ethnographic and broader dialogues. She had the gift and grace to find the right advice for each situation, so that in difficult moments her words come to mind. Her professional advices to me – yet valid for all of us – remain a golden set of rules for our profession, a niche field where only the passionate and deeply dedicated endure: to work with pleasure and a sense of responsibility; to be disciplined, consistent; to always support others. And many other such teachings from which all of us who came into contact with Mrs. Georgeta Stoica have benefited.

After the full publication of the Rugs collection (a field of folk art that she confided was “very close to her heart”), a project she had been involved in for five years, it was the turn of the largest collection – that of Traditional Costume – to be studied and published. Since 2012, together with Mrs. Georgeta Stoica, the coordinator and driving spirit of these catalogues, we began analysing, by ethnographic area, the category types that make up the clothing ensembles. It was then that I saw and understood – more than I had known about the Lady (as we used to call her) – what defines a true museum professional, someone with a genuine calling for the field: extremely serious, hard-working, tactful and gifted with pedagogical talent. Each piece was meticulously examined and compared with the others. And beyond that, I saw how, in front of the objects, time seemed to stretch. Every single item was studied in detail, with the same rigor and expertise, whether it was a shirt, a traditional overskirt, a sheepskin coat, or a headscarf. A large part of the objects in the collections had been selected and brought into the museum by herself, so along

with each item we also found the story of the object – of a corner of the country, of a peasant man or woman, of sorrows or moments of joy. By carrying out field research in all regions of the country, and on return visits to the field, she learned how to “talk” to the people of the village – and they, in turn, taught her, as she says, “Romanian for a second time”.

For me, Mrs. Georgeta Stoica will always be a distinguished personality and a truly special companion – balanced, strong, with an innate elegance. In a single word: incomparable!

With a career spanning more than six decades, Mrs. Georgeta Stoica has demonstrated significant contributions to the study and approach of folk art. Her works are thorough, foundational documents in the field of traditional culture. Topics such as vernacular architecture, interior organization, adornments and traditional costume, rugs, ceramics, or traditional occupations are just a few of the themes of her specialty books and articles. Her exhaustive handling of ethnographic areas (the Muntenia Plain, Gorj, Olt, Vâlcea, Slatina, Bran, the Boian Plain, Suceava, Vrancea, etc.) stands proof of her mastery in interpreting and organizing scientific information from a vast region.

Dr. Georgeta Stoica graduated from the Faculty of History at the University of Bucharest in 1954. Although she initially intended to pursue a career in archaeology – having taken part as a student in archaeological fieldwork under the guidance of renowned archaeologists such as Vladimir Dumitrescu – she was hired in 1955 as a museologist at the Village Museum in Bucharest. She worked at the museum until 1971, participating in field research teams alongside prominent figures in the field (including Paul Petrescu, Tancred Bănăţeanu, Elena Secoşan, Olga Horşia, Marcela Focşa, Maria Văgâi, Rada Ilie, among others), the first of these projects being carried out under the direct supervision of Professor Gheorghe Focşa, the museum’s director at the time. Throughout this period, she published substantial articles and studies, attended national and international conferences and scientific sessions, and quickly established herself as a respected researcher. Under the supervision of the eminent academician George Oprescu, director of the Institute of Art History of the Romanian Academy in Bucharest, she defended her doctoral thesis in 1970, entitled *The Architecture of the Interior of the Peasant Household*, which became one of the most important works in the field’s bibliography. For 11 years (1971-1982), she served as Inspector for Museums of Ethnography and Folk Art at the Ministry of Culture, a period during which she contributed to the organization and development of museums specializing in this area. The testimonies of those who knew her in this capacity – many of whom later became notable figures themselves – are highly laudatory. Thus, Mrs. Stoica became directly involved in selecting the most valuable folk art objects, in organizing and displaying them in the permanent exhibitions of museums, as well as in training specialists throughout the country. Everyone found in her an unwavering source of support – a consummate specialist and an impeccable teacher, paired with a gentle and friendly demeanour. Thanks to her teaching abilities, she also excelled in the academic environment, serving as an associate

professor at the “Nicolae Grigorescu” Institute of Fine Arts for 19 years (1971-1990). Her contribution as an editor at Editura Științifică și Enciclopedică (the Scientific and Encyclopaedic Publishing House) in Bucharest, where she worked for a considerable period, should also not be forgotten.

Above all, the place that remained forever in her heart until the very end was the Village Museum. It was here that she began her career, here that she made significant scientific contributions, here that she was involved in or coordinated major campaigns to identify and relocate monuments, and here that she trained generations of specialists with a rare professional dedication and generosity. It was also here that she served as Deputy Director (1990–1996) and General Director (2002–2004).

Her analysis dedicated to heritage collections is a benchmark in the field, Dr. Georgeta Stoica constantly emphasizing the importance of scientific documentation as the foundation of museum work. With patience and meticulousness, she gave new life over a period of five years to the museum’s rug collection – one of the most important in the country – published in catalogues organized by region. This was followed by the traditional costume series, the most comprehensive of all, much of which she managed to coordinate. For the quality and value of her scientific content, Dr. Georgeta Stoica’s works have been noted and appreciated both in Romania and abroad. The volume *Romanian Folk Art*, published by Meridiane Publishing House, Bucharest, 1981, created in collaboration with Paul Petrescu, was awarded the “Bogdan Petriceicu Hașdeu” Prize of the Romanian Academy. Also worth mentioning as an invaluable work for specialists is the celebrated *Dictionary of Folk Art*, published by Editura Științifică și Enciclopedică, Bucharest, 1985 (in collaboration with Paul Petrescu and Maria Bocșe), republished in a revised and expanded edition by Editura Enciclopedică in 1997.

Scientific rigor, integrity, and consistency established Mrs. Georgeta Stoica as a respected presence within the professional bodies of which she was a member, among them the National Commission of Museums and Collections, the Commission for Historical Monuments and Archaeological Sites, the National Commission of Historical Monuments, and the International Committee on Vernacular Architecture. She was also one of the founding members of the Balkan Vernacular Architecture Committee.

Over the years, Mrs. Georgeta Stoica’s professional activity was crowned with a series of valuable awards. Among these we mention the Order of Cultural Merit, Officer Rank, Category H – *Scientific Research*, conferred upon her by Decree No. 40 of February 7, 2004, in her capacity as ethnographer and General Director of the National Museum of the Village “Dimitrie Gusti” in Bucharest. Yet perhaps the greatest recognition of her merits in the service of Romanian ethnography came in 2016, when the country’s highest scientific forum included her among its members, making her an Honorary Member of the Romanian Academy.

Recently, she departed for the world “without longing,” leaving a great void in our hearts, yet I am convinced that, from above, she watches over us with the bright smile that so characterized her...

Farewell, esteemed Lady! Eternal remembrance!



1. Browsing the catalogue *The Folk Costume in Mehedinți and Dolj in the Village Museum's Collections*, December 2018.

2. Field research in Răcari, 1963.

3. In the yard of a Drăguș household (Brașov county), together the family of furrier-craftsman Dumitru Sofonea.



4. Easter Day, 5th of May, 2024.



SELECTIVE LIST OF WORKS

Crestături în lemn în arta populară românească, Ed. Meridiane, Bucharest, 1967, English version: *Wood carving in the Romanian Folk Art*; French version: *Sculpture sur le bois dans l'art populaire roumaine* (in collab).

Arta populară în Câmpia Munteniei (Folk Art in the Muntenia Plain), Ed. Casa Creației populare, Bucharest, 1969 (Georgeta Stoica, Maria Văgâi).

Arta populară din Vâlcea (Folk Art from Vâlcea), Ed. Casa Creației Populare, Rm. Vâlcea, Bucharest, 1972 (Georgeta Stoica, Ion Vlăduțiu, Elena Secoșan, Paul Petrescu).

Interiorul locuinței țărănești (The Interior of the Peasant House), Ed. Meridiane, Bucharest, 1973.

Arhitectura interiorului locuinței țărănești (The Interior Architecture of the Peasant House), Ed. Muzeul în aer liber Bujoreni, Rm. Vâlcea, 1974.

- Podoabe populare românești (Romanian Folk Jewelry)**, Ed. Meridiane, Bucharest, 1976.
- Interioare populare românești. Țesături și cusături decorative (Romanian Traditional Interiors: Woven Textiles and Decorative Stitching)**, Ed. Albatros, Bucharest, 1977, (Georgeta Stoica, Aurelia Doagă).
- Portul popular din județul Gorj (The Traditional Folk Costume of Gorj County)**, Editura Comitetul Județean pentru Cultură Gorj, Bucharest, 1978, (Georgeta Stoica, Virgil Vasilescu).
- Portul popular din județul Olt (The Traditional Folk Costume of Olt County)**, Editura Comitetul Județean pentru Cultură Olt, Bucharest, 1978, (Georgeta Stoica, Rada Ilie).
- Zona etnografică Bran (The Bran Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1979, (Georgeta Stoica, Olivia Moraru).
- Arta populară românească (Romanian Folk Art)**, Ed. Meridiane, Bucharest, 1981, book awarded the “Bogdan Petriceicu Hașdeu” Prize of the Romanian Academy (Georgeta Stoica, Paul Petrescu),
- La casa y hacienda del campesino rumano**, Ed. Meridiane, Bucharest, 1984.
- Zona etnografică Lăpuș (The Lăpuș Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1984 (Georgeta Stoica, Mihai Pop).
- Dicționar de artă popular (Dictionary of Folk Art)**, Ed. Științifică și Enciclopedică, Bucharest, 1985 (Georgeta Stoica, Paul Petrescu, Maria Boșe).
- Zona etnografică Vrancea (The Vrancea Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1985 (Georgeta Stoica, Tancred Bănățeanu).
- Zona etnografică Olt (The Olt Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1986 (Georgeta Stoica, Rada Ilie).
- Zona Etnografică Slatina (The Slatina Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1987 (Georgeta Stoica, Rada Ilie).
- Arhitectura românească (Romanian Architecture)**, Ed. Meridiane, Bucharest, 1989, German version: Rumanischer volkstümlicher, Hausbau.
- Zona etnografică Câmpia Boianului (The Boian Plain Ethnographic Region)**, Ed. Sport-Turism, Bucharest, 1990 (Georgeta Stoica, Rada Ilie).
- Architecture traditionnelle des Balkans-Roumanie**, Ed. Mellisa, Athens, 1992.
- Dicționar de artă populară românească (Dictionary of Romanian Folk Art)**, edition revised and completed, Ed. Enciclopedică, Bucharest, 1997, Georgeta Stoica, Paul Petrescu).
- Meșteșuguri artistice tradiționale (Traditional Artistic Crafts)**, Ed. Enciclopedică, Bucharest, 2001 (Georgeta Stoica, Olga Horșia).
- Muzeul Național al Satului „Dimitrie Gusti” (“Dimitrie Gusti” National Village Museum)**, Ed. Arc, Bucharest, 2004.
- Colecția de covoare din Transilvania și Banat / Collection of Carpets from Transylvania and Banat**, Ed. Mega, Cluj-Napoca, 2008.
- Covoare românești de patrimoniu din colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Patrimony Romanian Carpets from the collections of „Dimitrie Gusti” National Village Museum**, Ed. Alcor Edimpex, Bucharest, 2009.
- Colecția de covoare din Moldova / Collection of carpets from Moldavia**, Universitaria Craiova, Bucharest, 2009.
- Colecția de covoare din Oltenia (Collection of carpets from Oltenia)**, Universitaria Craiova, Bucharest, 2010.
- Colecția de covoare din Muntenia (Collection of carpets from Muntenia)**, Universitaria Craiova, Bucharest, 2011.

- Portul popular de colecție / Folk Apparel Collection – Muscel, Craiova, 2013** (Georgeta Stoica, Georgiana Onoiu).
- Costume tradiționale din Gorj în colecțiile Muzeului Satului / Traditional Gorj Costumes in the Village Museum Collections, Craiova, 2014.**
- Portul popular femeiesc din Suceava în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes of Women from Suceava in the Collections of „Dimitrie Gusti” National Village Museum, Alcor Edimpex, 2015** (Georgeta Stoica, Georgiana Onoiu).
- Portul popular din Vâlcea în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes from Vâlcea in the Collections of „Dimitrie Gusti” National Village Museum, Ed. Paideia, 2017** (Georgeta Stoica, Georgiana Onoiu).
- Portul popular din Mehedinți și Dolj în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes from Mehedinți and Dolj in the Collections of „Dimitrie Gusti” National Village Museum, Ed. Istros a Muzeului Brăilei „Carol I”, Brăila, 2018.** (Georgeta Stoica, Georgiana Onoiu).
- Portul popular din Câmpia Munteniei în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes from Muntenia Plain in the Collections of „Dimitrie Gusti” National Village Museum, Ed. Mega, Cluj, 2020.** (Georgeta Stoica, Paula Popoiu, Georgiana Onoiu).
- Portul popular din zonele Romanați și Olt în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes from Romanați and Olt Areas in the Collections of „Dimitrie Gusti” National Village Museum, Ed. Mega, Cluj, 2021.** (Georgeta Stoica, Georgiana Onoiu).
- Portul popular din zona subcarpatică a Munteniei în colecțiile Muzeului Național al Satului „Dimitrie Gusti”/ Traditional Costumes of the Subcarpathian Region of Muntenia in the Collections of „Dimitrie Gusti” National Village Museum, Ed. Mega, Cluj, 2024.** (Georgeta Stoica, Paula Popoiu, Georgiana Onoiu).

GEORGIANA ONOIU