



ПЛАТФОРМА 1
МИСТЕЦТВОЗНАВЧІ ТА КУЛЬТУРОЛОГІЧНІ
ЧИННИКИ ДИЗАЙНУ

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**CONSIDERATIONS REGARDING „PORTRAIT
CARICATURE” IN THE REPUBLIC OF MOLDOVA.
THE PERIOD OF 1963-2023**

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The respective work proposes to present aspects of the evolution of „portrait caricature” on the territory of the Republic of Moldova. „Portrait caricature” is a variation of caricature that was and is still practiced by lots of visual artists from Moldova, as Glebus Sainciuc, Sergiu Puica, Isai Cirmu, Alex Dimitrov, Margareta Chitcatii and more others. Over time, pieces of art made by these artists saw the light of being published in various periodicals, such as satirical and humour magazine „Chiparuşul”, magazines „Femeia Moldovei” and „Nistrul”, „Tinerimea Moldovei” and „Timpul” newspapers. This study establishes, structures and reflects visual options of „portrait caricature” in different time periods. Thus, the author pays detailed attention to the evolution of different graphic techniques, peculiarities of depicting, through lines, of human characteristics, emotional states, artistic values.

Key words: *portrait caricature, types, graphics, artistic techniques.*

INTRODUCTION

„Portrait” caricature refers to an image, often a portrait, in which characteristics are deliberately exaggerated and modified to create a satirical or comic image [1, 2]. „Portrait” caricature can depict people, animals and various objects. In this context, plastic artist Nikolai Ge distinguished the following types of „portrait” caricature (charge): a) *portrait* – only the portrait of the model is shown; b) *narrative* – describes actions, hobbies of the model/character; c) *of groups* – the drawing depicts several people united by a common theme; d) *of objects* – ironic drawings of a specific object; e) *with animals* – humorous representations of pets [2].

Referring to historical aspects that involve the development of „portrait” caricature, on the territory of the Republic of Moldova, it can be said that, over the years, several visual artists have created portrait caricatures of a striking diversity in terms of technique, used materials and characteristics of the plastic language. Thus, in this genre of visual arts stood out people like Glebus Sainciuc, Filimon



Hamuraru, Isai Cirmu, Alex Dimitrov, Serghei Samsonov, Iurie Cebotari, Valeriu Ionitoi, Margareta Chițcații and others.

Their works were analyzed based on illustrative materials identified in various periodicals and book editions from the fund of the National Library of the Republic of Moldova, graphic works from the fund of the National Museum of Romanian Literature in Chișinău, as well as from the personal archives of the artist Margareta Chițcații.

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PURPOSE: analysis of the „portrait” caricature in the republic of Moldova.

RESULTS AND DISCUSSIONS

At the beginning of the 60s of the last century, painter **Glebus Sainciuc** (1919-2012) intensively creates and publishes portraits of known plastic artists, writers, composers, singers, journalists, directors and many others. These all saw the light of print on the pages of the literature and socio-political magazine *Nistrul* in the column „Satiră și umor” (Satire and Humour) (1963), newspaper *Cultura* (1965), magazines *Tinerimea Moldovei*, *Cultura Moldovei*, *Moldova Socialistă* (1963-1975), newspapers *Tineretul Moldovei*, *Literatura și Arta* and bi-monthly magazine of humour and satire, *Chipărușul* (1990), book editions „*Pălăria gândurilor mele*” by Petru Carare (2000), „*Trăim în țara lui Păcală*” by Efim Bivol (2011) and others. The artist Glebus Sainciuc’s own manner puts emphasis on detaching from logical facts and public opinion regarding the drawn character/model, in order to use a subjective point of view and an external opinion about his personality (fig. 1).

Relevant are the portrait caricatures of the artist **Filimon Hamuraru** (1932-2006) that were published in the magazine „*Cultura*”, in the year of 1965. The series titled „*Șarje prietenești – pictorul studioului Filimon Hămuraru prezintă*” illustrates several directors, editors, screenwriters, operators (figure 2). The painter calls for the principle of grotesque and that of exaggeration, and to highlight personality traits, he uses multiple lines with intentionally modulated thicknesses that follow the form duct. The same artistic language is seen in portrait caricatures addressed to some writers, as Gheorghe Gheorghiu, found in the fund of the National Museum of Romanian Literature in Chisinau. A part of them is dated with the year 1975.



Singer

Nicolae Sulac



Writer

Serafim Saka



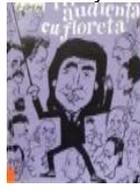
Stage director

E. Loteanu



Stage director

V. Plamadeala Cuzuioc, others



Epigram Ion

Laurian Ionica



Epigram

Laurian Ionica

Fig. 2. By G.Sainciuc

Fig. 2. By F. Hamuraru

Fig. 3. By Isai Cirmu

The caricaturist **Alex Dimitrov** (b. 1961), in the year of 1996, publishes, on the pages of the newspaper *Tineretul Moldovei*, several narrative „portrait” caricatures where models are political actors. It’s fascinating to observe how, just using these two graphic



means: the point and the line, Alex Dimitrov could solve a large range of structures that allow to present reality in a more tangible and documentative way. Thus, the artist managed to suggest distance, texture, spatial planes through smaller or bigger tonal values, due to a successive coordination of lines, as well as through cluttering textures on different focus areas.

An extremely original plastic language is displayed in caricatures signed by the graphic artist **Isai Cirmu** (1940-2015), plastic artist and book illustrator. Despite the fact that his priority was illustrating literature for children and adolescents, in his career, Isai Cirmu has also made posters, caricatures, including portrait ones. In this context, there should be named book editions as „*Birocrații*” (1999), „*În audiență cu floreta*” (2000), „*Gădilici la limbă*” (2000), by author Ion Cuzuioc. Thanks to this approach of organizing graphic elements on the page, there is an accent on the deliberativeness of the artist to create a theoretical dialogue between the author – Ion Cuzuioc and other epigraphists, such as: Eugen Albu, Constanta Apostol, Aureliu Busuioc, Petru Carare and many others. The cover of the book „*În audiență cu floreta*” is also of big interest, due to it showing a group „portrait” caricature, where the artist used the line-tone correlation as a means of rhythmically achieving its composition (figure 3).

Portrait caricatures signed by **Sergiu Puica** (b. 1956) are made using computer graphics and impress by their use of color, tonal values. The intensity and clearness of color, as well as almost photographic detailing emphasizes an emotional artistic language. Thus, these are portraits typical of graphics made on an easel, only that the artist involves, in a very skillful way, the principles of grotesque and the distortion, in order to highlight physical or character traits of the represented person (fig. 4). If most artists did caricatures where the model was drawn up to the shoulders, then Sergiu Puica did caricatures where the model appears to be constituted in an expressive formula, represented up to the chest, and could be included in the category of narrative portrait caricature.

The artistic language specific to painters **Iurie Cebotari** (b. 1967) and **Margareta Chitcatii** (b. 1967) consist of implying the rule of exaggeration and distortion, by using materials as pencils, colored pencils, markers. Specific to caricatures signed by I. Cebotari is the establishment of the ambience, depiction of actions and hobbies unique to the drawn person (fig. 5). So, a big part of the works could be included in the category of narrative portrait caricature, and were in the edition „*Haz în clipe de necaz*” (2014) by Vasile Popa. At the same time, the M. Chitcatii created „portrait” caricatures and caricatures which animals (fig. 6).



Poet P. Carare Writer I. Filip
Fig. 4. By Sergiu Puica

T. Cherecheș I. Cebotari
Fig. 5. By Iurie Cebotari

Anonymous Whith animal
Fig. 6. By M. Chitcatii

By analyzing a multitude of „portrait” caricatures, made by artists from the Republic of Moldova, it can be observed that they have, in their artistic record, a



single type of caricature, or multiple ones (fig. 7), and in different periods of time, there is an emphasis on different caricatures and used materials (table 1, 2).



Fig. 7. The diversity of types of caricatures created by artists from Moldova

Table 1 - Artistic techniques used to create portrait caricature

Years	Artistic techniques					„Portrait” caricature types				
	Ink	Pen cil	Coloured pencils	Mar kers	Digital Art	Portra it	Narr ative	Group	With animals	Obje cts
`63-`70	+	+	-	-	-	+	-	-	-	-
`71-`80	+	+	+	+	-	+	-	+	-	-
`81-`90	+	+	+	+	-	+	+	+	-	-
`91-2000	-	+	+	+	-	+	+	+	-	-
2001-2010	-	+	+	+	+	+	+	+	+	-
2011-2023	-	+	+	+	+	+	+	+	+	-

CONCLUSIONS

The gallery of caricatures created by contemporary artists offers the unique and special opportunity to discover the personalities of drawn writers, stage directors, screenwriters, to access their inner world. With the start of the 60s, the 20th century, the painter Glebus Sainciuc was the one who practiced, developed and spread, through periodicals, the art of „portrait” caricature. Up until that moment, that type of caricature was present in written press from case to case, the works not being signed at all. Glebus Sainciuc, skillfully using the pen and ink, a pencil, marker, often drew shoulder-length caricatures, seen through various angles – front, profile, three-quarters, sometimes waist-high or full-body ones.

Beginning in the 1970s, Filimon Hamuraru and Isai Cirmu also made „portrait” caricatures, and after the 1980s a larger number of artists, such as Valeriu Ionitoi, Margareta Chitcatii, Alex Dimitrov, Sergiu Puica, and other. All creating original works in a unique style and with a predilection for a certain type of caricature, either using classical techniques or, starting in the 2000s, with the use of computerized techniques. In conclusion „portrait” caricature is a humorous and sometimes satirical contribution to the cultural memory of the Republic of Moldova.

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