
Dalí's moustache between colours, words, images, non-fungible token and... sounds

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Abstract: Based on the graphic novel *Dalí's Mustache and Other Colors*, published by Polirom in 2020, the article *Dalí's Mustache between Color, Word, Image, Non-Fungible Token, and... Sound* proposes a reevaluation of the concept of musicological research from a contemporary interdisciplinary perspective, as an authentic act of culture. The 16 paintings imagined by visual artist Felix Aftene, perfectly suited to the equally impressive literary chapters written by Lucian Dan Teodorovici, follow a path marked by metamorphosis, with stops that generate new meanings and senses (video artist Andrei Cozlac, Blockchain consultant Gabi Dumitru), with the final destination being the concert stage in the orchestral suite composed by the young musician Paul Pintilie and premiered at the Classix Festival in 2023 on the stage of the “Vasile Alecsandri” National Theater in Iași, performed by the National Youth Orchestra of Moldova and the “Sonos Alumni” Chamber Orchestra of the Iași University of Arts. The article is conceived along parallel lines/arts, but continuously linked by a common thread: Dalí's moustache, a surrealist universe in which the conventional-unconventional dualism fits perfectly.

Keywords: Dalí, Lucian Dan Teodorovici, painting-novel, Felix Aftene, paintings, Paul Pintilie, orchestral suite.

1. Introduction

The painting-novel “Dalí's Moustache and Other Colours” was launched in October 2020 (it was signed by the painter Felix Aftene and by the writer Lucian Dan Teodorovici), for the opening of the exhibition “Dalí's Moustache and Other Colours” at the Artep Gallery. We can say that the Romanian contemporary art has marked a significant turning point in which... “This is the bet: that the painting and the narrative make only one coherent reality, the same discourse, in which different codes can no longer be distinguished, which is pointed out by the power of its own light” (Aftene & Teodorovici, 2020, p. 7).

The journey of the painting-novel and the measure of “the bet” have known coordinates of impressive artistic value by an exercise of complementarity that is unique in the history of the Romanian culture today. The successive or simultaneous meeting of several arts and conventional fields of artistic and technical communication (in a period of several years), as a

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germinating process of profound spirituality and in a well-defined syncretic character, generated in 2023 a unique original artistic product in which colours, words, images, *non-fungible token* technology and sounds were concentrated in miraculous essences, resulting in **the Orchestral Suite *Dalí's Moustache and Other Colours*** composed by the young musician Paul Pintilie. The musical work was presented for the first time, on 4th March 2023 at “Vasile Alecsandri” National Theatre Iași during the *Imaginarium* concert of the Classix Festival, performed by the National Youth Orchestra of Moldova and the “Sonos Alumni” Chamber Orchestra of “George Enescu” National Arts University Iași.

1.1. “The birth” of the Orchestral Suite *Dalí's Moustache and Other Colours*

It seems that everything started from a ... moustache. From the most spectacular, challenging, extravagant, arrogant, rebellious, impressionist, pointillist, futurist, cubist, fauvist, unconventional, finally... surrealist moustache in the world: Dalí's moustache. And from “some frames”¹.



Fig. 1 The artist Dalí and his signature

Just like the silkworm *Bombyx mori*, the birth of the Orchestral Suite Dalí's *Moustache and Other Colours* experienced a complete evolutionary cycle consisting of the four stages, as we can see in the image below: an egg, a larva, a chrysalis, a butterfly. Certainly, in other temporal parameters. A fascinating foray into the artists that “nobody understands, and they understand themselves more than everyone, but less than anyone” (Aftene and Teodorovici, 2020, p. 19).

¹ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 06.25.

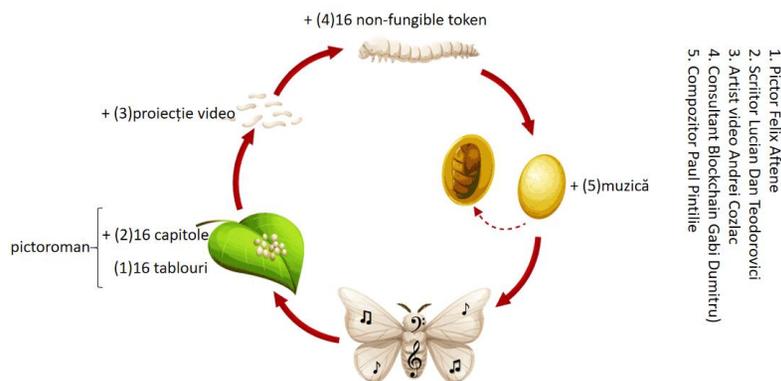


Fig. 2 “The birth” of the Orchestral Suite *Dali's Moustache and Other Colours*

Felix Aftene, a contemporary visual artist born in Vaslui and later established in Iași, is a prominent representative of the Iași school of painting. He is active both nationally and internationally and currently serves as the president of the Union of Visual Artists of Romania. He presents the painter as an omnipresent character (and we could say in a ... self-portrait approach), in a multitude of chromatic hypostases, which generates stylistic, behavioural, psychological and imaginative plurivalences.

Among the main symbols that can be easily seen in the 16 paintings generating language and new meanings, we identify: bodily fluidity, the laurel wreath, the protection glasses, the birds, the butterflies, the cage that houses not only a bird, but even the artist..., the bell tower of a monastery, the insects of the firebug, the closed eyes in 13 of the 16 paintings..., a pearl, a flame, a paintbrush, the blue turban, the pearl earring, the lack of a mouth, the fakir, the cube without a side, the face with two pairs of eyes, trees, fish, mushrooms, cats, horses, soap bubbles, a fly, a brain-map, infinity. All of this... not in sleep, but in... DREAM. The artist dreams. The artist... CREATES! With his eyes closed, the artist enters into himself, transforms himself and leaves to the outside what he creates within himself.

Lucian Dan Teodorovici is a writer, a screenwriter and a theatre director, born in Rădăuți, Suceava, a significant personality in the contemporary literature. He is the director of the National Museum of Romanian Literature in Iași and the director of FILIT Iași², with a rich publishing career in Romania and abroad. The 16 paintings signed by Felix Aftene became sources of inspiration and were used to sketch a surrealistic literary universe with an incredible visual dynamics. The writer Lucian Teodorovici wanted to have such an experience of a painting-novel type and it happened that he found the artist working on the first six paintings during one of his visits in the artist's

² FILIT – International Festival of Literature and Translation

studio. He even remembers that insisted on the painting with the protection glasses (the second one in the painting-novel).

Lucian Teodorovici said: “This book has become my favourite book because it allowed me an approach that I had never had before. Felix's painting completely caught me in the story. It was also phenomenal as a writing exercise”³.

The text of the painting-novel makes frequent references to characters from the Greek mythology, famous painters and well-known, but also controversial works, with references to geographical spaces from several places in the world, including Romania, in the North of Bukovina: “When a very good painter like Felix Aftene and a very good writer like Lucian Dan Teodorovici leave aside everything that could separate them and build an enchantment together – it seems to me that their gesture is not just a beautiful coincidence, but a true manifesto. [...] “Dalí's Moustache and Other Colours” is a splendid book, a duet like no other, about the power of art to invent reality, to give it meaning by imagining it. Even imagining it after the facts have taken place. An experiment of particular beauty, which seeks to reunite the unity of the artistic view of our world that is so atomized”, says the writer Bogdan Crețu in the Preface to the painting-novel, which is “fantastic, surreal, allegorical, poetic”.

In the writing, all the symbols presented earlier acquire double, triple, multiple meanings: the double moustache, the talking canaries, the atheist raven, the elves flying in soap balloon, art-creating ants, unicorns, griffins, centaurs, sad butterflies, mathematical goldfinches and many, many more. The artist Felix Aftene considers that this type of communication, of dualistic construction, is a kind of “hybridization” necessary in the popularization of tandem works, which demonstrates his interest in “the interference and hybridization of artistic practices and media, for the fusion of art and technology, while keeping the strategy of cultural quotation”⁴.

The video artist Andrei Cozlac has built a complex video mechanism in which the main metaphor is the mirror. The mirror is an object that reflects thoughts, words, time and emotions. The image merges with the painting and the literary text, it confers to the universe proposed by the first two artists a perspective of deepening the meanings, the messages, by keeping the essence intact and even enhancing it. This idea of joining video projection over words and colours “creates a new vast horizon that I searched for and discovered together with the other artists and which still remains open, this is fascinating, that it can develop on many more layers and sublayers”⁵.

³ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 06.36

⁴ According to <https://mnac.ro/event/1202/MUSTA%25C8%259AA%2520LUI%252>, accessed on 02.05.2025.

⁵ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 03.47

In a world of intellectual theft, of use, even of abusive exploitation that is almost any kind of limit of an act of culture... so, in a society without constraints and well-defined laws, measures are required to protect any kind of creations. Gabi Dimitriu, a *Blockchain* consultant, made sure that the 16 works became 16 NFTs. Thus, the project expanded into the virtual environment, on the *OpenSea* platform (the largest platform in the world dedicated to NFTs), under the best and fairest conditions.

From this moment on, if we speak in the present context of an almost complete syncretism, there is no mistake. From the official presentation of the suite, we find that the musician Paul Pintilie “created a suite of 16 musical paintings inspired by both images and texts, each musical painting capturing both the state and “the development of the action” of the literary and pictorial one, keeping in an absolutely spectacular way its rhythms and tempos, thus making the music an integral part of the project”⁶.

Paul Pintilie comes from Rădăuți, Suceava. He is a graduate of “Octav Băncilă” National Arts College in Iași, the specialization Piano, and a graduate of the Faculty of Interpretation, Composition and Theoretical Music Studies, the specialization Classical Composition in the class of Professor Ciprian Ion PhD. He has a PhD degree in music. He studied with illustrious teachers of the musical composition art, such as Wolfram Wagner, Péter Szegő, Cristian Misievici and Viorel Munteanu. His compositions cover a various area, from solo works (for piano, flute, clarinet) to chamber works (brass quintets, string quartets) and symphonic works (*Missa Harmonis – for choir, orchestra and jazz combo*, *Near the Sun – Concerto for orchestra*, *Dali's Moustache and Other Colours – for chamber orchestra*), as well as music written for theatre plays, pop works, jazz works, etc. Throughout the years, he has shared the stage with Jennifer Batten and Sam Sims (instrumentalists in the backing band of Michael Jackson), with the members of the bands Smokie and Scorpions. Paul Pintilie is currently a PhD lecturer at “George Enescu” National Arts University in Iași, where he teaches classical-romantic harmony, musical composition and choral arrangements.

1.2. “The making” of the *Orchestral Suite Dali's Moustache and Other Colours*

As for “the collective multidisciplinary project”, as the cultural show producer Cătălin Sava called it in the already mentioned show, the composer Paul Pintilie confesses that the proposal to build the sound universe of the painting-novel *Dali's Moustache and Other Colours* “fascinated me from the first moment, especially it seemed very inviting that the visual was already being offered to me, the word was being offered to me. I considered that I

⁶ According to <https://fpm.ro/mustata-lui-dali-si-alte-culori-la-classix-2023/>, accessed on 04.05.2025

started with some musical translations of the word and of the colour that developed then into the orchestral suite *Dali's Moustache and Other Colours*⁷.

This is not the first time that Paul Pintilie acted as a musical illustrator for Felix Aftene's work. The composer's doctoral research (started in 2016) represented the birth of a *Concerto for Orchestra* inspired by the colours, images and thoughts of the visual artist.

The work was first performed at Classix Festival, the edition in 2023, as previously mentioned, performed by the National Youth Orchestra of Moldova and the "Sonos Alumni" Chamber Orchestra of "George Enescu" National Arts University Iași. Then, in 2024, two paintings from the suite were presented during the Romanian Music Festival, 26th edition (an event organized by the university of Iași with the support of the Moldova Philharmonic of Iași, the Union of Composers and Musicologists of Romania, as well as the Romanian National Opera Iași), at the Chamber Concert *Composers and Performers from Iași in Chamber Music*, performed by *Pro Musica Academica Group* (clarinet quartet). And, in 2024, at the Meridian International Festival, 19th edition, the work was performed entirely by "Sonos Alumni" Chamber Orchestra of the University of Iași.

2. Semantics of the musical thinking– 16 visual-literary-musical hypostases

Therefore, *Dali's Moustache and Other Colours* is a syncretic project in which literature (Dan Teodorovici) meets the visual arts (Felix Aftene), video projection (Andrei Cozlac) and music (Paul Pintilie). A perfect artistic combination in which the four arts have intertwined and merged into 16 spectacular, captivating and completely authentic visual, literary and sound paintings. As the composer himself tells us in the presentation of the work, the music in the suite contains "elements of neo-baroque, neo-classicism, impressionism, expressionism, reaching symphonic jazz and film music"; in other words, a collection of compositional, stylistic and musical thinking skills accumulated by the composer Paul Pintilie during his musical training. "The solo instruments (flute, clarinet, piano and percussion) often combine in an orchestral *tutti* by amplifying the idea of sound unity, as the composer wanted. There are soloists, but at the same time, all the instruments present in the orchestra have their brilliance moment", we find from the official presentation of the work. The main characters of the musical discourse are the flute and the clarinet, which, in the composer's opinion, are compatible instruments, both timbrally and technically. These ones, together with a chamber orchestra that includes percussion, piano and string instruments, generate a timeless timbral universe that crosses sound hypostases from even the oldest types (the

⁷ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 04.29

Antiquity) to the present day, in the so-called world music that does not lack the hypostases of illustrative music. The choice of a chamber orchestra “seemed to me to be the best option to reproduce this intimate atmosphere of the artist in which he experiences absolutely everything on his own skin and meets each of the characters”⁸.

2.1. Visual, literary and sound stops... (a few landmarks)

From the beginning, the artist identifies himself directly with the infinity that he personifies (in a dual reciprocal process of metamorphosis), he animates it, he uses it to meditate and to integrate himself into a world where fantastic animals such as centaurs, unicorns or griffins participate in the artist's inner searches (piano, chordophones, flute and clarinet). The artist, “after a long sigh, first unscrewed his head, soothing his pains on an invisible, half-surrealistic pillow” (Aftene and Teodorovici, 2020, p. 17).

Fig. 3 Painting 1. The Beginning of the *Metamorphosis*, ms. 36-40

The creative process (chromatic-visual, literary and musical) reveals the artist in a multitude of possible hypostases in which the individual, the intellect and the soul intertwine with the unconscious, the subconscious and, more rarely, the conscious, which generates a surreal universe placed between irony, self-irony, humor, slight mischief and amazing imaginations. For

⁸ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 15.15.

example, the canary from the Canary Islands, of course, yellow in colour, becomes a guest and interlocutor in the artist's workshop who is just welding a pipe by wearing protection glasses, when he hears “a yellow flutter of wings” (Aftene and Teodorovici, 2020, p. 29). The image captures the artist kissing the bird on the beak which, according to her own words, turns out to be “a canary from the Canary Islands, not a canary at all. Apologise immediately!” (Aftene and Teodorovici, 2020, p. 30), continuing with “I am the canary from Greuze’s painting” (Aftene and Teodorovici, 2020, p. 31). We can almost guess the theme of the discussion between the artist and the guest: the representation of canaries in art. The composer Paul Pintilie represents them in his suite by flute and percussion timbres, in a diaphanous, almost courtly dialogue, with a mysterious allure, revealed in the writing, right at the beginning of the second painting, on Andalusian rhythms generated by the wooden shell-plates of the castanets.

The image shows a musical score for a piece titled "Misterioso" with a tempo marking of quarter note = 66. The score is arranged in four staves: Flute, Clarinet in Bb, Cue, and Percussion. The Flute part begins with a *pp* dynamic and features a melodic line with grace notes and slurs, moving through various dynamics including *mp* and *p*. The Clarinet in Bb part is mostly silent, with a few notes in the second measure. The Cue part is also mostly silent. The Percussion part features rhythmic patterns, including a triplet of eighth notes, with dynamics ranging from *pp* to *p*. The overall texture is sparse and delicate.

Fig. 4 Painting 2, ms. 1-6

The fundamental feature of the work is fluidity. The metaphor itself seems to abandon its object, its source, its matter to the point of impermanence, delirium, mysticism and invisibility.

In other words, the chromatic-visual, literary and musical discourse goes through the symbolic characters, such as the atheist raven, the sad butterfly, 1462 ants, the mathematician goldfinch, firebugs, invisible flowers, flames, works of art by Edvard Munch, Pablo Picasso, René Magritte and, of course, Salvador Dalí, the fakir, fairy-tale characters, the island-artist, the water-artist, the red mushroom and the imaginary elves. All of these are in a permanent experimental connection, where jazz and baroque musical elements merge with violin or viola solos and rhythmic ostinatos, accompanied by pizzicato on the chordophones, often in march rhythm, bell sounds, sound hypostases specific to film music, instruments-character-story-fate..., as “...a reflection of the entire music I have listened to: children's music, film music, baroque music,

expressionist, impressionist, baroque music that I applied for example to the atheist raven”⁹.

2.2. The semantics of an atheist raven, between realism and surrealism

From the perspective of the painter Felix Aftene, we let the image say everything we cannot say:



Fig. 5 Painting 3, *The Atheist Raven*

From the perspective of the writer Lucian Dan Teodorovici, the artist is walking on a hot summer day in a field full of wheat. Above his head, without looking up, the artist “sees” an atheist raven with a pearl in its beak. He believes he is in Van Gogh's “Wheat Field with Crows”. The raven goes around above the artist once, twice, four times, but not the third time... He hates the number three... Ravens, from Edgar Allan Poe (1845), greet with “Nevermore”. In the discourse there are also Caragiale's granddaughter, the city of Naypyidaw (Asia), the Danube Delta, Iași... We witness a dialogue about the (mis)belief in God. “What should we live for? What should we die

⁹ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava

for?" The raven's dance on the artist's head to the rhythm of samba is shaped. There are references to Mona Lisa (Da Vinci) and the Cathedral (Pollock). The artist's doubt about the existence of God is relevant to us, but his conviction in faith in God... "Am I allowed to believe in faith?". Odin, the god of the ancient Scandinavians (who had two ravens – Hugin and Munin), is brought into the collective mind. The painting ends with the thought of a beef belly soup with chilli peppers...

From the composer's perspective... "What can a raven suggest to me?", Paul Pintilie asks himself by reference to the same third painting of the painting -novel *Dali's Moustache and Other Colours*. Before revealing a possible answer, let us dare to enter, as much as possible, into the minds of the three main authors of the surrealist character in the third painting, the atheist raven, by outlining a few musical semantic translations that rely on the visual-literary meanings.

The musical score is titled "Nobilmente" with a tempo marking of quarter note = 76. It is in 4/4 time. The Flute and Clarinet in Bb parts are mostly rests. The Piano part begins with a forte (f) dynamic and features a complex rhythmic pattern with triplets and sixteenth notes. The score spans four measures.

Fig. 6 Painting 3, ms. 1-4

The field full of wheat on a hot summer day.

The musical score is in 4/4 time. The Flute part (Fl.) starts at measure 5 with a mezzo-forte (mf) dynamic and features a melodic line with slurs and accents. The Piano part (Pno) has a mezzo-piano (mp) dynamic and provides harmonic support. Violin I (Vln I) and Violin II (Vln II) parts are mostly rests, with a piano (p) dynamic marking at the end of the section. The score spans four measures.

Fig. 7 Painting 3, ms. 5-8

Meditation. The artist (the flute) is walking. A dancing character, medieval sonorous ambiance. Polyphony. Counterpoint.

Fig. 8 Painting 3, ms. 9-12

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Van Gogh's Ravens (the collective character). The approach of a raven to the artist's head holding a pearl in its beak, getting closer in successive rotations. Mystery. Magic.

Fig. 9 Painting 3, ms. 13-16

Fig. 9 Painting 3, ms. 13-16

Van Gogh's ravens are going around above the artist's head. The raven – the main character (the clarinet) is sitting on the artist's head.

Fig. 10 Painting 3, ms. 17-21

Mystery. Magic. The calm before ... the storm. Modern jazz harmony.

Fig. 11 Painting 3, ms. 22-26

The collective character is enhanced by the indications of *pizz.*, *arco*, *div.*, *tutti*, contrasting nuances, accents on beat 3, syncopations.

Fl. *mp* *f*

Pno *p*

Dr. $\frac{2}{4}$

Vln I *pp* *f*

Vln II *pp* *f*

Vla *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

38

Fig. 14 Painting 3, ms. 37-42

Pno *f* *p*

Dr. $\frac{2}{4}$

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

Fig. 15 Painting 3, ms. 43-49

The flute has a small “anger moment”, a slight personality crisis: “Am I allowed to believe in faith?” The collective character outlines massively the surreal character of the action.

Musical score for Painting 3, measures 50-55. The score includes parts for Flute in E-flat (Cl. in Eb), Piano (Pno), Drums (Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The flute part starts with a dynamic of *mf* and reaches *f*. The piano part has a *p* dynamic. The drums play a rhythmic pattern with *mp* and *pp* dynamics. The strings play sustained notes with *mp* dynamics.

Fig. 16 Painting 3, ms. 50-55

The crow is preparing its exit from the stage, presenting all the arguments in favor of disbelief in God.

Musical score for Painting 3, measures 58-62. The score includes parts for Flute in E-flat (Cl. in Eb), Drums (Dr.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The flute part starts with a dynamic of *f*. The drums play a rhythmic pattern. The strings play sustained notes with *p* and *f* dynamics.

Fig. 17 Painting 3, ms. 58-62

“Nevermore” is the raven's greeting. The raven is leaving. The collective character still lingers in the artist's mind.

1 Tempo primo

Pno *ff* *p* *ppp*

Dr.

Vln I *ff* *p* *ppp*

Vln II *ff* *p* *ppp*

Vla *ff* *p* *ppp*

Vc *ff* *p* *ppp*

Cb *ff* *p* *ppp*

Fig. 18 Painting 3, ms. 63-68

The visual restoration of the wheat field.

1 *mp* *mf* *mp* *mp*

Pno *mp* *mf* *mp* *mp*

Dr.

Vln I *p* *ppp* *p possible*

Vln II *p* *ppp* *p possible*

Vla *p* *ppp* *p possible*

Vc *ppp* *p possible*

Cb *ppp* *p possible*

rall. Adagio *♩ = 60* Riten.

Fig. 19 Painting 3, ms. 69-74

“The Awakening”. The artist's return to his real life, entering the city, the smells that whetted his appetite and the thought of “a beef belly soup with chilli peppers”.

We can say that in the third painting, *The atheist crow*, we identify the following main elements of language: the strict observance of the indication *Nobilmente* by the piano that recalls the sonority of the harpsichord (an element of fair importance to manage the atmosphere), baroque and medieval writing, polyphony, counterpoint, jazz elements, descriptive allure (film music), contrasting nuances, various indications in the writing, surrealism-realism, conventional-unconventional.

What did the composer think mainly? “The raven immediately made me think of something gothic. How is something gothic expressed in films and in the media? Usually, by baroque. By harpsichord, by a lot of polyphony and I said let me try to do a counterpoint part there. And, when the raven talks about the non-existence of God, I suddenly intervene with the world of jazz. So that the two ideas can be distinguished”¹⁰.

In order to support the deciphering of these musical meanings, it is worth reminding here the protagonists of the premiere of the orchestral Suite *Dali's Moustache and Other Colours*, members of the National Youth Orchestra of Moldova and the “Sonos Alumni” Chamber Orchestra of UNAGE, the soloists Ștefan Diaconu on the flute, Daniel Paicu on the clarinet, Grace Jee Eun Oh on the piano, Constantin Stavrat on the drums and Iulian Fodor on the percussion, who, when the suite had the first show, marked a spot of color in the stylistic universe of contemporary syncretism.

3. Conclusions

In an attempt to draw some conclusions on the study *Dali's Moustache between colours, words, images, non-fungible token and... sounds*, but especially to see the extent to which the musical thinking of the composer Paul Pintilie merged with the chromatic, stylistic and literary visions of Felix Aftene and, respectively, Lucian Dan Teodorovici, perhaps the creators' voices now become the most suggestive, as follows.

Felix Aftene: “I liked to find those quotes that I gave in painting. He gave them in music. It seemed to me that he walked me through the history of music, as I tried to do in painting, I felt that he illustrated the text more than the image”¹¹.

¹⁰ The show *Invitație la spectacol* [Invitation to a performance], TVR Iași, producer Cătălin Sava, minute 22.19

¹¹ *Ibidem*, minute 12.03.

Lucian Teodorovici: “It was shocking when I went to the concert because I recognized my characters and Felix's. They were there. I could hear the dialogues, the flying, everything”¹².

Paul Pintilie: “First of all, for me, this suite meant joy. The joy of being able to express some ideas, musically speaking. I found myself in this project”¹³.

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¹² The show *Invitation to a performance* [*Invitație la spectacol*], TVR Iași, producer Cătălin Sava, minute 11.20.

¹³ *Ibidem*, minute 23.23