

Confronting *Mediums* in Romanian Contemporary Art: A Case Study on Belu-Simion Făinaru's Exhibition Project *The Void of Silence*

Vincentziu PUȘCAȘU
"Dunărea de Jos" University of Galați
vincentziu.puscasu@ugal.ro

Abstract: Starting from the hypothesis that an exhibition can be analyzed independently of its formal particularities, as well as being aware of the need for a research exercise focused on the conceptual mechanisms with which Belu-Simion Făinaru operates, the present article represents an interdisciplinary study on his most recent solo-show (*The void of silence*, Romania, 2023). Although controversial, the exhibition project stated an anti-extremist stance, criticizing political ideologies and the polarizing perspectives in contemporary status-quo. The purpose of this paper is to identify the methodological landmarks and the functional principles used in the act of artistic representation, respectively to point out the curatorial mechanism of valorization of the above-mentioned project. By using research strategies from the field of cultural studies, art history and the philosophy of arts, the main objective of this article is to identify the junction between the *objectual* and *imagistic* dimension of Belu Făinaru's installations. The research is structured on three levels: a contextual one, necessary for (art) historical and archival documentation; an imagistic/video-graphic one, regarding a possible turn in the artist's creative practice; respectively an *objectual* (corporeal) one, which interprets the indexical systems used to aggregate the exhibition. On a side note, the present article brings together the diachronic insertions (of a technological and video-graphic nature) from Belu Făinaru's works, in order to foreshadow his current and future visual discourse. Also, this paper aims to engage in future researches regarding the origins of his conceptualist reasoning, the artistic practices debating effects of extremism and political polarization, all the above-mentioned placed in the context of Belu Făinaru's creation affiliated within the existentialism of Paul Celan's poetics.

Keywords: *Romanian conceptualism, anti-extremism, contemporary art, existentialist aesthetics, video installation.*

Context and methodological delimitations

Between November 17th (2022) and January 29th (2023), the Timișoara National Art Museum hosted the latest exhibition of the Romanian-Israeli artist Belu-Simion Făinaru, entitled *The void of silence*. Curated by Ileana Pintilie (Pintilie 2022a: 1), the exhibition project brought together works made in 2018-2022 and submitted to the series of artistic events hosted by the occasion of the

2023 edition of Timișoara European Capital of Culture.¹ Having a rich international artistic track record (IMJ 2023: 1)², Făinaru proposes an artistic research theme of universal interest – “the transitory and fragile condition of contemporary man”, of “the pilgrim wandering in a barren, unfriendly land, but also the hostility of the world dominated by capitalist materialism”, as stated by Ileana Pintilie, curator of the exhibition. (Pintilie 2022b: 1-2) Starting from the poetical and philosophical dimension of Paul Celan's creation, Făinaru instantiates the paradoxes of the contemporary world and the societal bluntness, often manifested in radicalism and extremism, by raising critique statements of the antagonizing and polarizing tendencies in current political doctrines. The recurrence of these issues, as well as the interest in socially engaged art, (Zgondoiu 2021: 1) are specific to Belu Făinaru's creative and curatorial approaches, classifying him as one of the most relevant and influential representatives of contemporary Romanian conceptualism. (Nae 2019: 8-9) The works exhibited in *The void of silence*, exploratory in relation to the theme of absence, emptiness, displacement and the experience of time passing, demonstrate the artist's affinity to the aesthetic paradigm of Paul Celan (Pintilie 2022b: 1) (Dima 2022: 1). Sharing the same kind of existentialist vision on society, Făinaru takes, adapts and transforms creative principles specific to Celan, offering an update that questions and raises awareness upon the paradoxical aspects of contemporary world. Moreover, the exhibition *The void of silence* represents a (more or less subtle) criticism of current worldwide political and ideological status-quo, but without explicitly assuming a certain (or singular) doctrinal position. Given the fact that the proposed works explore the material perspective of Celan's conceptualist vein, the exhibition presents a series of artistic installations, objects and ready-mades that capitalize and outline themes from Jewish tradition and folklore: absence, void, time, the unknown guest, the theme of birth, death or marriage (Pintilie 2022a: 1).

From a formal point of view, I divided Belu Făinaru's exhibition into two distinct groups, determined by the medium from which they claim their materiality – on the one hand, object(ual) installations (represented by elements grouped in individualized sematic structures), and on the other hand, videographic installations (represented by documentary and performative approaches, ephemeral in terms of artistic temporality). My analysis will start from the latter, as it supports the hypothesis of a paradigm shift in the artistic and curatorial discourse addressed by the artist.

General aspects of the exhibition – the videographic content

The videographic aspects of the exhibition present sequences and montages regarding the theme of displacement and the dynamics of transition, being allusive to the subject of identity dilution. Starting from a principle

¹ The Encounters route of Timișoara 2023, European Capital of Culture. Among the actions with a significant impact, we also mention the exhibitions dedicated to Paul Neagu (2022), Victor Brauner (2023) or Constantin Brâncuși (2023).

² It is worth mentioning his participation in the Documenta Kassel exhibition (1992), the Venice Biennale (1993, 2019), the Havana Biennale (2006), and numerous other awards and distinctions.

stipulated by Mieke Bal,³ Făinaru overturns the exhibition syntax and cancels the absolute chronology of sequential reading of his material works (Bal 2013: 19). His montages are not placed in a relationship of continuity with the rest of the elements within the exhibition – they are not intended to provide context and specificity to the object series, but rather are their imagistic syntheses, a type of polyvocal discourse around (and about) the same type of critical investigation (Bal 2013: 22-23).⁴ The insertion of these montages is novel, as they rather impose a curatorial position of Făinaru over his own artistic practice – he does not augment the series of installations, but rather compresses and subsumes them into a functional and multidirectional format, which then he conventionalizes as a facet of the overall exhibition ensemble. This *side step* (Rothberg 2009: 176; Bal 2013: 23) requires a multidirectional reading, as we cannot distinguish exactly where the artistic contribution ends and where the curatorial contribution begins. Moreover, by resorting to film projection and mediated perception (both of the signifying content - of a cinematographic type and of a corporeal type – presume a synthesis), Făinaru reiterates a theory postulated by Michael Fried, regarding the finitude and conceptual bankruptcy of minimalism (Fried 1998: 110; Mondloch 2010: 1). This fact can also be endorsed by the recent orientation of the artist's interest in the field of videography: hosting and curating the first video exhibition of contemporary art in Haifa.⁵

In the spirit of dividing between the cinematic experience and the perception of minimalist approaches (in Făinaru's case, sculptural installations), following the theory proposed by Michael Fried, as well as following the tradition of 1960s and 1970s experimentalism (quoted as moment of emergence for *expanded cinema*, for *intermedia environments*, respectively for *moving image* or *projected image* installations) (Mondloch 2010: 1-2), Belu Făinaru's montages summarize and transpose the *literary* aspects of Paul Celan's poetics into an augmented visual form. Played sequences encapsulate absurdity, uncertainty, finitude, distortion and precariousness in a psychotic discursive format (Bal 2013: 49).⁶ The interweaving of representational formats, as well as the mixture of traditional-mythical peculiarities (of Jewish culture and spirituality) with elements and contexts from present day actuality

³ According to Bal's theory, the exhibition syntax defines the series (and implicitly the curatorial act) as a sequence of juxtaposed and chained elements, placed in a relationship of consequence and interdependence. In relation to this, Bal believes that the prevailing logic in the case of contemporary art exhibitions, especially those involving installations, should be centered around videographic principles, mechanisms and narratives. "Just as the installation form is a concretization of thinking in film, an exhibition is a blown-up version of an installation". This translates into "(...) if an installation is a drop, exhibition causes the drops to touch one another and, through short term memory, to merge". (Bal 2013: 19)

⁴ Issues similar to a process also described by Mieke Bal, which ensures transfer and aestheticization in a universalized and generalizing form – quote: *the exhibitionary effect*. Mieke Bal, quoting Doris Krystof (Bal 2013: 22-23).

⁵ <https://mediterraneanbiennale.com/en/>, 01.06.2023.

⁶ Similar to the psychotic particularity identified by Mieke Bal, the fundamental attributes of visual syntax in video installations are "(...) the condition of a subjectivity that endorses in schizophrenia as a mean to exist in "culture", a domain where subjectivity stretches out its tentacles to others" (Bal 2013: 49).

assigns Belu Făinaru the role of a so-called *artist-ethnographer* (Foster 1996: 171-205; Bal 2013: 50), a creator of contradictions and paradoxes.⁷ Naturally, in terms of content, the video installations proposed by Făinaru also involve significant political particularities, but without engaging the debate in a militantist or contradictorial spectrum – it invites questioning and investigation, but it does not adopt an activist stance. The polyvocal speech and the open-ended quality of its possible doctrinal interpretations highlight the *fetishization* of radicalism and extremism; without an official partisanship, the artist criticizes all three sides of the current political practice – liberalism, conservatism and socialism. The bluntness of the speech is mainly directed towards the radicalized forms of implementation and materialization of the above-mentioned ideologies (capitalism, traditionalism, anti-secularism or populism, just to name a few).

Another relevant aspect of the video approaches proposed by Făinaru refers to the way in which they are harmonized within the objectual dimension of his installations. Invoking the research of pioneers in the field (Anne Friedberg and Lev Manovich), Kate Mondloch identifies two pillars of the analytical (creative) approach in relation to the screen – the ambiguous matter (the medium), respectively the asynchronous and transitory character of the discursive formations instantiated (Mondloch 2010: 63). In this regard, focusing our attention on the *distorted continuity* (Mondloch 2010: 63) that this type of creation implies, the underlying material and medial quality of the screen refers to the principle of *the window to another world* (Mondloch 2010: 63).⁸ Predictably, Făinaru uses this principle in order to determine and to discriminate the significant horizon of his object-installations from the tangible particularities of the videographic installations. This fact contributes to mutations of the spatial perception of museum exhibitionary space, anticipating the extension of his subjects (re)presented beyond the conventional gallery architecture. The idea of expanding to the real (tangible) world is also built on the arrangement of the *Capitalism never happened* installation, outside the regular (or conventional) museum circuit.⁹ Although the principles in which the artist and curator configured the exhibition route and its relation to the mediated perception of the video projections respects the general principles (of the *screen-as-window* artworks) stipulated by Friedberg (Friedberg 2003: 337-354; Mondloch 2010: 63, 116),¹⁰ Făinaru's video works cannot be classified as

⁷ Hal Foster mentions the “artist as ethnographer” functional paradigm in contemporary practice (Foster 1996: 171-205; Bal 2013: 50)

⁸ Concept proposed by Kate Mondloch to describe a “pictorialist” perspective on creation harnessed in a two-dimensional plane. As the author notes: “our cultural tendency (is) to view flat pictorial surfaces (...) (in a) Renaissance model of perspectival illusionism – outline in Alberti's 1435 treatise *Della pittura* – (...) (this) has conditioned Western perception of spaces on flat surface ever since”. (Mondloch 2010: 63)

⁹ Installation with a Mercedes car parked in the entrance hall/yard to the museum building.

¹⁰ The article summarizes both the ordinary principles of the screen-as-window paradigm, as well as the exceptions through which the perceptual model can be “fractured”, in order to configure new models of visuality. Mondloch summarizes in one sentence: “Friedberg devotes a chapter of her book to exceptions to the dominant visual window model (including certain visual artworks), she contends

spatial montage (Manovich 2001: 322-326),¹¹ nor *standalone cinematography* (Manovich 2001: 327-330).¹² Even if we can introduce principles and methodologies of classical analysis, through which we combine the procedural (historical) model with the spatial one (Manovich 2001: 323), the case described by Făinaru's video installations is more appropriate for prioritizing the artwork's temporal structure (Manovich 2001: 323). The significant contribution of the temporal dimension in his video montages is more fruitful to his exhibition concept, since on the spatial aspects of his works we can identify references, analogies and systems of equivalence that originate in the corpora of his *objectual* installations. Corroborating this idea with the fact that the theatricality of video montages is not an implicit stake for the creative process used by Făinaru, his projected images do not constitute a pretext (or condition) for their visual content. It rather functions in the manner of *mirror-scenes* (Bal 2013: 66), anonymized non-places, built to highlight the objectual dimension of his installations.¹³

In other words, the visual content of the artist's video montage builds a discourse parallel to the objectual one, establishing an imperfect (but autonomous) syntax, similarly compared to the conceptual threadline of the exhibition – neither purely aesthetic, nor purely doctrinal (but for sure, politically engaged); neither in a causal relationship with the rest of the works, nor totally independent of them (Bal 2013: 44).¹⁴ The positioning on this middle ground, as well as the assumption of implicitly avant-garde ambitions (claimed by his physical/*objectual* works) demonstrate Belu Făinaru's permanent search and interest in experimental, inter- and transmedial forms of artistic aggregation.

General aspects of the exhibition – the *objectual* content

The *objectual* aspects of his installations involve the extensive use of common elements, which through conventionalization are endowed within a significant substrate. Although perceiving and reporting to them should involve an extensive phenomenological and hermeneutical analysis (which I cannot undertake in this article), it is worth to note some aspects regarding form and content, in order to debate and (perhaps) expand the general exhibition concept. The works within the project assume multiple stances regarding their content – conceptual, immersive, poly-sensory and kinesthetic, submitting to the so called *subject-world fusion* (Kayser, Coellier 2021: 15-30).¹⁵ Adapting

that the spatially and temporally fractured frames proposed by the multiple and overlapping screens (...) inaugurate a fundamentally new form of visibility." (Mondloch 2010: 63, 116).

¹¹ Or more specifically, using Lev Manovich's terminology, *macrocinema* (Manovich 2001: 322-326).

¹² Debate about the possibility of individualizing and empowering technological creation, for further reading see (Arendt 1969: 1-26). Manovich signals a reference to Walter Benjamin and his famous article "The work of art in the age of mechanical reproduction" (Manovich 2001: 327-330).

¹³ As quoted in Mieke Bal: "a stage can be seen as a non-place, anonymous in itself, something that is built to make something else visible." (Bal 2013: 66).

¹⁴ By translation, Mieke Bal's assumption works perfectly in the given case: "in terms of exhibition syntax, we are floating, suspended from the exhibitionary logic". (Bal 2013: 44)

¹⁵ As Christine Vial Kayser and Sylvie Coellier state in a brief introductory study of the status, norms and principles of contemporary art installations. (Kayser, Coellier 2021: 4-14)

Kayser's methodology, the interpretation of Belu Făinaru's artistic corpora involves a triple stage: firstly, an analysis of the means of representation for aspects regarding identity and transitivity; secondly, an approach to the discursive factor and its ideological nature (aspects regarding contestation, criticism, irony, etc.); thirdly, a determination of cultural particularities and how they influence the perception of artistic space and time (Kayser, Coellier 2021: 18). Cumulating these principles with the desired *total work of art*,¹⁶ as defined by Ilya Kabakov's theory (Kabakov 1995: 3-4), that is to accept (admitting that between the produced corpora and the viewer a relation of authority and dominance is born, through which the public also plays the role of agent and subject (Kabakov 1995: 3; Tubridy 2018: 68-81)) that the particularities of the exhibition *The void of silence* predispose to an interpretation of Belu Făinaru's conceptual framework as belonging to an archival methodology.

In other words, each conventionalized object to which a semantic and representational mechanism is assigned bears the characteristics of a repository of Paul Celan's poetic symbolism, over which elements from Jewish folklore, esoteric particularities of Kabbalah or elements of political discourse are overwritten and highlighted. The means of representation that Belu Făinaru uses are specific to his previous artworks – he often literally transposes the conceptual metaphor into a ready-made equivalent. Although the doctrinal principles of each work are easy to interpret, the unified ideological dimension of the exhibition is placed in a paradoxical, sometimes self-contradictory relationship. The proselytism of one work is cancelled by the irony of another, the optimistic subject is succeeded by a pessimistic one, and all of these converge towards the overall picture of a multiplicity of identities, which are portrayed as destructured / segregated by nomadism and globalization. As Kayser and Coellier point out, the mechanisms used aim to reshape the (artistic) space perceived as a sequence of ruptures (Kayser, Coellier 2021: 18-29), building upon the dynamics of simultaneous perception and cognition.¹⁷ From the same source, expanding the creative direction of Belu Făinaru's installations, the exhibition *The void of silence* presents itself as a singular apparatus, through which the spatial perception is inhabited and contaminated (influenced both physical and psychological) by the audience's presence, forcing the negotiation and adaptation of the relationships it instantiates with the artworks (Kayser, Coellier 2021: 19-20; Goldberg 2014).¹⁸ David Houston

¹⁶ Status for which Belu Făinaru's artistic creations successfully qualify, fulfilling both the substantive and the particular criteria in relation to the subject/concept that he implements.

¹⁷ Quoted from the authors' installation methodology: "aim to illuminate the way a subject negotiates the space conceived by the artist as a succession of ruptures – or surprises – between cognition and feeling, and the dynamics resulting from this negotiation." (Kayser, Coellier 2021: 23)

¹⁸ To be more specific, quote from Itzhak Goldberg: "installations create a space within a space, by extension, fragmentation or intensification" (Kayser, Coellier 2021: 19). See also Hobbs, quoting McCaslin: "(...) this fragmentation forces the visitor to constantly negotiate his understanding of what takes place the in-between, to be somewhere, to be in a room, to be in a wall, to be in your mind, to be in my mind. A workplace, a domestic place, any place, every place. The journey, the continual, letting go to find out from within." (Hobbs 2001: 18-23).

Jones's demonstration proves equally valid in the present case – the viewer (audience) becomes embedded in the signifying and representational mechanism of the artworks (Jones 2016: 20; Bishop 2005: 5-6, 10). By integrating particular identities within the framework of a mythical identity, cancelled, substracted and simultaneously purified by Belu-Simion Făinaru's signature stylistics (minimalist approach, predominance of non-colours, explicit references – as in the case of the artwork entitled *Black milk*), the exhibition induces and further produces depersonalization by the transposition of its public into Paul Celan's poetics and aesthetics. Deconstructing the unidirectional narrative of personal identity, the common sublime of Făinaru's plays declines according to the philosophical principles stipulated by Edmund Burke (Tubridy 2018: 4).¹⁹

From all above it follows that the main target of the exhibition *The void of silence* provides for the establishment of an indexical relationship between the public's identity, one's own identity, the constructed identity and the lost identity, as well as the degrees of its adjustments in relation to memory. Spatial (exhibitional) landmarks are dictated by the *virtuality* of conceptual positioning in artistic time and space, as defined by Houston Jones (Jones 2016: 37; Pușcașu 2020: 19-28).²⁰ In this way, the exhibition becomes more significant for the viewer who has indexical landmarks, as it introduces him to a virtualized time and space of his own dissolution, exercised under the action of nomadism, globalization or migration, whilst the overall experience is governed by the general feeling of not belonging anywhere.

The aspects regarding the layout of the works in the gallery space continue the tradition of *in-situ* assembly. Starting from the same kind of reasoning invoked by Daniel Buren (Buren 1985: 189-192),²¹ Făinaru and Pintilie build around (and in some cases against) the conventionalized signifier scaffolding. The method by which the objects and images populate the museum space contributes to the consolidation of a classicized desideratum of art installations – the remodeling of the subject-public relationship, respectively the remodeling of the principles of (more or less classical) museum aesthetics

¹⁹ "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever it is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is in its productive of the strongest emotion which the mind is capable of feeling." (Burke quoted by Tubridy 2018: 4).

²⁰ "(...) indexicality is not only a property of words, but also a property of our relation to our surroundings. As an example, trying to orient oneself by use of a map is entirely pointless if one does not know one's location on the map. Thus, stationary maps typically have a „you are here” marker, which serves as an index from which you can orient yourself. In this sense (...) indexicality means to have a discreet, subjective (or ego-centric) position from which we act and orient ourselves in a three-dimensional world." (Jones 2016: 37)

²¹ For exhibitions instrumented by museums (as is the present case), the institution simultaneously satisfies three basic conditions: aesthetic role – the museum space is the framework (space, frame, support) that dictates the topographical and cultural position of the exhibited elements; the economic role – the institution of the museum provides value (builds axiologically), elevating the status of the elements (even if they are common); the mystical role – the museum ennobles (in a conventional-ritual manner) the object in the artistic spectrum.

(Reiss 1999: 78).²² Otherwise, the entire series within the artistic project slides towards remodeling and transgressing the concept of spatial familiarity – achieving this by exhibiting elements related to everyday life, personal space and personal identity. If in the case of a conventional exhibition the narrative aspect prevails (both artistic and curatorial), in this exhibition project the methodology is reversed. The principle stipulated by Mieke Bal (Bal 2009: 34), regarding the imperative of a logical structure, in which the agent (the work of art) delivers the informational content and the right sequence of events to a receiver (audience), is deliberately overruled (Pușcașu 2023: 63-67, 264-265).²³ There is a continuity of creative explorations carried out by Belu Făinaru, the present exhibition being an extension (or rather, a completion from a different perspective) of the exhibition project carried out within the *Belongs to nowhere and to another time* project of 2019.²⁴

Conclusion

Although an analysis of the exhibition in a formal manner (related to each individual piece) could have provided a more comprehensive horizon on the motivations, principles and significant structures with which Belu-Simion Făinaru operates,²⁵ my contribution captured the macro-conceptual framework and the implicit transition of his creative strategies towards a transmedial approach (video, digital, hybrid, and so on). I want to conclude that Belu Făinaru's exhibition confronts two different mediums, addressing the subject of extremism and radicalism in a holistic manner. In order to preserve historical accuracy, it is worth mentioning that the artist is not at his first forays into experimenting with field-specific visual vocabulary – many of his previous creations include (not only as a documentary medium) perspectives and interpretations of the digital and technological. However, I considered it relevant to point out a so-called *moment of junction* of the representational systems with which Belu Făinaru operates, since at the time of writing this research he is the author and curator of the first edition of the *Image of happiness* bi-annual exhibition in Haifa. Through this article I have demonstrated that *The void of silence* project should not be viewed only from the (often restrictive) perspective of its philosophical foundation, from its existentialist aesthetics or as an artistic form of voyeurism. The artistic

²² The broader definition of these principles is included in the study of Julia H. Reiss, invoking the time horizon of the experimentalist movements specific to 1970s and 1980s. "Installation art fulfilled some of the same conditions as other transient, noncommodifiable forms. But it also had unique potential for audience participation. By virtue of the physical involvement it often demanded from the viewer, installation art could also change the atmosphere of a museum." (Reiss 1999: 78).

²³ Contrast used in recent curatorial approaches. See the narrative aspects and textual instances of an exhibition (Pușcașu 2023: 63-67).

²⁴ Project built on the theme of non-places, transitive space, identity precariousness caused by nomadism and globalization. For *The void of silence* we can extend the appreciation of Cristian Nae – "the works are documentary in the aspect of archiving his artistic identity". (Nae 2019: 9; Pușcașu 2023: 316-320).

²⁵ Aspects otherwise documented in-extenso by reputable researches, art historians and critics – Bogdan Ghiu, Cristian Nae, Cristina Stoescu, Gideon Ofrat, Pier Luigi Tazzi, *passim*.

principles that Belu Făinaru puts into the work, the epistemic position that his creation adopts, the complexity of his ideas and references, and all the above-mentioned parameters, invariably refer to a summative moment of his rich artistic career. In an anticipatory manner, it is likely that his future projects will expand towards digital and mediated visual communication, offering even more depth to the political and socially-engaged dimension of subjects that have consecrated his style.

REFERENCES

- Arendt 1969: Hannah Arendt, *Illuminations*, trans. Harry Zohn, New York, Schocken Books.
- Bal 2009: Mieke Bal, *Narratology: Introduction to the theory of narrative*, Toronto, University of Toronto Press Inc.
- Bal 2013: Mieke Bal, *Thinking in film. The politics of video installation according to Elja-Lisa Ahtila*, London, Bloomsbury Academic.
- Bishop 2005: Claire Bishop, *Installation art: a critical history*, London, Tate Publishing House.
- Buren 1985: Daniel Buren, *Functions of the museum*, in Richard Herz, *Theories for contemporary art*, New Jersey, Prentice-Hall Inc, pp. 189-192.
- Burke 1757: Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and the beautiful*, part. I, section VII „Of the sublime”, quoted by Derval Tubridy, *Theatre and installation: perspectives on Beckett*, in Anna McMullan, Graham Saunders, *Contemporary theatre review: Staging Beckett and contemporary theatre and performance cultures*, nr. 28, vol. 1, London, Goldsmiths University Press, pp. 68-81.
- Dima 2022: Oana Dima, “Vidul tăcerii, expoziție semnată de Belu-Simion Făinaru la Muzeul de Artă Timișoara”, in “Timpolis” (on-line), available online at: <https://timpolis.ro/vidul-tacerii-expozitie-temporara-semnata-de-belu-simion-fainaru-la-muzeul-de-arta-timisoara/>, consulted on 16.05.2023.
- Foster 1996: Hal Foster, *The return of the real: The avant-garde at the end of the century*, Cambridge, MIT Press.
- Fried 1998: Michael Fried, *Art and objecthood*, Chicago, University of Chicago Press.
- Friedberg 2003: Anne Friedberg, *The virtual window*, in David Thornburn, Henry Jenkins, *Rethinking media change: The aesthetics of transition*, Cambridge, MIT Press, pp. 337-354.
- Goldberg 2014: Itzhak Goldberg, *Installations*, Paris, CNRS Ebook.
- Hobbs 2001: Robert Hobbs, *Merleau-Ponty's phenomenology and installation art*, in Claudia Giannini, *Installations Mattress Factory 1990-1999*, Pittsburgh, University of Pittsburgh Press, pp. 18-23.
- IMJ 2023: *The Israel Museum, Jerusalem. Database & Information center for Israeli art*, available online at: <https://museum.imj.org.il/artcenter/newsite/en/?artist=Fainaru.%20Belu%20Simion.%20Israeli.%20oborn%20Romania.%201959>, consulted on 16.05.2023.
- Jones 2016: David Houston Jones, *Installation art and the practices of archivalism*, London, Palgrave Macmillan.
- Kabakov 1995: Ilya Kabakov, *On the “total” installation*, Berlin, Cantz Verlag.
- Kayser, Coellier 2021: Christine Vial Kayser, Sylvie Coellier, *Installation art as experience of self in space and time*, Malaga, Vernon Press.
- Manovich 2001: Lev Manovich, *The language of new media*, Cambridge, MIT Press.
- Mondloch 2010: Kate Mondloch, *Screens – viewing installation art*, Minneapolis, University of Minnesota Press.
- Nae 2019: Cristian Nae, *Belongs to nowhere and to another time*, Cluj-Napoca, Idea Design & Print.
- Pintilie 2022a: Ileana Pintilie, *The void of silence*, available online at: <https://muzeuldeartatm.ro/2022/11/15/expozitia-the-void-of-silence-vidul-tacerii-belu-simion-fainaru/>, consulted on 16.05.2023.

- Pintilie 2022b: Ileana Pintilie, *The void of silence exhibition – Vidul tăcerii, Belu-Simion Făinaru*, Curatorial text and presentation, Timișoara.
- Pușcașu 2020: Vincentziu Pușcașu, "Corpusul artistic și corpusul curatorial, între exil și remanență – conexiuni diacronice către o pragma-dialectică a artelor contemporane", in "Meridian Critic", vol. 35, nr. 2, Suceava, Suceava University Press, pp. 19-28.
- Pușcașu 2023: Vincentziu Pușcașu, *Instanțe curatoriale. Imagine, text și spațiu arhitectural în arta contemporană românească*, Cluj-Napoca, Casa Cărții de Știință.
- Reiss 1999: Julia H. Reiss, *From margin to center. The spaces of installation art*, Cambridge, MIT Press.
- Rothberg 2009: Michael Rothberg, *Multidirectional memory: Remembering the Holocaust in the age of decolonization*, New York, Stanford University Press.
- Tubridy 2018: Derval Tubridy, *Theatre and installation: perspectives on Beckett*, in Anna McMullan, Graham Saunders, *Contemporary theatre review: Staging Beckett and contemporary theatre and performance cultures*, nr. 28, vol. 1, London, Goldsmiths University Press, pp. 68-81.
- Zgondoiu 2021: Mihai Zgondoiu, "Belu-Simion Făinaru: Arta este un mijloc de comunicare în concret a ceea ce este dincolo de concret", in "Propagarta", available online at: <https://propagarta.ro/interviuri-acasa-la-in-atelier-la/belu-simion-fainaru-arta-este-un-mijloc-de-comunicare-in-concret-a-cea-ce-este-dincolo-de-concret/>, consulted on 16.05.2023.