Seductiveness of the Interval
May 2 – June 27, 2010

The Renaissance Society
at The University of Chicago
In 2006, Romanian President Traian Basescu organized the Commission for the Study of the Communist Dictatorship in Romania. Conducted 17 years after the fall of Nicolae Ceausescu's regime, the commission's goal remains unclear. Was it prompted by the pursuit of justice? Was it simply a matter of historical record? Or was it to acknowledge a painful chapter in the nation's history, which in turn would serve as the basis for healing a land torn by Ceausescu's Truth and Reconciliation Commission? In any case, the report calls into question the perspective and time frame needed to construct a national narrative in the wake of revolutionary change as Romania transitioned from a communist dictatorship to a democracy. Making up for all that was left unknown and unexpressed is a task for the last generation of artists and intellectuals bearing an imprint, however faint, of life under Ceausescu's regime. Such is the case with the artists—Stefan Constantinescu (b. 1988), Adrea Faciu (b. 1977), and Ciprian Mureșan (b. 1977)—participating in Seductiveness of the Interval.

Curated by Alina Serban, and initially shown in the Romanian pavilion of the 2009 Venice Biennale, Seductiveness is a group exhibition conceived in terms of theater, where the works are installed in an architectural structure amounting to a stage set. Designed by studioBASAR (Vesna Avila and Cristi Bolcan), this structure will be reconstructed in its entirety in The Society’s gallery. Seductiveness is less directly concerned with Romania’s communist past than it is with how that past infects considerations of current sociopolitical affairs. Whether it is a story of exile and displacement as in Constantinescu’s video Passenger, a first person account of a small group of Chilian political refugees who, after fleeing one dictator (Pinche), are given asylum by another (Ceausescu), or Mureșan’s video, Dog Lau, whose screenplay, by Saviana Stanescu, is a cross between George Orwell’s Animal Farm and reports of torture at Abu Ghraib; or Faciu’s EXUBERENTIA Suspended, which uses a garden as metaphor for the fleetingness and fragility of life, these works are reflections on moral progress from the perspective of a generation of artists with vivid memories of life under a repressive political regime.

Over and above the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response in the works’ shared sociopolitical backdrop, studioBASAR’s elegant structure literally and poetically unifies them, eliciting an existential response.