

Céline Condorelli

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HangarBicocca

PIRELLI

Cover

bau bau (to James Langdon) (2014), detail, installation view,
Chisenhale Gallery, London
Photo Andy Keate

Fondazione HangarBicocca

Via Chiese, 2
20126 Milano

Opening Hours

Thursday to Sunday

11 am – 11 pm

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closed

Free entrance

Contacts

T. +39 02 66111573

info@hangarbicocca.org

hangarbicocca.org

Céline Condorelli
bau bau

11 Dec 2014 – 10 May 2015

curated by **Andrea Lissoni**

HangarBicocca





The artist

Céline Condorelli's work fluidly incorporates the languages of sculpture, architecture, design and writing in its questioning of what it means to 'exhibit'.

Having graduated from the Architectural Association School of Architecture in London, since her artistic debut Condorelli has demonstrated an interest in display and the concept of 'support' in its various forms, which were also the subject of her PhD at Goldsmiths College in London. This interest led her to the conception of the multi-phase exhibition project *Support Structure* with artist-curator Gavin Wade, taking place between 2003–2009; and subsequently, to be one of the founding directors of Eastside Projects in Birmingham in 2009, imagined and organised with artists Simon and Tom Bloor, Ruth Claxton, designer James Langdon and Gavin Wade. Eastside Projects is an exhibition space for dialogue and artistic production, in which Condorelli has for instance curated the exhibitions "Curtain Show" (2010) and "Puppet Show" (2013)¹. She is a prolific writer and has published many essays, books and interviews. In 2009 she wrote and edited the book *Support Structures*² and, in 2014, published *The Company She Keeps*³, a collection of her conversations on the theme of friendship in relation to work⁴.

Her practice is founded on the intertwining strands of research, production and teaching, and tackles three main areas of interest: the continuing exploration of less explicit elements in struc-

Céline Condorelli and John Tilbury, *The Mind and The Tiger*, performance with a piano and two sculptures, "SEXTET - THE TIGER'S MIND Re-iterated", CAC Bretigny, France 2013
Photo Steeve Beckouet

tural networks and framing mechanisms through which an individual engages with the world – be they cultural and economic, physical and social, political and private – the apparatuses of visibility that she defines as “support structures”; research into models of collective work; investigations into property relations and everyday life.

The artist presents her works as quasi-functional objects structured around the encounter between the public and the artwork. They open up narratives and set-up relationships between the objects themselves, people and the contexts in which the works come to life; an approach that undermines the boundary between art’s sacred status and its possible functionality. Condorelli’s thinking is influenced by Constructivism, the cultural movement active in Russia between 1913 and 1934, that put forward the notion of collective and revolutionary art as necessarily based on the social sphere, as well as by the expanded exhibition practice of El Lissitzky (1890–1941), one of the movement’s leading figures. Also pertinent are references to the Conceptual Art movement of the 1970s and the notion of relational aesthetics, developed in the mid-1990s, which included the participation of the public in the construction or definition of an artwork.

Referencing these historical currents as a starting point, Céline Condorelli reflects on notions of collective labour based on the idea of process, of sharing and of the encounter between the artist, elements that constitute the work, and the sources or references used.

In the context of their common research on the concept of support – and the relations that this entails – Céline Condorelli and

Gavin Wade developed *Support Structure* (2003–2009), a project conceived as a space continuously reinvented by its users in relation to its context. *Support Structure* housed artefacts as well as activities and aided reconsideration of existing spaces as an impulse for future change.

Initiated as part of “I Am a Curator” at the Chisenhale Gallery (London, 2003), where every day a member of the public was invited to curate an exhibition, *Support Structure* was presented as a set of modular elements, composed of surfaces and containers that could be assembled in different formats, which was itself an exhibition system. In addition to its presence as an artwork in each exhibition, the structure had different functions: it could be used as a display and working system during the installation (as tables, shelves or walls) and, in the form of an open archive, it held all the artworks and traces of each operation. In 2008, the project developed with *Music for Museums*, which was a musical compilation⁵ created specifically for different functional museum spaces, such as the lobby, reading room, gallery and bathrooms. The work falls within a musical tradition that had its origin in *Musique d’ameublement* (“furnishing music”) devised by French composer Erik Satie (1866–1925) at the start of the twentieth century and later continued by British composer Brian Eno with his environmental music, specifically *Ambient 1: Music for Airports* (1978).

It was within this context that Condorelli developed one of the main strands of research in her practice: on the problematics of forms of display (spatial and organizational) and the manifestations of blindness towards them, which for instance means they are never included in the history of objects. This interest was developed through the production of installations, exhibitions and

publications that emphasize display, proposing it as her main artistic medium in both form and subject, through the construction of display structures, staging devices and framing mechanisms, the apparatuses of visibility that she designates as ‘support structures’.

Her projects often have a strong historical and political theme, for example, *Revision – Part I* (2009), in which Condorelli reconstructed the architectural structure in the painting *St Jerome in His Studio* (c. 1474–75) by Antonello da Messina. Installed at Artists Space (New York) in 2009, during the exhibition the piece welcomed book donations for the only public art library in Istanbul. At the end of the show, the walls of the structure, made of cardboard boxes, were simply closed to transport the books to Turkey.

Another theme arising out of the *Support Structure* project is Condorelli’s recent exploration of the concept of friendship, understood as a form of association and responsibility, and as a condition that is essential to cultural production. As the artist herself states, “Friendship is perhaps a condition of work in my practice – even though it may never be the actual subject of my work – but a formative, operational condition that works on multiple, simultaneous levels”⁶.

Her research considers the classical roots of the thinking on friendship and focuses on the exclusion of women. For these reasons she decided to rediscover in the figure of the long-standing relationship between two women – German political theorist Hannah Arendt, and American writer Mary McCarthy – the prototype of a friendship fundamental to the process of cultural production.



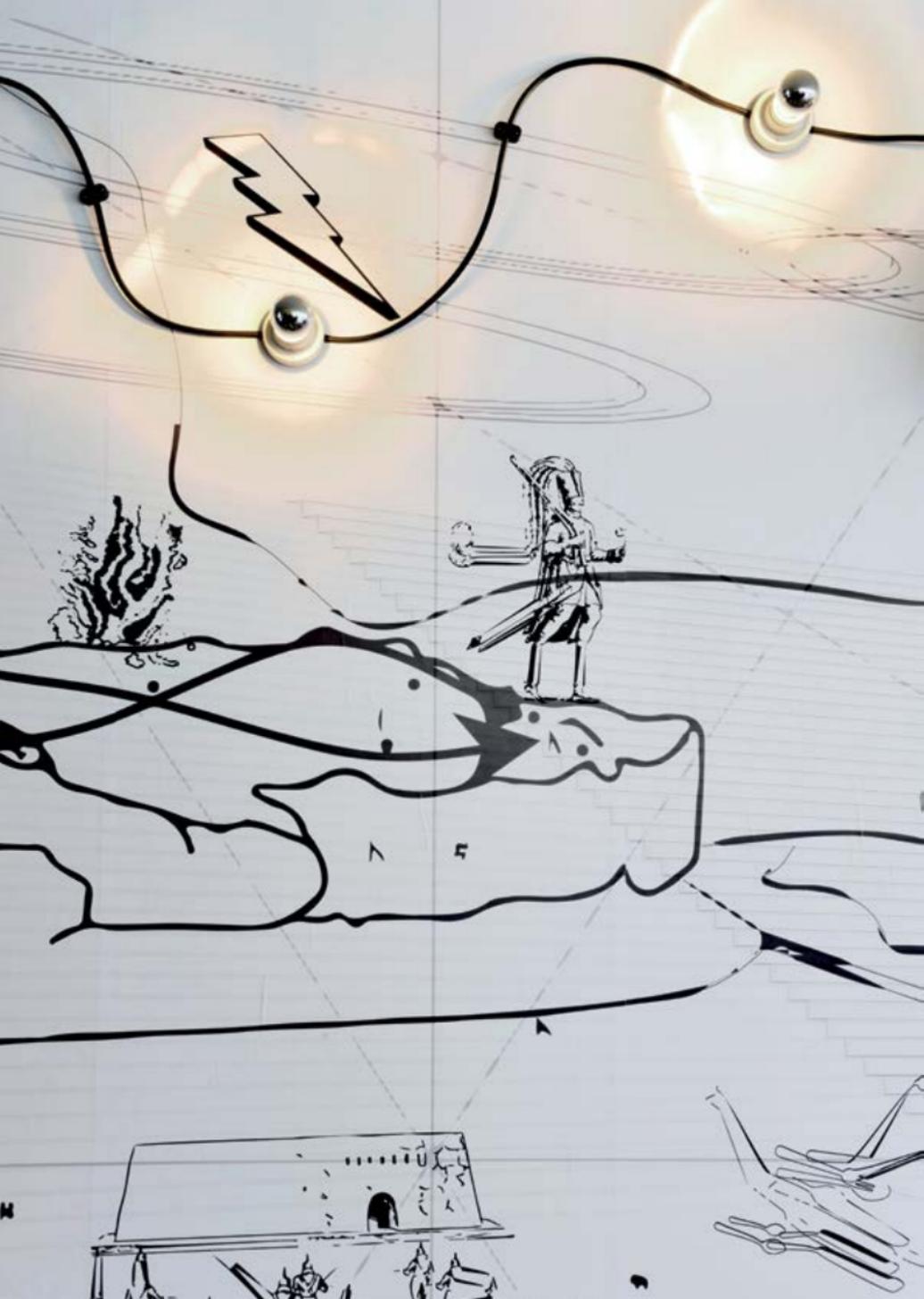
Additional (Night Piece) (2012) installation view, Pavilion, Leeds, UK 2012

Additional [From the Italian: *Oggetti in più*] (2012) – a title born as an answer to Michelangelo Pistoletto's *Oggetti in meno* (1965–66)⁷ – are the first series of sculptures in which Condorelli explores her reflections on the relation between work and friendship. Developed during the project *The Tiger's Mind*, in which five artists and musicians (Beatrice Gibson, John Tilbury, Alex Waterman, Jesse Ash and Will Holder) worked together following the musical score of the same name by experimental composer Cornelius Cardew, the *Additional*s were conceived to articulate the relations between the characters in the composition, and are presented in the form of sculptures simultaneously props, functional objects and architectural structures.

In 2014 the artist created a new series of works – *Intentional Objects (In Accidentally Specific Appearances)*. As with the *Additional*s, the project takes form through the articulation of the relations between the artist and the people who inspired the works in the first place. Her *Intentional Objects* explore the connection between the animate and inanimate worlds, in which the idea of process – a central aspect of Condorelli's works – includes, for example, the spontaneous growth of a climbing plant whose appearance physically and temporally alters the work, as occurs in *À Bras le Corps – with Philodendron (to Amalia Pica)*. In developing an imaginary dialogue between an artwork and the processes that led to its creation, Condorelli dedicates each work to a person who has contributed significantly to its thinking. This induces the visitor to compare him- or herself with a work that is enhanced by the relationship between the artist and the person it is dedicated to, and which, at the same time, broadens its historical references and interpretative possibilities.

Notes

- 1 Both shows were part of a series of group exhibitions and productions that examine modes of display and the construction of a public sphere. "Curtain Show" was curated with Gavin Wade and included works by Tacita Dean, Douglas Gordon, Barbara Holub, Hannah James, Grace Ndiritu, Lilly Reich, Erik Satie, Ines Schaber and Albrecht Schäfer. "Puppet Show" was co-curated with Tom Bloor and included works by Edwina Ashton, Spartacus Chetwynd, Geoffrey Farmer, Pierre Huyghe, Japanther with Dan Graham / Rodney Graham / Tony Oursler, Heather & Ivan Morison, Jean Painlevé / Alexander Calder, Pier Paolo Pasolini, Simon Popper, Pedro Reyes, Simon Starling and Jiri Trnka.
- 2 Sternberg Press, 2009, re-printed 2014 on the occasion of the exhibition "bau bau" at HangarBicocca
- 3 Bookworks, 2014
- 4 Both books are included in Céline Condorelli's exhibition at HangarBicocca.
- 5 The project consists of two CDs. The list of participating artists: 718, Isan, Isambard khroustaliou (Icarus), Yan Jun, Zafka. CD 1: Yan Jun – *Music for Trees & Lobby*; Isan – *Music for Gallery*; 718 – *Music for Bathroom*; Isambard Khroustaliou – *Music for Bookshop*; *Tacet* (4:33) (length: 1:04'39") CD 2: Zafka – *Music for Café*; 718 – *Music for Office*; 718 – *Music for Cinema*; *Tacet* (4:33) (length: 47'40")
- 6 Céline Condorelli, *Friendship*, Reprint, Mousse 32 (2012)
- 7 Exhibited from the end of 1965 to January 1966 in Pistoletto's studio, *Oggetti in meno* are works created using a process based on spontaneity and contingency. As they are all different, the works have their basis in the uncertainty regarding their author. Each varies in nature and materials, and is created using objects made from cement, wood, metal or fabric that had been found and collected. For Pistoletto, the works are not constructions but objects through which he succeeded in liberating himself of something. The body of works as a whole thus found its definition through – paradoxically – recognition of their reciprocal diversity.



The Exhibition

Céline Condorelli's first solo exhibition in Italy, "bau bau" comprises installations, sculptures, videos and texts. It presents both existing works and a new commission that is the outcome of her collaboration with the Technological Hub in Settimo Torinese (Turin), the most technologically advanced plant in the Pirelli group.

Condorelli inhabits the industrial space of HangarBicocca with sculptural objects and quasi-functional structures, and discreet alterations to the physical fabric of the gallery itself, which becomes subject to variations in light and time – black and white, daytime and nighttime.

The exhibition is imagined as a context for co-existence – of objects, participants and public – through doing and thinking. Many of the works on show consider the relationship between art and everyday life and present strangely familiar qualities – for example structures that encourage relaxation and reflection – generating contingent situations able to stimulate gathering or exchange.

The title of the exhibition relates humorously to the barking of a dog ("bau bau" in Italian) and to the German word *bau*, which means construction.

The exhibition guide is different to HangarBicocca's usual presentation due to a desire to incorporate the artist's expanded language. Thus, the following texts have been written by Céline Condorelli and function as a "support" to the exhibition.

Céline Condorelli

lo ai u   

Intentional Objects (In Accidentally Specific Appearances)

All 2014

Friendship characterizes the complex set of relations produced between a series of quasi-utilitarian objects and their context, the multiple possibilities they suggest and the people that activate or produce them. Each work depends and relies on something else, which might be participative, or physical, infra-structural – such as electricity, water, the wall, the floor, people, etc. Referencing the design of nineteenth-century museums, which were modelled on private domestic galleries, ***Intentional Objects...*** inhabit the industrial space of HangarBicocca as furniture-like things, and as discreet alterations to the physical fabric of the building itself.

“You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only a beginning – the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared. How are you going to furnish it, how are you going to decorate it? With whom are you going to share it, and upon what terms?”

– From Virginia Woolf, *Professions for Women*, speech delivered before a branch of the National Society for Women's Service on 21 January 1931.



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Alterations To Existing Conditions (to Simon Popper) (2014), installation view at Van Abbemuseum, Eindhoven
 Photo Mike Cooter

1 *Alterations To Existing Conditions (to Simon Popper)* consists of four interventions in the existing architecture of the space: an extraction fan has been installed, curtains removed and replaced by two screens articulating entrance and exit, and a window has been revealed. In this way the exhibition can be navigated by following the flow of light and air that comes from the street, is channelled into the exhibition, all the way through to the other space, past a window that allows you to know where you are. A wedge given by a friend becomes material for entering a new space and as a way to begin the making of an exhibition, by acknowledging and adapting the existing context.



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The Bottom Line (to Kathrin Böhm) (2014), installation view at Chisenhale Gallery, London
 Photo Mark Blower

2 A curtain separates space and articulates the relationships between inside and outside, day and night, public and private. *The Bottom Line (to Kathrin Böhm)* appears to designate a domestic space, and moves softly like an otherworldly jellyfish; yet it reveals another interior and an open window through its semi-transparent, heat-reflective weave.



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The Weird Charismatic Power That Capitalism Has For Teenagers (to Johan Hartle) (2014), installation view at Chisenhale Gallery, London
 Photo Mark Blower

3 *The Weird Charismatic Power That Capitalism Has For Teenagers (to Johan Hartle)* is a narrative device, made for multiplying talking together, and it is dedicated to the continuing conversations with the philosopher. The double ‘tête-à-tête’ – referencing a type of seating invented for social relationships – furnishes the exhibition space as a place that has the ability to engage body as well as mind, in spite of the historical bias to view the spectatorial body as a disembodied eye. Hidden in plain sight, day and night, the museum bench acknowledges, recognizes and admits the material ground of aesthetic vision, and its location in bodies with needs and limitations. It welcomes rest and climbing; it glows in the dark.



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À Bras Le Corps – with Philodendron (to Amalia Pica) (2014), installation view, Chisenhale Gallery, London
 Photo Andy Keate

4 Taking as its starting point the ottomans of eighteenth-century public spaces, such as museums or parks, *À Bras Le Corps – with Philodendron (to Amalia Pica)* [in English ‘head on’] holds a two-fold existence as a form of transformative interspecies communication. A hexagonal sculpture has been turned into a sympathetic environment for houseplants flourishing in artificial conditions, which will in turn eventually completely overgrow it. The steel structure provides something to climb over for the plant with heart-shaped leaves, the ‘friend of the trees’ (from ‘Philo’, the friend, and ‘Dendron’, tree).



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Neoplastic (to David Bussel) (2014), Chisenhale Gallery, London
 Photo Andy Keate

5 *Neoplastic (to David Bussel)* charts the search for a mysterious furniture-like object that appears in the only surviving photograph of Władysław Strzemiński's *Neoplastic Room* in Museum Sztuki, Lodz, Poland, from 1948. In what was the first artist-founded museum, invented as an institution for the art of the future, Strzemiński created a complete environment as an artwork to display other artworks, an exhibition room for sculptures by his lost love Katarzyna Kobro. The pursuit of the elusive object, which turned out to be called *Spatial Composition*, has led to its re-appearance in several guises throughout this exhibition: it is seen here from below, in a cumulative investigation through colour. It is also present in the *baubau (to James Langdon)* wallpaper, and is, or could be, under *Spatial Composition 11 (to John Tilbury)* – blanketed in the same way that furniture is covered when owners leave a house.

One night as he sat at his table head on hands he saw himself rise and go. One night or day. For when his own light went out he was not left in the dark. Light of a kind came from the one high window. Under it still the stool on which till he could or would no more he used to mount to see the sky. Its faint unchanging light unlike any light he could remember from the days and nights when day followed hard on night and night on day.

– From *Stirrings Still*, by Samuel Beckett, 1986–89



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*Spatial Composition 11
 (to John Tilbury)* (2014),
 Chisenhale Gallery,
 London
 Photo Céline Condorelli

6 One day in May 2014, pianist and AMM group member John Tilbury performed a piano accompaniment of Samuel Beckett's final prose *Stirrings Still* while sitting on *Spatial Composition 11 (to John Tilbury)*, dedicated to him. He said: “*My accompaniment is really a soundtrack. I am a pianist so the piano is featured. I am comfortable with it – no, not comfortable, I am familiar with the instrument.*”



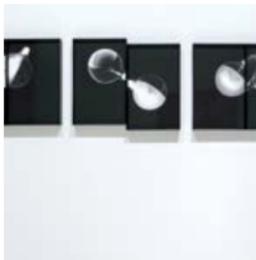
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*The Double and the
 Half (to Avery Gordon)*
 (2014), installation view,
 Chisenhale Gallery,
 London
 Photo Andy Keate

7 Following Beckett's text above like a set of instructions, a stepladder functions as a desk as well as a viewing platform in *The Double And The Half (to Avery Gordon)*. The structure is an assemblage of different bits of furniture, that all act as extensions to the human body – ladders and legs, prosthetic devices – which in turn rest on one another, so that none of them can stand up by themselves. As a device to work, talk and position oneself, it is dedicated to the writing and thinking of Avery Gordon, whose conversations appear in the book resting on it.



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The Company She Keeps (2014), two-colour printing, 120 pp., published by Book Works, London, Chisenhale Gallery, London, and Van Abbemuseum, Eindhoven

8 In the book *The Company She Keeps* five conversations with friends explore working together, who and what they choose to spend their time with, and what this might mean. They discuss friendship as a form of solidarity, which may take place between people, but also with ideas, with books and other things both present and absent; a form of friendliness is charted both as a desirable set-up for working and as a dimension of production — Céline Condorelli in conversation with Nick Aikens, Avery F. Gordon, Johan Frederik Hartle and Polly Staple.



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I refuse to be coerced... (2014), Chisenhale Gallery, London
 Photo Céline Condorelli

9 *“I refuse to be coerced—even by truth—even by beauty—and would rather go astray with my friend—than hold the truth with his opponents—She knows how to choose her company—among people—among things—among thoughts—in the present—as well as—in the past.”*



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baubau (to James Langdon) (2014),
 installation view at
 Chisenhale Gallery,
 London
 Photo Andy Keate

10 In the three-dimensional landscape of *baubau (to James Langdon)* different elements, techniques, and influences of Céline Condorelli's practice cohabit, are layered on, and enact possible stories. From the German Bau for 'construction', which has its origin in the Old High German *Buan* 'to dwell' + the Italian onomatopoeia *Bau* 'woof'. The wallpaper billboard acts as a score and a documentation of the relationships between a series of narrative objects, both existing and fictional, present and absent in the exhibition, that question the legal status of objects themselves. They are called 'Deodands'; objects, which, according to an English common law, valid until 1846, were implicated in legal arguments. 'Deodands' terribly upset the dichotomy between what is intentional and unintentional as related to the animate or inanimate, and transform any notions we may have on the status of objects as being fixed or reliable. They also describe how we rely on a set of manners and provisions for dealing with beings, things and objects in recognizable ways.



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baubau (2014), sign,
 installation view,
 GfZK (Museum of
 Contemporary Art)
 Leipzig

11 *baubau*, 2014

‘Bau’ means ‘building’ in German, and also ‘in construction’ so that it refers to a building site. ‘bau bau’ is Italian for ‘woof woof’. It is also the name of the museum café installation at GfZK (Museum of Contemporary Art Leipzig), made by Condorelli, where this work is normally installed and functions as the outdoor sign.

Support Structure with Gavin Wade, 2003-2009

Support Structure was an ongoing project by Céline Condorelli and artist-curator Gavin Wade that aimed to create an architectural interface between people and places. The ten phases of *Support Structure* formed a process of investigation into the methodologies and conceptual devices offered by thinking through what a support structure could or might be. This act was informed by our belief in and understanding of inherent and primary functions of the role of art and architecture as supportive, which quickly led to a discussion of utopian references as much as pragmatic ones.



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Céline Condorelli and
Gavin Wade, *Music for
Museums* (2008), sound:
CD1 63'54"; CD2 47'37"

12 *Music for Museums* was part of *Support Structure's phase 8: in support of Institutions* (Céline Condorelli and Gavin Wade, 2008) and took the form of a background soundtrack for museums. The double CD references the history of the muzak corporation; background music was developed for a specific range of functional areas within gallery and museum spaces. The piece questions contemporary exhibition environments' default position of 'silent neutrality', and reconsiders them as places of production, it addresses the existing cultural and commercial typologies of the museum to stimulate critical engagement with 'functional music'.



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Céline Condorelli and
Gavin Wade, *Functional
Configurations* (2008),
installation view at
Eastside Projects,
Birmingham

13 *Functional Configurations* (Céline Condorelli and Gavin Wade), 2008

The hanging light artwork is one of three elements forming a complete gallery entrance, along with a front door and mobile front desk; it was displaced from the artist-run space *Eastside Projects* in Birmingham, co-founded with Wade, Simon and Tom Bloor, Ruth Claxton, and James Langdon. *Eastside Projects* formed the ninth phase of *Support Structure: In Support of Public*. The project was developed as a functional artwork, and included creating the physical fabric of the gallery, as well as its spatial strategy. Construction of the gallery took place during the

twelve weeks of the first exhibition: *This Is the Gallery and the Gallery Is Many Things*. This gradual construction site was considered as a starting point, rather than an end result, of how the space appears and what it consists of, and marked the beginning of a spatial evolution as a developing, open-ended exhibition. *Eastside Projects* in this way is the ever-changing manifestation of the labour of all the individuals who have worked in and with it, and an evolving collective artwork.



– *Support Structures* (2009), a co-production with *Support Structure*: Céline Condorelli and Gavin Wade with James Langdon, two-colour printing, 16 full-colour, 438 pp., published by Sternberg Press, Berlin

14 *Support Structures* (2009) is a manual for what bears, sustains, props, and holds up; for those things that encourage and give comfort; for what stands behind, frames, presents, and strengthens. *Support Structures*, in short, is a manual for the things that give support. While the act of supporting might traditionally appear as subsequent, unessential, and lacking value in itself, this manual is an attempt to restore attention to one of the neglected yet crucial modes through which we apprehend and shape the world.

Support Structures is a publication project for the creation of the missing bibliography of support structures. It was the culmination of several endeavours: the first being the collaborative project *Support Structure* by Céline Condorelli and Gavin Wade, from 2003 to 2009, *Phase 10, In Support of Support*. The second, prompted by the first, was a critical enquiry by Condorelli that exposes an almost complete absence of literature or theory on what constitutes ‘support’, and therefore the imperative need to create a bibliography on the subject. Lastly, this book, *Support Structures*, is itself articulated as a supporting structure, a manual for engagement in and with its subject, which attempts both functionally and structurally to operate much like it.



Study for *Nerofumo* (2014)

15 *Nerofumo* [*Carbon Black*] (2014), is an intensely black derivative and also a key binding ingredient in the making of tyres. The installation was made in a Pirelli factory with the factory workers, and is the result of small interventions into the existing production process, through conversations with the people who make it possible in the first place. The work considers the transformation of materials into a tyre as the cumulative effort of individuals and their respective actions, bound into an object which subsequently navigates the world leaving traces of that collective labour. A path made of altered tyres and

their marks, *Nerofumo* functions both as a register of that social and material journey, and as a way of navigating the exhibition.



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White Gold & Support Structure (Red) (2012), installation view, "Social Fabric", Lunds Konsthall, Lund, Sweden
 Photo Lunds Konsthall

16 A large curtain wraps around and contains an archive displayed in a metal table structure, *Support Structure (Red)* (2012–14). The archive contains material on the textile and rubber industry and displays fragments of colonial history, international trade, labour and militant politics, and with these the conditions of existence of the curtain. The latter was produced within the conditions opened up and portrayed in the archive material, and is printed with an image assemblage of Egyptian cotton fields circa 1930, after the Egyptian cotton industry boomed and the plant became known as 'the

17 *White Gold* of Egypt' (2012).



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Premier Mouvement:
"Il n'y a plus Rien" (2010),
installation view, Manife-
sta 8, Murcia, Spain

18 *She said of the city where she grew up: "Il n'y a plus rien". Premier Mouvement: "Il n'y a plus rien"* [There is Nothing Left] (2010) was developed during multiple journeys to Alexandria, Egypt, over several years. The first movement explores the relationship between the Egyptian cotton industry and the people who were its primary owners, who left Egypt after the revolution in 1956 when the industry was nationalized. Two sequences of slides unfold between a curtain and mirrors: the first follows cotton production starting in Alexandria in the first half of the century and ending at the now-shut cotton mills of Lancashire, England; the second is an individual story of departure from the city, thus forecasting the exodus that took place two decades later.



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Siamo venuti per dire di No
(2013), production still

19 *Siamo venuti per dire di No* [We Just Came to Say No] (2013) is a video installation which confronts and intermingles two separate histories of injustice. A plot taking place in fascist Italy is set against Charlemagne's wars against the Muslims, and both are performed by puppets, who exchange the roles of stage and audience and intervene in each other's stories to cheer on or disagree.

Siamo venuti per dire di No follows Silvestro on one screen, who, beset by feelings of hopelessness, decides to travel to his native Sicily; he encounters a number of characters along the way as a series of allegorical representations of the time. The play is an adaptation of *Conversazioni in Sicilia* ('Conversations in Sicily') by Elio Vittorini, a novel written as a poetic allegory in order to bypass fierce censorship in the midst of an 'abstract rage' against 1938 fascist Italy.

This puppet show has an audience on the other screen, amongst which puppets from the traditional Carolingian trilogy (which forms the basis of all Sicilian puppetry) play an unruly public enacting a second play. Incensed by the seeming passivity of the characters on stage, by their failure to revolt against fascism, puppets in shining armour – who have much experience of popular revolt, warfare and injustice – mock and refuse this version of their future by calling for rebellion shouting "Mora! Mora!" (Die! Die!)

*Additional*s [from the Italian ‘*Oggetti in più*’]*

All 2012

Ad-hoc, prop-making techniques are used to make five *Additional*s: objects to be placed inside (besides determine the character of) media representing a presence outside of themselves (this text and installation as well as film). Documentation, made between takes on set, reveals the necessary movement of additional people and objects, producing *Additional*s’ narrative presence on screen, which are present as screen tests, functioning as a control room, exploring the possible lives of the objects in the exhibition. The contingent, compounding functionality of *Additional*s is a contrasting nod to the ‘minus’ of Michelangelo Pistoletto’s sculpture series *Oggetti in meno* (1965–66). Each *Additional*s’ pseudo-functionality (namely, structures for ‘communicating, listening, preparing, reading, and public speaking,’ respectively) responds to relations between **Tiger** and the other characters (**set in bold**), as found in Cornelius Cardew’s score, *The Tiger’s Mind* (1967).

* *Additional*s in writing by Will Holder (Amy). *The Tiger’s Mind* is a musical score written in 1967 by the radical composer Cornelius Cardew. Eschewing his earlier explorations of graphic notation in favour of narrative and character, *The Tiger’s Mind* features six playful characters who must interact with each other musically, in accordance with the relationships outlined in the nursery rhyme-like structure of the score. In 2011–12 a yearlong collective process explored the score as both a document and an instruction, with Will Holder as **Amy**, Beatrice Gibson as **Circle**, Alex Waterman as **Tree**, Jesse Ash as **Wind**, John Tilbury as **Mind**, and Condorelli as **Tiger**. In the role of Tiger, Condorelli articulated each of her relationships with the other characters spatially, through the five *Additional*s as follows



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*Additional*s (*Structure for Communicating with Wind*) (2012), installation view at Project Arts Centre, Dublin
 Photo Ros Kavanagh

20 *Structure for Communicating with Wind*

A space blanket curtain provides presence to what passes unseen and unheard: the abstracted form carrying **Wind**'s news to **Tiger**, silently. The golden curtain's ultra-light material produces an amplified shape and noise from the slightest sigh, and separates inside from out, near from far, dark from light and hot from cold.



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*Additional*s (*Structure for Listening*) (2012), production still, in situ placement as prop during the shoot of *The Tiger's Mind* (2012) by Beatrice Gibson

21 *Structure for Listening*

A ten-channel instrument is built, allowing **Tree** to compose not only the polyphony of sounds and voices he gives to disparate objects, but also the surroundings in which they and the instrument stand. Each channel has its own pair of speakers, which can also sonically model the landscape.



22 *Structure for Preparing the Piano*

Tracking **Mind**'s movements, it is clear that his body and the chair supporting it are as much his instrument as the piano he plays with his fingers. He is given a wooden stool with the long arm of the adjustable lamp reaching under the piano's lid and into its body, lighting **Mind**'s way as he actively exploits each prepared part.

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*Additional*s (*Structure for Preparing the Piano*, *Structure for Communicating with Wind*) (2012), performance with a piano and two sculptures, "SEXTET- THE TIGER'S MIND Re-iterated", CAC Bretigny, 2013
 Photo Steeve Beckouet



23 *Structure for Reading*

Avoiding a possible climbing accident, **Amy** is given a Hatherley patent 'Lattistep' orchard ladder, topped off with an Ercol Quaker chair, where she can safely read up in **Tree**'s branches.

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 Study for *Additional*s
 (*Structure for Reading*)
 (2012) in the artist's studio



24 *Structure for Public Speaking*

In addition, a sturdy steel structure for speaking while standing, plus transparent looking glass – preventing the trap of a ‘singular truth’– supports **Circle**’s multiple mirroring and framing of **Amy**’s reading body.

–
Additional (Structure for Public Speaking) (2012), production still, in situ placement as prop during the shoot of The Tiger’s Mind (2012) by Beatrice Gibson

Bio

Céline Condorelli (1974) lives and works between London and Milan. Her work has been exhibited in different venues such as Artists Space in New York (2009), SALT in Istanbul (2012), Lunds Konsthall in Lund (2012), Project Arts Centre in Dublin (2013) and Grazer Kunstverein in Graz (2013). In 2010 her work was shown at the Manifesta 8 European Biennale of Contemporary Art (Murcia) and in 2014 she had solo exhibitions at Chisenhale Gallery in London and Van Abbemuseum in Eindhoven; the same year the artist realized *bau bau* at GfZK (Museum of Contemporary Art Leipzig). Condorelli is one of the founding directors of the artists-run space Eastside Projects (Birmingham, UK). In 2009 she wrote and edited *Support Structures* and recently published *The Company She Keeps* (2014). Condorelli has been Senior lecturer at several institutions and since 2012 teaches at NABA (Nuova Accademia di Belle Arti) in Milan.



Lenders to the Exhibition

Céline Condorelli

Chisenhale Gallery, London

GfZK (Museum of Contemporary Art), Leipzig

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À Bras Le Corps – with Philodendron (to Amalia Pica) (2014),
installation view, Chisenhale Gallery, London

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HangarBicocca is an institution dedicated to contemporary art that offers an exhibition programme featuring Italian and international artists, accompanied by a series of live events, encounters with artists and teaching labs open to schools and the general public. The project, the brainchild of the Pirelli company, is the result of a process that has led to the reconversion of a vast industrial production facility into a space dedicated to art, inaugurated in 2004 with the realization of Anselm Kiefer's *Sette Palazzi Celesti*, the artist's most important site-specific artwork. Beginning in 2012, HangarBicocca has presented to the general public exhibitions entirely conceived and produced for its spaces – the Shed, Navate and Cubo – alternating works by renowned artists like Yervant Gianikian and Angela Ricci Lucchi, Dieter Roth and Cildo Meireles with others by younger artists who have already established an international reputation, including Tomás Saraceno, Apichatpong Weerasethakul, Ragnar Kjartansson and Micol Assaël. Open to the city and its environs, HangarBicocca is an internationally-oriented project that reflects Pirelli's corporate culture based on values like research and innovation, fostering cultural diversity and concern for the welfare and well-being of the local community.

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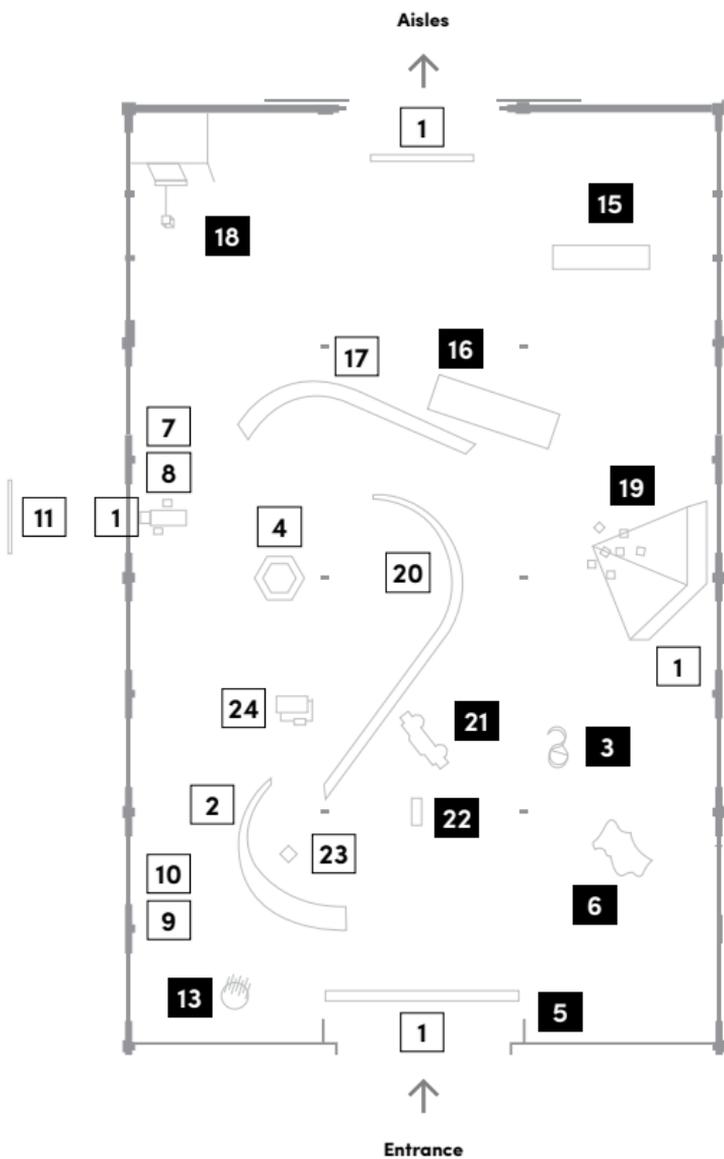
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- 1 Alterations To Existing Conditions (to Simon Popper)
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- 3 The Weird Charismatic Power That Capitalism Has For Teenagers...
- 4 À Bras Le Corps – with Philodendron (to Amalia Pica)
- 5 Neoplastic (to David Bussel)
- 6 Spatial Composition 11 (to John Tilbury)
- 7 The Double And The Half (to Avery Gordon)
- 8 The Company She Keeps
- 9 I refuse–to be coerced–even by truth–even by beauty–and would...
- 10 baubau (to James Langdon)
- 11 baubau
- 12 Music for Museums
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- 17 White Gold
- 18 Premier Mouvement: “Il n’y a plus rien”
- 19 Siamo venuti per dire di No
- 20 Structure for Communicating with Wind
- 21 Structure for Listening
- 22 Structure for Preparing the Piano
- 23 Structure for Reading
- 24 Structure for Public Speaking



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