



Céline Condorelli, *bau bau*, 2014. Detail. Installation view, Museum of Contemporary Art Leipzig, GFZK, Leipzig, Germany. Photo: Lara Bergmann. Courtesy the artist.

## The Structures of Support

CÉLINE CONDORELLI: BAU BAU  
PIRELLI HANGARBICOCCA, MILAN, 11 DECEMBER - 10 MAY

Céline Condorelli (b. 1974) is an artist fascinated by the idea and concepts of “support”, both in the sense of the complex web of human social relationships – particularly the ideas of friendship and acting in common – and in the objects and settings that express or result from these. “Support” to Condorelli can be understood as a type of relationship between people, objects, social forms and political structures, which can be directly contrasted, for example, with conflict. She is concerned with how these relationships can be explored by various means, including installations and performances that draw on both political theories and fiction, and which explore the possibilities of public space, notably as arenas for a wider and profound discourse.

Her work creates relationships between art, architecture, space and social contexts. As well as her public works and theoretical writings, she considers her work as a curator to be an integral part of her practice, giving her an opportunity to put the idea of support into practical action. She is a co-founder of the Eastside Projects space in Birmingham, an artist-run space which defines itself as “a questioning structure that in turn produces more questions and also, of course, possible answers” and which states: “We do not make art for the public. We are the public that makes art.”

Condorelli says her work looks at the nature of support through three specific, yet parallel and simultaneous strands. One employs performative and theatrical modes, and can be seen in projects like *Surrounded by the Uninhabitable* (2011-2012). Another is explored in the series of works on structure and the book she produced with fellow artist-curator Gavin Wade, which expands upon and develops her theoretical ideas, *Support Structures*

(Sternberg Press, 2009). The artist describes the book as “a manual for that which assists corroborates, advocates, articulates, substantiates, champions, and endorses... While the work 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.”

The third strand in her work examines property relations and the idea of the commons, and the ways in which we can live autonomously together. This theoretical concept is also depicted in works such as *White Gold*, (2012), *There is Nothing Left* (2011-2012) and *Life Always Escapes* (2009).

The exhibition *bau bau* is Céline Condorelli’s first solo show in Italy, and takes place at Pirelli HangarBicocca, a venue created in 2004 by converting a vast industrial facility into 15,000 square metres of exhibition spaces, making it one of Europe’s largest centres for contemporary art. On this occasion the artist presents some of her most famous projects, together with new pieces on which she has also worked in collaboration with Pirelli research centres. *bau bau*, the title project, takes the form of a café which brings together a sequence of historical and mythological narratives that are expressed in the objects and architecture of the space, its pieces of furniture and china. Each narrative element reveals how objects are determined by the way in which they are used, owned, displayed, treated and classified. *bau bau* was originally imagined and performed as part of the School for Design Fiction project by James Langdon, which asserts that storytelling is the primary function of design. For further information visit, [www.hangarbicocca.org](http://www.hangarbicocca.org).