

Céline Condorelli
Concrete Distractions
Kunsthalle Lissabon, 2016

1. EN

Céline Condorelli: *Concrete Distractions* (2016). *Pre-historic Cavemen Holes* (2016). Chipboard, masking tape. Photo: Bruno Lopes

PT

Céline Condorelli: *Concrete Distractions* (2016). *Buracos pré-históricos* (2016). Aparite, fita adesiva. Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *Pre-historic Cavemen Holes* (2016). Chipboard, masking tape. Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *Buracos pré-históricos* (2016). Aparite, fita adesiva. Foto: Bruno Lopes

3. EN

Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *Models for a Qualitative Society* (2016) and *Pre-historic Cavemen Holes* (2016). Photo: Bruno Lopes

PT

Céline Condorelli: *Concrete Distractions* (2016). Vista da exposição com *Modelos para uma sociedade qualitativa* (2016) e *Buracos pré-históricos* (2016). Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *Models for a Qualitative Society* (2016). Painted blackwood acacia, steel. Photo: Bruno Lopes

PT

Céline Condorelli: *Concrete Distractions* (2016). *Modelos para uma sociedade qualitativa* (2016). Acácia negra pintada, aço pintado. Foto: Bruno Lopes

5. EN

Céline Condorelli: *Concrete Distractions* (2016). *Models for a Qualitative Society* (2016). Painted blackwood acacia, steel. Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *Modelos para uma sociedade qualitativa* (2016). Acácia negra pintada, aço pintado. Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *Models for a Qualitative Society* (2016).). Painted blackwood acacia, steel. Photo: Bruno Lopes
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Céline Condorelli: *Concrete Distractions* (2016). *Modelos para uma sociedade qualitativa* (2016). Acácia negra pintada, aço pintado. Foto: Bruno Lopes
7. EN
Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *Models for a Qualitative Society* (2016) and *Telephone Piece* (2016). Photo: Bruno Lopes
- PT
Céline Condorelli: *Concrete Distractions* (2016). Vista da exposição com *Modelos para uma sociedade qualitativa* (2016) e *Peça telefónica* (2016). Foto: Bruno Lopes
8. EN
Céline Condorelli: *Concrete Distractions* (2016). *Telephone Piece* (2016). Screenprint. Photo: Bruno Lopes
- PT
Céline Condorelli: *Concrete Distractions* (2016). *Peça telefónica* (2016). Serigrafia. Foto: Bruno Lopes
9. EN
Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *Horror of Air Conditioning* (2016), *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 3* (2016). Photo: Bruno Lopes
- PT
Céline Condorelli: *Concrete Distractions* (2016). Vista da exposição com *Todos os nossos amanhã*s (2016) – cortesia da LUMA Foundation, *Horror a ar condicionado* (2016), *Como as coisas aparecem, segundo Carlo Scarpa* (2016) e *Imagem persistente 3* (2016). Foto: Bruno Lopes
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Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *Horror of Air Conditioning* (2016), *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 3* (2016). Photo: Bruno Lopes
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ar condicionado (2016), *Como as coisas aparecem, segundo Carlo Scarpa* (2016) e *Imagem persistente 3* (2016) Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 4* (2016). Photo: Bruno Lopes

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Céline Condorelli, *Concrete Distractions* (2016). Exhibition view with *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 4* (2016). Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 4* (2016). Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 4* (2016). Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *How Things Appeal, after Carlo Scarpa* (2016), *Afterimage 3* (2016), *Horror of Air Conditioning* (2016), *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 5* (2016). Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Vista da exposição com *Como as coisas aparecem, segundo Carlo Scarpa* (2016), *Imagem persistente 3* (2016), *Horror a ar condicionado* (2016) e *Todos os nossos amanhã*s (2016) – cortesia da LUMA Foundation, *Como as coisas aparecem, segundo Carlo Scarpa* (2016) e *Imagem persistente 5* (2016). Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *How Things Appear, after Carlo Scarpa* (2016), *Afterimage 5* (2016) and *All Our Tomorrows* (2016) – courtesy of LUMA Foundation. Photo: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Vista da exposição com *Como as coisas aparecem, segundo Carlo Scarpa* (2016), *Imagem*

persistente 5 (2016) e *Todos os nossos amanhãs* (2016) – cortesia da LUMA Foundation. Foto: Bruno Lopes

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Céline Condorelli: *Concrete Distractions* (2016). Exhibition view with *All Our Tomorrows* (2016) – courtesy of LUMA Foundation, *How Things Appear, after Carlo Scarpa* (2016) and *Afterimage 5* (2016). Photo: Bruno Lopes

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