

Céline Condorelli

and the collections of the three Frac
of the Grand Est Region

Frac
Lorraine



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Céline Condorelli studied architecture and received a PhD in research architecture. Research is still an integral part of her artistic practice. In 2009, she published the book *Time* with curator Gavin Wade and designer James Langdon (re-printed in 2014). The publication explores the conditions which lead to the conception and the fabrication of systems of support of the visual arts for works of art. One chapter of the book was dedicated to John Latham, another to the opening of the Frac Lorraine in 2018. It seemed inevitable to strike up a conversation.

With works by

Martin Beck

Ursula Biemann

Geta Brătescu

Brognon Rollin

Judy Chicago

Lynne Cohen

Daniel Gustav Cramer

Peter Downsbrough

Harun Farocki

Aurélien Froment

Luigi Ghirri

Karl Holmqvist

Marine Hugonnier

Teresa Margolles

Ralph Eugene Meatyard

Camila Oliveira Fairclough

Cesare Piretti

Amalia Pica

Charlotte Posenenske

Lotty Rosenfeld

Martha Rosler

Cameron Rowland

Liv Schulman

Michael Snow

Mierle Laderman Ukeles

Atelier Van Lieshout

Nil Yalter & Nicole Croiset

For this project, Céline Condorelli was invited to work with the collections of the three Frac of the Grand Est region. Her choices draw attention to territories divided by time given over to labor and by that free of labor, time we have inherited, and time which we attempt to reshape, thus interrogating what we today identify as productive time.

Céline Condorelli makes use of emotional connections and affinities as a means of orientation, as dynamic methods to think through the relationship of the individual with the institution. Traditionally, the time of affinity is associated with that of leisure, situated outside of labor. But the work itself of actors in the cultural sphere becomes visible during the leisure time of the visitors. And the affinities, like friendships, tied to free time, are essential to cultural production in all its forms.

In the exhibition, the posters, sculptures, photographs and installations of Céline Condorelli are mixed with works of artists who were sources of inspiration, with whom she worked or with whom she is close, to speak of the connection between working hours and freed time. This last term, coined because time has been freed from the constraints associated with labor, was born from the battles of the workers' movement. In the exhibition, it materializes through forms and situations we associate with moments devoted to friendship, to relaxation, to games, and to idleness.



from Goldsmith College in London. Book *Support Structures* with artist and exhibition brings together diverse practices and professional experience, including structures of display and performance. Céline Condorelli and Martin Beck, both part of the program at

By speaking about freed time, the artist also questions the functioning of the structures that support free time (be they places of leisure, culture, or sports), but who rarely engage in social struggles or societal issues. It is legitimate to ask oneself if today the exhibition is not envisioned as an agent of the 'culture industry,' a field looking to turn a profit as much as make the free time of the visitor valuable, capitalising on the need for poetry to encourage the visitor to learn in a 'useful' way. Such places were, at the start, "open spaces sensitive to society and others, interceding with uncontrollable and unforeseeable, and above all, unquantifiable, emotional instincts."¹ Céline Condorelli envisions the exhibition as a space of rehearsal, allowing for experimentation with other ways of moving around within public space.

Throughout the contemporary era, architects and artists have interrogated the potential of these leisure spaces and attempted to redefine their paradigms. The research of Céline Condorelli has led to an interest in the work of the Brazilian architect Lina Bo Bardi, who said that the museum should be "a collection, a space of popular culture, a playground." The work of the Danish anarchist activist Palle Nielsen is also an important reference, notably his project "Model for a qualitative society." Envisioning game as a space that allows for the rethinking of social interactions, Nielsen proposed to make available a space of experimentation reserved for children, as a case-study to observe the possibilities of a society which is built by game.

Over the course of the twentieth century, game has occasionally been seen as a space allowing for a kind of political critique of society, both social and aesthetic. It has thus been practiced as a form of social activism, not only because of the unproductivity which it is associated with, but also by the spatial arrangements and the interactions that it produces. The research of Céline Condorelli on playgrounds, or about game as a tool aiming to put into work the changes of subjectivity or sociality in the urban fabric, rests, for example, on the playground projects of Aldo van Eyck, who built more than a thousand in Amsterdam and its surrounds between 1947 and 1978. Their polycentric composition attempted not to create a hierarchy between the elements they were composed of, and to fully integrate themselves in the city so as to make it "playable." Nicknamed "Tools for Imagination," their elements had to be simple so as to be always able to be reinvented by the imagination of the child.



The ground floor is dedicated to the points of contact between leisure and public space. The first floor speaks to our experience with leisure time as a moment that will never be completely free, and defines itself by its opposition to that which is dedicated to work. The artist investigates its borders and limits, the forms that influence it, and the restrictions that are enforced upon it. The second floor of the exhibition examines that which is considered to be a part of labor, the conditions in which it is made, and the conditions of production.

For Céline Condorelli, intimacy with culture is a political subject. She envisions it as a constituent element of daily life, and not as an object to be seen from afar, in silence. Thus the exhibition is meant to be dense, visually translating interdependencies inside of an artistic landscape. Together the works create a context on which the artistic production of Céline Condorelli leans, highlighting the fact that each artist follows that which their predecessors have begun.

In connection with Frac's choice to approach its collection as a reflection of a plurality of experiences, the artist proposes an exhibition as a place of frictions. Confronting shared pleasures, communal constraints, and individual physical reality, the show results in an infrastructural critique of the ways we spend our time, in an era where the labor is inserted into spaces of private life and free time, merging them into a continuous productivity, between working at home and useful leisure.

1: Olivier Voirol, « Retour sur l'industrie culturelle », in Réseaux, 2011/2 (n° 166)

Exhibition production / material fabrication

— 23 July 2020

Fifty days work
452 sq.m

Execution by:

Leila Arenou, Tommy Barclay, Céline Condorelli,
Mike Cooter, Olivier Durand, James Garner, Laurie
Haldane, Renaud Hauray, David Jimenez, Zabi
Merzane, Salim Mohammedi, Irfann Montanavelli,
Fabienne Muggeo, Govinda Nagy, Ghyslain
Philbert, Estelle Rebourt, Anne-Marie Sabato,
Thibaud Schneider, Didier Suleau, Bérangère
Wilczynski-Buhler

Concept: Céline Condorelli
Director, curator: Fanny Gonella
Head of Exhibitions: Agnès Violeau
Public Program: Chéryl Gréciet
with Justine Jean and Pauline Speyer
Head of Collection: Claire Valageas
Collection Registrar: Valentin Wattier

Communication: Iris Aubry
Educational Department: Corentin Buchaudon,
Marie Greget, Marine Hardy, Célia Muller, Louise
Thomas
Texts and Editing: Corentin Buchaudon, Fanny
Gonella, Marie Gréget, Marine Hardy, Agnès Violeau
Graphic Design: Futur Neue & Mattéo Venet

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Opening hours

Until 06.09

Th. – Fr.: 14h – 16h
Sa. – Su.: 11h – 17h

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From 08.09

Tu. – Fr.: 14h – 18h
Sa. – Su.: 11h – 19h

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