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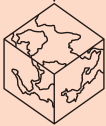
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16 January - 20 March
2016

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WITH

Céline Condorelli

Cullinan & Richards

Koenraad Dedobbeleer

Flore Nové-Jossierand

Goska Macuga

Rita McBride

Eilis McDonald

Natalie du Pasquier

Amalia Pica

Yelena Popova

Haim Steinbach

Gavin Wade

Nicole Wermers

Christopher Williams

Display Show

Art is not exhibited, art exhibits. Display is an elementary social gesture: something is shown to someone and to the world. Can any object be separated from how it is shown, repaired, treated, classified, owned and valued?

Display Show proposes we consider display as intrinsic to artistic production and interpretation, as the process of taking shape that redefines notions of art and of exhibition.

Display Show follows a path that leads from doing-something-to-show-things (the technical term for which, in twentieth century art discourse, has come to be described as the verb 'to display'), to the idea that those actions not only change the nature of what is displayed, but also transform both us and our environment.

Display Show is an exhibition process that is unfolding through an enquiry into forms of display, including radical practices from the twentieth century by artists, designers and architects including Franco Albini, Lina Bo Bardi, Eileen Gray, Herbert Bayer, Adolf Krichanitz, Frederick Kiesler, El Lissitzky, and Carlo Scarpa. These approaches are considered through form and function, as historical case studies that offer specific display conditions. Evolving in time over a number

of sites, *Display Show* exhibits the context specific nature of display emphasizing how it is always subject to change.

After presentations in Temple Bar Gallery (Dublin) and Eastside Projects (Birmingham) the third edition of *Display Show* takes place at Stroom Den Haag. At Stroom the focus is on the ideas of Lina Bo Bardi. From the 20 March *Display Show* slowly transforms in an exhibition on her work.

With *Display Show* Stroom introduces Céline Condorelli as one of the cooperating artists for the program *Attempts to Read the World (Differently)*. A program in which Stroom in a searching, intuitive way makes an effort to develop tools and appoint ways in which we can read the tipping period the world is in. The other three artists are Fernando Sánchez Castillo, Dunja Herzog and Neïl Beloufa. These artists take the first steps in a different reading, interpretation and imagining of the world, the recalibration of a navigation system, the search for new forms of knowledge, information or communication. It is not the search for an overarching central truth but rather for a variety of possibilities and interpretations.

Attempts to Read the World (Differently)

“For at least 2500 years every generation thinks that the time has come when the changes taking place can no longer be overseen. The saying by the Greek philosopher Heraclitus ‘Everything flows, nothing stays’, is an example of this and every generation since has retained this feeling. But all this time, there have also been attempts to navigate together in this chaotic world.” Philosopher René Gude shows us that the fundamental changes and consequent lack of clarity, which many people now experience, are not new. But there is more at stake now. Transition expert Jan Rotmans speaks of a tilting point: our time is not an era of change, we are actually in the midst of a change of era, a paradigm shift. A change of era is a special period in which existing structures change irreversibly. Such a tilting period does not only provide opportunities but is also characterised by chaos, turbulence and uncertainty. Especially now because we are, in the words of Rotmans, in the middle of this transition phase. Things that were familiar are shaken to their foundations and this means that we experience the world as unreadable.

The changes that characterise our current time vary from almost too large and global to fathom (financial, economic and political crises, climate change, ethics of medical technologies to name a few) to small and

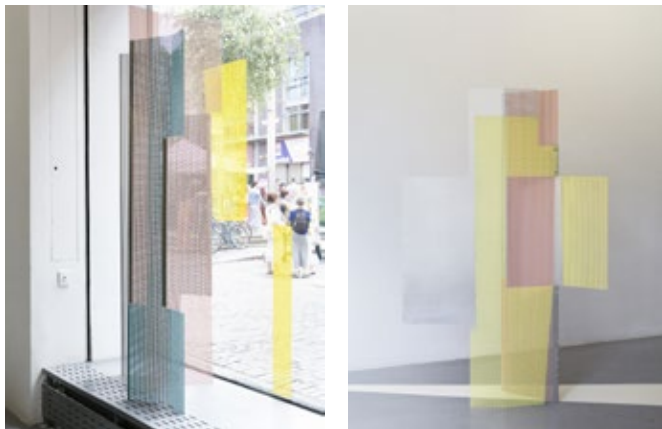
personal (the use of social media, the way healthcare is organised). Our familiar navigation systems are in need of recalibration. With the program *Attempts to Read the World (Differently)*, Stroom Den Haag looks in a searching, intuitive way at our present world, the rapid developments therein and possible futures. We make an effort to develop tools and appoint ways in which we can read this tipping period. After all, from within a paradigm shift it is difficult, if not impossible, to imagine the new world that is emerging. Artists are eminently good guides for such a quest. Their antennae, sensitivity, open minded and unbiased look (they are, after all, not subservient to certain structures) allow them to imagine that new world.

A first step was taken in September 2014 with the *WeberWoche*, a two-day event focusing on the ideas of sociologist Max Weber. Weber described in 1919 in *Science as a Vocation* how rationalisation continues to spread and 'enchanted' forms of knowledge are pushed out of the public domain. For several days Stroom sought with artists, performers, filmmakers, composers and theorists for forms of enchantment and knowledge production. The polyphonous program offered reflection and a broader framework in which the importance of the non-rational in our contemporary secularised Western society was stressed.

Attempts to Read the World (Differently) is developed in collaboration with Fernando Sánchez Castillo, Céline Condorelli, Dunja Herzog and Neïl Beloufa. The program consists of various exhibitions and public activities, including those of other artists. The exhibitions *A Burning Bag as a Smoke-Grey Lotus* by Gareth Moore and *Counting on People* by

Neïl Beloufa took place in 2015. The *Tank Man* project by Fernando Sánchez Castillo, which was part of the presentation *Remembered Always...*, is also part of this program. Later this year an exhibition by Dunja Herzog will be shown at project-space 1646 in The Hague.

Exhibition Notes



Céline Condorelli, *After image (Gray and Bayer)*, 2015

Room dividers, screens and curtains separate space and articulate the multiple, and always changing relationships between inside and outside, day and night, public and private. They contain and protect, and yet also reveal, frame, overlay, juxtapose. The screens of both Herbert Bayer and Eileen Gray function as spatial devices that have almost sculptural presence, here merged and unfolded through form, colour, scale, and surface. The idea of background also has a history, and

developed for instance regarding its colour, in relation to the changing notion of neutrality. Only about 150 years ago most museums in Europe would take part in heated arguments in conferences, and publish extensive treatises on how best to exhibit art, arguing on exactly the same issues, notions and requirements as they do today, but in parallel to completely different devices and operations, like curtains and wallpapers, ceiling roses and decorative friezes. Green was for a long time the accepted standard colour for museum walls, normalised as far as today's white is, but it had also been at some point in time red, and yellow.



Charlotte Cullinan & Jeanine Richards, *Abstract Mirror Paintings*, 2015

Charlotte Cullinan and Jeanine Richards are an artist duo working within the area of painting, the relationship of paintings to the structure of the exhibition, and painting as performance. They are interested in the use of the exhibition as a material context, within which discrete objects are choreographed and re-arranged, to give a sense of instability or slippage of material and meaning. Their decision to constantly re-negotiate their work and its position in relation to exhibition variables leads to a consideration of the walls, the space, the floor, the ceiling, and

the intentions behind the idea of an exhibition in the curatorial sense. The *Abstract Mirror Paintings* are spatial interventions designed to challenge accepted notions of form and function.

“... our work was never meant as a thing which one focused on for a final experience. It is meant as an intermediary experience, the idea, of course, being that the rest of the world is always there anyway, and that the work is meant to be an equivalent object in the world rather than a SPECIAL object in the world... Theoretically we are involved with the wall but we never limit ourselves to the wall alone.”

Koenraad Dedobbeleer, *performance lecture*

The works of Koenraad Dedobbeleer sharpen our perspective of a multilayered relationship of objects and their appearance: sculptures that are simultaneously sculpture and also serve as the pedestal of another sculpture, or a photograph that shows a sculpture, or better put, an object, that can be read as sculpture due to its placement, or found objects that are enlarged and refer to their original while at the same time taking on a different form. Apparently everyday objects are liberated from their standard use and undergo in their recontextualization a revaluation. Koenraad Dedobbeleer constructs references that prove to be traps of perception.

www.georgkargl.com/en/artist/koenraad-dedobbeleer



Flore Nové-Josserand, *City Growth Blues*, 2015

The city is mutating at an extraordinary pace. The city must renew itself, faster, faster! Not a moment to lose. Hurling into the future, devouring the present. “Wheeeeeeeeeee!” With *City Growth Blues* Flore Nové-Josserand creates a space made up of and displaying a number of architectural hoardings through drawing, painting, photographing and constructing. It draws on the ubiquity of temporary hoardings – non-specific, yet immediately recognizable constructions, which, for the artist, suggest aggression, co-option of public space, and abandonment to forces beyond human scale.



**Goshka Macuga, *Kabinett der Abstrakten*
(After El Lissitzky), 2003**

Goshka Macuga is particularly interested in people who have had an influence on exhibition design, such as Alexander Dorner, who created contextual 'atmosphere rooms' in which to display art. Dorner also commissioned El Lissitzky to make the *Kabinett der Abstrakten* in 1926, a wooden cuboid wunderkammer, for the Internationale Kunstausstellung in Dresden which presented works by artists such as Picasso, Leger and Mondrian at a time when no other European museums were showing them.

Macuga originally remade the Kabinett for an exhibition at Bloomberg Space in London in 2003 that Wade and Condorelli went to see while they were developing work on display together. In *Display Show* the cabinet serves as a repository for references, models and studies for the exhibition as a whole.

Rita McBride, *Ways series*, 2004-2011

A series of novels as conceptual art, the *Ways* reimagine literary genres by pulling together artists, curators, writers, journalists and museum directors to write the chapters of a novel, all of which are set in the art world; by doing so, they create novels that are also exhibitions in the world, in which Rita McBride's work appears through further, simultaneous lives. Each of the books corresponds to a sub literary genre (crime novels, SF, soft-eroticism, self help etc.). Titles include *Westways*, *Heartways*, *Futureways*, *Crimeways* and *Myways*.

Westways follows Mae West from her Brooklyn childhood through her adventures with W.C. Fields to a Sapphic encounter with Leni Riefenstahl on a safari in the 1970s, picking up a fighter pilot, Salvador Dalí and Billy Wilder for the ride.

Heartways is a faux romance compilation, the turgid, winsome tale of Genny O, a youthful innocent who is fated to everlasting virginity. Despite all efforts to the contrary, each deflowering is her first time; we encounter Genny O as she tries to find what she is lacking in the arms of her artist object of desire.

Futureways is the story of an art exhibition in the distant future, that posits an otherworldly community of alien shape-shifters, robotic administrators and demon-conjuring Magi who inhabit spaceports, otherworldly archeological sites, gated utopias, courthouses and bars. At its heart, it depicts the tangible marvels of the imagination and the role of the artist as time-traveler, forward-thinking yet never forgetting the past. Where *Heartways* took on the romance genre, and *Futureways* sciencefiction, *Crimeways* tackles the genre of detective novels with aplomb: tales of cops,

private investigators, and art-world fugitives that simultaneously work within and outside the detective novel genre.

Crimeways tells the tale of a New York under siege by an underground of aesthetic criminals who threaten to destroy a landmark in the name of art; the book's hero attempts to save the Big Apple from artistic fascists as well as bad taste.

The last book in the series, *Myways* takes on the genre of self-help in this collection of 'columns' by Gina Ashcraft, an art magazine 'advice columnist'; it's a funny guide to art and life that pokes fun at our grandest institutions.



Eilis McDonald, *Numinous Objects Collection, 2010-2015 (series)*

Numinous Objects is a digital image collection, spanning multiple years and gigabytes. The criteria for selection and inclusion in the collection is numinosity.

The process: use your eyes like dowsing rods in the networked landscape, trance-like scroll, and when you see it; you'll know. like the subtle sting of a pressure point, trigger point, the opening of a tiny chakra?, an instant special feeling, small mystery, for the image/object which stretches beyond its subject / touches something intangible.

Over 5 years, the work has inadvertently skimmed the now ubiquitous "object-on-a-white-background" commercial online product photography trend, and the unavoidable construction of meaning through juxtaposition in online image searching which happens as a result.



Nathalie du Pasquier, *paintings with no title, 2008, 2012, 2013*

Nathalie Du Pasquier is a founding member of Memphis (the Italian design and architecture group founded in Milan in 1981). She designed numerous "decorated surfaces": textiles, carpets, plastic

laminates, and some furniture and objects. Painting has been her main and daily practice since 1987.

“I am on the 24th floor of a grey building, and underneath me there is a neighbourhood of small houses and shops full of activity. All around and as far as the eye can see the forest of buildings of all shapes stretches, a sort of still life in which I cannot move the different elements. This is a landscape, the landscape of a very modern city. I am totally fascinated, apart from the crazy architecture of these buildings, by the thousands of little activities that fill the gap or lineup the traditional streets that haven’t yet been demolished. These are little shops where you can buy anything, small laboratories, but first of all they seem to me to be sorts of installations. The goods are displayed in ways that you may see absolutely everything that there is to be sold, in crazy pyramids, along flimsy shelves. Every now and then there’s a little room for a piece of furniture where you might perceive the person who manages this wonderful stand: a chair and desk on which apart from paper, computer, and oily stains, there is also a tray with all the leftovers of an esteemed lunch. I think I would like, in the middle of all this activity, to have access to one of these holes where I could make and sell my machines. I would stand in the doorway and see if one can resist. This would be the test. It would be a beautiful way for artists to present themselves in the middle of life instead of in galleries. Well this is coming to my mind because it seems to me that there is a lot of art in this area to manage, the art of getting by.”

(Nathalie du Pasquier)



Amalia Pica, *Stage (as seen in Afghan Star)*, 2011

Shows in which wannabe pop stars compete to win the backing of the viewing public are shown on TV channels around the world. Afghanistan is no different. *Afghan Star* was first aired in 2005 and it soon became a national phenomenon. By the time the finale of the third season was broadcast, 11 million people tuned in. Each finalist had their ardent fans; one man drove for 14 hours to collect posters promoting his favourite singer, while another sold his car to raise funds to campaign for one of the contestants. But watching television is not always easy in Afghanistan, with scarce electricity subject to regular power cuts. *Afghan star - The power of pop*, a documentary by the British film maker Havanna Marking, shows one young fan constructing and wiring a home-made television antenna in order to get a signal. The program’s success highlights the return of western pop culture to the mainstream in Afghanistan, where music was banned by the Taliban in the 1990s. Viewers voted for their favourite singer by mobile phone. For many, this was the first time they were asked to express a preference in a public forum.



Yelena Popova, *Cornelius: The Collectors Case, 2015*

In 2011 two seemingly unrelated events took place. In the heart of London, at Sir John Soane's Museum in Lincoln's Inn Fields, the Picture Room was restored and reopened. For the first time in a hundred and eighty years, 120 small and medium size paintings and drawings were reinstated in their original arrangement within the small gallery space of 4 square meters, exactly as Sir John Soane had originally designed. In the same year another event took place on the Swiss border, a routine customs check lead to the discovery of 1400 small and medium size paintings and drawings, hidden by Cornelius Gurlitt in his 100 square meters Munich flat.

In 1833 Sir John Soane, collector, architect and

philanthropist, turned his Georgian home and collection of antiquities into a public museum, which he donated to the British Nation by an Act of Parliament. Built in 1824, (the same year as The National Gallery), the Picture Room was in fact the first gallery to show contemporary art in Britain. To increase the wall space Soane designed special hinged panels, which opened to reveal paintings hung within secret compartments.

Cornelius Gurlitt hoarded art treasures his father had obtained under dubious circumstances in the Nazi era. Over the years Gurlitt formed a strong attachment to these pictures. In his Modernist apartment the pictures were hung on the walls and were stacked amongst tinned food on self-built shelving units. His favourite works on paper, which he looked at every evening, were kept in a suitcase. The media portrays Gurlitt as a hermit trapped in another time, whose life mission was to protect his father's treasure.

Cornelius Gurlitt died in May 2014 age eighty one. Later on in the hospital, among his possessions, a suitcase with a long lost Claude Monet landscape was found. The suitcase was left at the hospital for unknown reasons. (Yelena Popova, Nottingham 2014)

Haim Steinbach, *Infinity, 1994*

Since the late 1970's Steinbach's art has been focused on the selection and arrangement of objects, above all everyday objects. In order to enhance their interplay and resonance, he has been conceiving structures and framing devices for them. Steinbach presents objects ranging from the natural to the ordinary, the artistic to the ethnographic, giving form to art works that under-

score their identities and inherent meanings. *Infinity* is part of a body of work collectively titled *Found Statements*: Steinbach's work with language proposes that reading is an act of seeing, and even if this is not always, strictly speaking the case, the graphic codes which proliferate on our current media culture accustom us to word and image arriving in the same package. Steinbach collects "objectified" short statements: when he comes across a title, or a slogan that strikes him as intriguing or relevant to his work, he clips the text, conserving both the words and typeface, which is their visual presentation, then turns these vernacular phrases into wall painting, drawing or print.



**Gavin Wade,
T-Type Display Unit (After Kiesler
and Krischanitz), 2015**

8 Powder coated aluminium components in 6 colours, hard wood slatted panel 300x60x5cm, steel bolts, assorted various 'Tillandsia' (air plants).

In support of: Ellis McDonald, Numinous Objects Collection, 2010-2015 (series) Digital image collection, and code.

**Mobile Wall System with 6
permanent pole positions
(After Krischanitz & Kiesler)
(For Christopher Williams),
2016 (With Sophie von Hellermann)**

A Brief History of Civilisation, 2011, Pigment and acrylic emulsion on 2 mdf surfaces.)

6 powder coated aluminium poles
281.5x5x5cm, 1 hard wood slatted panel,
2 hard wood, plywood and mdf panels,

each 281.5x197.5x5cm, stainless steel bolts, stainless steel & brass floor inserts.

Function by Gavin Wade.
Execution by Queen & Crawford – Matthew Higginbottom, Matt Foster, Joseph Welden, Matthew Moore, Olly Jones, Plane Structure, Avonstar Trading, Johan van Gemert and Gavin Wade.

Artist-curator Gavin Wade is creating an A-Z alphabet of display structures adapted from the artist and architect Frederick Kiesler's 'L-Type' and 'T-Type' Display Unit's of 1924 and merged with Adolf Krischanitz's 'Secession Mobile Wall System' of 1986. Both display systems were made in Vienna – Kiesler's for the 'Exhibition of New Theatre Technique' at the Konzerthaus, and Krischanitz's as a permanent mobile wall system as part of his renovation of the Vienna Secession.

The structures of Wade's new display units are loosely based on Kiesler's attempts to develop a new language of form for installation through a grouping of freestanding demountable supports. Each unit deploys a careful balance of vertical, horizontal and diagonal beams, slatted surfaces and plinths or seats for the adjustable positioning of artworks for display. The materials and dimensions of Wade's units follows from Krischanitz's mobile wall system consisting of aluminium, hard wood and inserted ply panels. Wade first re-enacted Kiesler's T-Type display units in 2001, and then went on to produce a number of progressively adapted versions of both T and L-Type units. Each of Wade's artworks plays host to a number of artworks by other artists operating as a curated microcosm or a complete exhibition in itself.



**Christopher Williams,
Garten in Voigtmichelshof, Alpirsbach
June 7, 2010**

Archival pigment print on cotton rag paper
Framed: 32 3/4 x 37 x 1 1/2 inches | 83.2 x 94 x 3.8 cm
Image: 17 1/4 x 22 inches | 43.8 x 55.9 cm
Edition 3 of 10, 4 AP
Certificate of Authenticity WILCH0329

TecTake Luxus Strandkorb grau/weiß

Model no.: 400636
Material: wood/plastic
Dimensions (height/width/depth): 154 cm x 116 cm x 77 cm
Weight: 49 kg
Manufactured by Ningbo Jin Mao Import & Export Co., Ltd,
Nigbo, Zhejiang, China for TecTake GmbH, Igersheim, Germany
Model: Zimra Geurts, Playboy Netherlands Playmate of the Year 2012
Studio Rhein Verlag, Düsseldorf, January 31st, 2013
(Zimra resting), 2013
Selenium toned gelatin silver print
Framed: 33 7/8 x 37 1/4 x 1 1/2 inches | 86 x 94.6 x 3.8 cm
Paper: 19 7/8 x 23 3/4 inches | 50.5 x 60.3 cm
Image: 18 1/4 x 22 1/4 inches | 46.4 x 56.5 cm
Edition 7 of 10, 4 AP
Certificate of Authenticity WILCH0387

Somewhere between a film director, a picture editor and an art historian, American artist Christopher Williams investigates photography as the defining medium of modernism. His photographs are elements at play in a larger system including architecture, exhibition design, books, posters, videos, vitrines and signage that investigates the stage sets of the art world and the publicity structures on which they rely.

“This picture allows me to talk about the idea of using existing images as models to remake, to remodel — I take the term from Roxy Music, who took it from Richard Hamilton. I try to use things that already have been made to be visualized. So rather than, let’s say,

being a diaristic photographer who films my private life, here at a hotel, and puts it on display, I'm interested in things that are already public, already codified in a way, that already have a symbolic or semiotic function within a discursive landscape — as a kind of spectacle, theater, or advertisement. Something that's already not about the personal but about a collective position. I wanted to deal with the idea of the "pin-up girl" as a project which could be a real minefield to enter. One of the reasons why I work with other professionals is that I allow them to transform my way of seeing; rather than appropriating an image, I pull way back and appropriate the situation of production. If I want to use a fashion image I appropriate a fashion studio. If I want a product photograph I go to a product photographer. Ultimately I'm in charge. But I actually want to learn from them. So for example, with the Playmate of the Year from 2012, Zimra Geurts, we invited her to visit us. We wanted to learn about how a Playboy shoot functions from her eyes. The first thing we asked her was, "Are there standard poses?" We wanted a topless model, posing for the camera, in the conditions normally established for a men's magazine. And I was thinking: Cold War period, 1960s, '70s Playboy. We outlined the poses and we came up with six to eight. What we did then was we asked her to assume all of these poses in a more casual way and we made Polaroids of each, taped them to boards, and made notes — what they were about physically, what they asked of her, what they asked of us, what we needed technically, what she was capable of doing. And of course I was thinking about what they meant on the fantasy level, and also what they meant from something more associated with a feminist critique of those images. She had a really infectious laugh. I have a string of

photographs that are about smiling and laughing — it's simple, it's so simple that it's embarrassing to me, but very few centerfolds in mainstream men's magazines laugh at the camera and the spectator. So having a Playmate laughing at the camera and by extension at the viewer was not an uninteresting idea, as stupidly direct as it is. But having said that, I'm reminded of two things; one is a group show in the '80s here in New York, "The Revolutionary Power of Women's Laughter." And I'm automatically thinking of a film like "Gentlemen Prefer Blondes" by Howard Hawks, in which women's laughter takes on a critical force. There's a great quote by Siegfried Kracauer from "The Mass Ornament": "Her smile will be with us forever, but what caused the smile will remain unknown." Which really cuts to the center of photography and what it can show.

The other two things with that picture that I don't want to forget saying, is that it's also a montage that incorporates a reference to Daniel Buren's work — using the stripes of the beach chair — and also a very overt reference to Harun Faroki's film "Ein Bild," the subject of which is a Playboy bunny shoot in Munich, in which he addresses the production of soft-core eroticism as a site of labor and fatigue. The lightbox depicted in the photograph and the light in the foreground are direct references to that film.

(excerpts from the interview Christopher Williams Stops Making Sense August 8, 2014, by Scott Indrisek)

“Hortenkachel”

Die Grossformatige Baukeramik

Manufactured by Keramag m.b.H., Ratingen | Kaufhaus Merkur, Neuss | Architects Prof. Dr. Ing. Hentrich und Dipl. Ing. Petschingg, Düsseldorf Installation by Firma John Röschinger, Essen Distributed by 'Elemental' Baukeramik Vertriebsgesellschaft m.b.H., Ratingen Commissioned by Horten AG, Düsseldorf, Germany Studio Rhein Verlag, Düsseldorf, November 15th, 2012 (No. 5), 2013
Inkjet print on cotton rag paper
Framed: 33 1/2 x 37 x 1 1/2 inches | 5.1 x 94 x 3.8 cm
Paper: 20 x 24 inches | 50.8 x 61 cm
Image: 18 x 22 inches | 45.72 x 55.88 cm
Edition 3 of 10, 4 AP
Certificate of Authenticity WILCH0382

The present photograph forms part of a small series of works by the artist depicting the characteristic ceramic tile used for the facades of several German department stores. Designed by architect Egon Eiermann in the 1960s, it was one of innumerable identical “bricks” aligned in a functional, but highly ornamental grid pattern to provide ventilation without the need for windows. In a departure from his recent use of white infinity backgrounds, Williams presents the tile isolated within a monochrome black space. Suspending it from a purpose-built rotating platform akin to Laszlo Moholy-Nagy’s kinetic Light-Space Modulators from the late 1920s, he changes the viewing angle for each work in the series. The sharp contrast between light and dark areas creates a formal, almost abstract impression, but wear and tear on the ceramic, as well as noticeable dust, focus the attention back to the architectural details. The late modernist tile’s combination of the functional and the formalized is emphasized in Williams’s photograph, which presents a typology of the industrial object while also singling it out for its purely decorative values. As such, the work relates to Williams’s broader interest in “capitalist realism” and its specific relevance to photography as a medium.



Nicole Wermers, *Carpets and Glass #4 #6 #7 #8 #9 #10*, 2012

Nicole Wermers creates sculptures, collages and installations which explore the appropriation of art and design within consumer culture. The works on show are part of an ongoing piece where Wermers visits the same carpet shop, just off Piccadilly Circus (London), every time they change their window display of carpets. She rephotographs them, including parts of the context or people who are watching. The photo’s are displayed in clipframes that she designed herself; a reinvestigation of a simple display-medium.

“Things have structure but they do not all have infrastructure, the material or immaterial, visible or invisible, elements from which things can be produced, organised and systematised. Infrastructure is also a network of relations, an apparatus – it functionalises things but instrumentalises them as well. We can speak of infrastructure as a support structure in that it creates and distributes goods and services such as natural resources, transport, space, telecommunication and information technologies; we can also describe it as a regulatory or disciplinary structure, in that it produces and reproduces social relations through laws, the economy, education, planning, culture and so on, where both aspects in combination generate variable forms of value.”

*(From a text by David Bussel, published during Nicole's exhibition *Infrastruktur*, Herald St, London, 2015)*

Afters

“The Afters were born out of the need, the desire to include voices and objects that might not be physically accessible, into not just our research, but our exhibition-making too. And there are different ways of doing that, we are trying them all out; through the quote, the reference; we also conjure the ‘missing’ with copies, mirrors, ghosts, repetitions, incantations. These methods, or tactics, do produce monsters (things that are made of other things), but in doing so also carry chunks into the now, to be re-read and experienced as present.”

(see interview page 33-34)

You Display, I Display, We Display

Gavin Wade
interviews
Céline Condorelli

(guest appearance by James Langdon)

Celine Condorelli's works explore and offer support through an array of social and artistic methodologies, histories and architectures dependent on an intrinsic use and articulation of display. Responding to and altering what she calls 'existing conditions,' in recent years the artist has produced a double play of puppets set in fascist Italy set against Charlemagne's wars with the Muslims; semi-transparent curtains made of space blankets that move like jellyfish; a concert where musicians use her functional art objects as instruments with further musical purposes; a 20 minute soundtrack of her studio with all the windows open 'to let the city in' as Frederick Kiesler insisted was important for exhibition contexts; and designed the café at Galerie für Zeitgenössische Kunst, Leipzig. Condorelli renamed the café 'bau bau' bringing together a sequence of historical and legal narratives in the form of pieces of furniture, china, lights and interior architecture. Each narrative element talks about how objects are determined by the way in which they are used, owned, displayed, treated and classified – Condorelli uses the term 'support structures' to describe these, and they are also called 'Deodands', objects, which, according to an English common law, valid until 1846, were implicated in legal arguments. Such is the complex reality of Condorelli's compelling objects and scenarios of display, support, friendship and storytelling.

Condorelli, Wade and Langdon are co-curating Display Show at Eastside Projects (September – December 2015) and Stroom Den Haag (January – March 2016).

Gavin Wade

What does it mean to consider display as a medium in its own right?

Céline Condorelli

The pleasure in putting things on display starts from a very material approach, by giving something space, a place, and placing it in relationship to other things, like objects, light, gravity, information, politics. This process is generally understood as separate from the work in question – which relies on the idea of a certain autonomy, itself constantly undermined by the many lacks and needs that prompt us to frame it, hold it, protect it, repair it, explain it, stage it, insure it. I would like to integrate the role of display, of what it means to show things, within what is considered 'the work,' as an essential part of its coming into being. Display is intrinsic to artistic production and interpretation, as the process of taking shape that redefines notions of work and of exhibition.

I am aware that saying this touches on many highly specialised fields – like philosophy, law, art history, and sociology – none of which I would claim to be an expert in! But I would like to claim the specificity of this way of looking, counter-intuitively: it might turn out that forms of display do not appropriately address the ontology of the object nor the nature of its context, but rather that they speak to the relationship between them, which is too complex, problematic and by definition external (on the edge of things) to be taken up by any one specific discipline. So this question of display is taken up from an obvious vantage point, which is not that of a specialised understanding of any of the fields that observes art, but as an artist, a producer of art objects and exhibitions, someone whose work is precisely to make things and put them on display.

- G.W.** How are you approaching exhibitions as social contexts?
- C.C.** I do think that implicit in any definition of exhibition is the notion that somebody needs to be there, at least potentially! Some might be physically present, others are there through their labour. Which means that it is first and foremost their public aspect that characterizes exhibitions, their capacity to qualify space as public. An exhibition is always for me a form of collective production, a collective articulation. Working in the exhibition context should be taken in its widest sense, as a territory set-up exactly in order to make things public (even if only in knowledge). We have, through Eastside Projects, had many conversations about the vastness of what can be designated as an exhibition programme, and how it is above all its public aspect that interests us. It would be interesting to hear your thoughts on this.
- G.W.** I have been acting and thinking around the idea that to exhibit is part of being public. Exhibition is always of the people, apart from the exhibition of animals and plants of course. They can do it themselves also! Closing and opening your curtains at home could be considered an exhibition, and I'm always interested in those exhibitions that emerge out of function, out of need. That's how we have curated Eastside Projects, as a place to be used, and to promote and complicate the idea of art being a useful part of society. Context is half the work and the other half is exhibition! For this reason we started calling all of our exhibitions and projects 'public projects', whether within the gallery or outside the gallery. The collective articulation you mentioned is so important, so fruitful as well as hard work to maintain! You seem

to have picked up on this part also in your focus on friendship, emerging from ideas of support. How did this open up new approaches to collective practice?

- C.C.** This was a way of acknowledging the voices of thinkers of the present and of the past, references and friendships that allowed me to think, to see more clearly into my work, explicitly. Undoing some of the solitude of the artists' role, and by the same token demystifying it.
- G.W.** There are parallels to how we have developed a practice of making work 'after' other artists, designers and architects. In different ways we have approached separately, and together, the re-using, re-enacting, re-deploying, sometimes refining, sometimes misusing, of previous display and exhibition work. From El Lissitzky and Frederick Kiesler's pioneering works in the 1920s through to the 1980s work by Adolf Krischanitz that I am exploring and the more recent pieces by Lina Bo Bardi and Carlo Scarpa work that you are researching, we attempt to make art that includes the voices of others. Are we learning from these people? There is an element of fiction in how we both approach these works, and a relationship to design fiction that our other joint collaborator James Langdon has explored with his School for Design Fiction of which we are both part of the faculty. I have tried to use the word 'upcycling' to partly describe what we have done. How do you feel about the 'after' work you are making, and the term 'monsterring' that we have referred to in relation to our current Display Show public project?
- C.C.** It is becoming a very effective way to talk in the present, with a practice that is a-historical. The Afters were borne out of the need, the desire to include

voices and objects that might not be physically accessible, into not just our research, but our exhibition-making too. And there are different ways of doing that, we are trying them all out; through the quote, the reference; we also conjure the 'missing' with copies, mirrors, ghosts, repetitions, incantations. These methods, or tactics, do produce monsters (things that are made of other things), but in doing so also carry chunks into the now, to be re-read and experienced as present. James' approach is very interesting in relationship to our own actions when doing this, let's ask him what he means by display as a gesture?

James Langdon

I use display as a verb to unite graphic design with other forms of exhibition. It is a word that can be understood in multiple registers – precious artefacts, commercial products, and personal belongings all submit themselves readily to display.

Display is an elementary gesture – a show, a transference, a handling. As you know, I have been collecting images of amateur archaeology that somehow express this sense of gesture. There is a certain archetypal image that I am interested in – a photograph taken at the site of an archaeological dig, in which a hand presents a find to the camera. These images are extraordinary for their lack of abstraction. They show an object – implicitly identified as notable, display always confers value – they show something of who found it; and when; and how. The hand indicates scale; a sense of the object's weight; and speculative context – a fragment of shaped flint might be held between thumb and forefinger to suggest its function as a tool.

In the context of an exhibition, display can also be a bodily gesture happening in space – pointing, leading. We have looked at Herbert Bayer's graphic representations of exhibitions designed explicitly in anticipation of particular movements, and to emphasise certain points of view. And we have talked about the exhibition tour as an interesting format – an extension of this gesture, or as a counter-gesture in which the constructed space is editorialised upon. All of this suggests the agency of display, its appeal. It is a social exchange – I-show-this-to-you.

G.W.

I think this also connects to the particularity of the materials and fabricating processes that you have been using Céline, and their relationship to display. How does narrative sit with the functional and social use of materials in your work?

C.C.

There's a lot that boils down to what something says, what an exhibition communicates, how a work speaks – and yes I do work with specific materials that I think heighten that capacity for speech. For instance that is the basis of my interest in puppets, as articulate objects (they move), that in turn articulate (they speak too). It becomes particularly wonderful when thinking about sculpture. But props are another way of doing that: their fabrication requires a focus on how something appears (and not what it is), and there is a need to be very economical about how to achieve it. You know that props have to be made in the fastest, cheapest way in order to take their role, or fulfil their function, and that's quite a nice way of working. It's very direct, and has a particular aesthetic. Material itself also speaks volumes – space blanket for instance, which I have a total fascination with, is loud (it's gold or silver, very shiny and noisy) and it tells of space

travel and survival – science-fiction is present in whatever you do with it.

G.W. Recently you have referenced objects that were treated as persons somehow in history, notably objects that have been put through legal systems of various societies. What led you to these apparently strange situations?

C.C. I became aware of how throughout history, the objects that inhabit human societies have been attributed intentions, temperament and inclinations, sometimes languages, occasionally powers. This may seem like a crazy assumption, but is the result of simple observation that is neither new nor radical: most people have particular relationships with some of the objects that populate their everyday life; some people can make statues or churches speak, while objects in museums have been ascribed complex discourses and intentions through the dedication of entire lifetimes of work. Just looking at the fascinating publication and exhibition on provenance made by Henie Onstad Kunstsenter – that I was lucky to contribute to – it becomes obvious how much the life of the object, what happened to it, where it went and why, totally transform how we give it sense (what does it mean?), significance (why is it important?), and what it is in the first place. By the same token, those very same objects might have been, throughout the second half of the twentieth century alone, located in dramatically different contexts in which to be encountered, and been allocated equally diverse discourses and intentions. And finally, we should remember that there is a highly respected and generously remunerated community of qualified people whose job it is to assess the best interest of artworks, antiquities, and other notoriously un-responsive entities like trees, animals, and assets.

G.W. You have mentioned in a recent text that for an artist to take up the position of display carries the risk of falling out of attention all together, being ignored by different influential areas of the art worlds. How are you navigating this conundrum?

C.C. You of all people know how tricky that can be – our project Support Structure 2003-2009, took a long time for people to understand, partly because of its complicated authorship, and also to a large extent because it was touching on so many different things – curating, art-making, museum studies, and also construction, marketing, consulting, producing. But at some point people got it, and now support structures are everywhere... As I mentioned earlier, I would like to claim nothing of disciplines and their complicated boundaries, but I am interested in the relationship between things, ideas, people, and how that takes place in space – and in taking up a position that therefore still has some room for manoeuvre. What matters to me is that taking up display, or support, as the place to speak from offers the possibility to develop work that is relevant to both the discourse on objects and the discourse on containers. It is a possible way to address the conundrum in which art discourse finds itself in relationship to ideology critique (thinking or doing), a way to dedicate an art practice to reconnecting two things, that as Martin Beck says are understood at opposite ends of the spectrum: form and the social.

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Colophon

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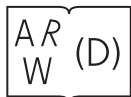
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Den Haag

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Gavin Wade

AFTER

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Lina Bo Bardi
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