

SLG

South London Gallery

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Supported by
Tools for Imagination is an artwork by Céline Condorelli produced by Ramdom (Italy) in collaboration with FRAC Lorraine, Metz (France); Tenerife Espacio de Las Artes, Tenerife (Spain); Muzeum Sztuki, Lodz (Poland); South London Gallery, London (UK) and MACRO (Italy). The project is supported by the Italian Council (8th edition 2020), program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

The SLG commissioned Céline Condorelli to design and co-produce a playground, also titled *Tools for Imagination*, on Elmington Estate in Camberwell. The playground, installed in 2021, was funded by Freelands Foundation, Southwark Council's Great Estates Programme, Fluxus Art Projects and the Swiss Cultural Fund UK.



Supported using public funding by
ARTS COUNCIL ENGLAND



IN CONVERSATION: A TOUR OF TOOLS FOR IMAGINATION

Sat 2 Apr & Sat 14 May 2022, 1–2pm
Starting at the Orozco Garden, Free

If you wish to visit the playground on Elmington Estate that the SLG commissioned Condorelli to design and co-produce, we kindly ask you to book into one of our organised tours. For more information, and to book, please visit the SLG's website.

CÉLINE CONDORELLI WITH BEN RIVERS AND JAY BERNARD

AFTER WORK

4 MAR – 5 JUN 2022

FIRE STATION GALLERY 2 & 3
FREE



SLG

Céline Condorelli, *Spatial Composition 13*, 2021

South London Gallery is a registered charity no.312160.
It is registered as company no.04720002 (SLG Trustee Ltd)

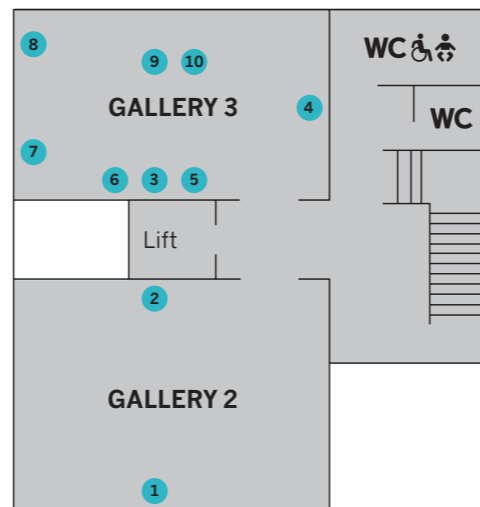
INTRODUCTION

Céline Condorelli's work addresses the boundaries between public and private, art and function, work and leisure, in order to reimagine what culture and society can be, and the role of artists within them.

Condorelli's exhibition at the South London Gallery explores themes of labour, play and public space. In 2019 the SLG commissioned Condorelli to create a playground for the nearby Elmington estate, one of three estates with which the SLG has a long-standing relationship.

The process of making this playground is the starting point for a reflection on the relationship between work and free-time, highlighting the hidden labour in the production of culture both inside and outside the gallery. A new immersive installation includes a film by Condorelli made in collaboration with artist and filmmaker Ben Rivers, a poem written and recited by poet Jay Bernard features on the film's soundtrack. The installation also includes a sculpture which functions as seating from which to view the film, in keeping with Condorelli's interest in support structures and forms of display.

The exhibition features further work which relates to inspirations behind the project, specifically the work of Italian/Brazilian architect Lina Bo Bardi and Dutch architect Aldo van Eyck who, between 1947 and 1978, used play to transform public spaces in São Paulo and Amsterdam respectively. The exhibition investigates the relationship between exhibition-making and public art, reflecting on the artist's interest in connecting the gallery space with the world outside.



CAPTIONS

GALLERY 2

1
Spatial Composition 13, 2021
Mild steel, fabric, paint
Variable dimensions
Collection Museo Macro, Rome

This sculpture functions as gallery seating, providing a position from which visitors can look at the film work also shown in the space. The piece reflects on the opposition between work and free time, if the gallery is seen as an institution of leisure that performs the notion of time freed from work, while displaying the product of cultural workers. Using the formal language of playground structures and deck chairs, this work addresses how seating impacts on the experience of spending time with art.

2
After Work, 2022
Céline Condorelli and Ben Rivers with Jay Bernard
12:55, Colour, Sound, 4:3
16mm transferred to HD
Sound design: Philippe Ciompi
Collection Museo Macro, Rome

GALLERY 3

These four works (no. 3,4,5 & 6) present case studies within Condorelli's ongoing research into ideas of the playground as a tool to achieve social and subjective change within the city fabric.

3
Study for Playgrounds (Lina Bo Bardi, first proposal for a Museu de Arte de São Paulo, 1965), 2017
Inkjet print on 100% cotton paper
84 × 119 cm

4
Study for Tools for Imagination (The playgrounds and play objects of Aldo van Eyck, Amsterdam, 1947–1968), 2017
Silkscreen on inkjet print on 100% cotton paper
84 × 119 cm

5
Study for Spinning, 2017
Inkjet print on 100% cotton paper
84 × 119 cm

6
Study for The Model (Palle Nielsen, A Model for a Qualitative Society, Moderna Museet Stockholm, 1968), 2017
Inkjet print on 100% cotton paper
84 × 119 cm

7
Models for a Qualitative Society, 2016
Painted blackwood acacia, steel
Variable dimensions
Courtesy the artist and Galeria Vera Cortês

These spinning tops function as both play objects and scale models for past and future playgrounds.

8
More Permanent than Snow, 2019
Polyurethane, sand
Variable dimensions

9
Proposals for Qualitative Society, Spinning (1:10), 2019
One-off printed vinyl record, turntable, audio equipment
41.5 × 30 × 9 cm

Condorelli's record on a turntable could also be thought of as a spinning model. It plays the sound of the artist's studio with all the windows open 'to let the city in', as architect Frederick Kiesler insisted was important for exhibition contexts. It also features the sound of children playing, as well as pianist John Tilbury playing *All about the Piano* by composer John Lely – a track which Condorelli frequently listened to at the time of making this work.

10
Tools For Imagination, drawings, 2021
Pen and coloured pencil on film
30 × 42 cm

These drawings are studies for *Tools for Imagination*, the playground Condorelli designed for Elmington Estate, SE5.

All works courtesy the artist unless otherwise stated.