

# Céline Condorelli

P! / New York



## Céline Condorelli

"Epilogue," Installation view

at P!, New York (2017)

Courtesy of the Artist

and P!, New York

Photography by

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P! is closing, and Céline Condorelli's exhibition "Epilogue" is the gallery's last. The show takes careful inventory of P!'s social, architectural and ideological stock, presenting a series of interventions that amount to a critical biography.

Traces of the last several exhibitions were left in anticipation of the closing. It anticipates works like *Epilogue* (2017), a freestanding room divider composed of custom brackets and cheaply sourced corrugated plastic — something always edges into our vision here. The framed print *It's All True* (2017) depicts a palimpsest of the gallery's exhibitions over the course of its five-year run. A beautiful eulogy in itself, the work also recalls the gonzo experiment when P! thought it could completely rebranded itself as "K-period," and sell a suite of short-run shows as one large project.

P! put art in dialog with design. Or, more accurately, design helped P! interrogate the apparatus of art in a way that traditional gallery models couldn't or won't. It converted the white cube into a tool. Condorelli's show similarly emphasizes the particulars of display to elucidate the gallery's social and ideological entanglements. The artist cut a large rectangular hole in the gallery's east wall for *Alteration to Existing Conditions (II)* (2017). The leftover sheetrock was converted into a bench, which forced occupants to face one another. Over the hole hangs *Extended Field of Vision* (1930), a surreal drawing by Herbert Bayer, an artist and pioneering exhibition designer with questionable ties to Nazism. A tiny figure with an eyeball for a head is immersed in a disorienting, merzbau-like exercise in spatial design — in Condorelli's incisive re-presentation, it's subordinate to a larger story about legacy.

Welcoming and bookish, P! capably contained some problematic ideas along the way — this same attitude preserved a space for mystery in art. It would be sadder to see P! go if it hadn't already taught us that a gallery is actually a set of ideas that prod us to endlessly renegotiate art.

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