

## Spaces of Art – Part 2

**Eric Baudelaire, Céline Condorelli, Karl Nawrot**

**Opening: 27 October 2017, 7 pm**

**Exhibition: 28 October 2017 – 28 January 2018**

Eric Baudelaire, Céline Condorelli and Karl Nawrot represent three aesthetically significant artistic positions with powerful contents. Whilst Baudelaire carries out historical and contemporary research, tracing formative - and sometimes traumatic - experiences in film format, Nawrot's graphic interest in places (of remembrance) can be described as mental topography. Condorelli's installation works, on the other hand, reflect her interest in the interplay between spatial and social forms of organisation.

As part of a public contract, Eric Baudelaire, a recipient of the art prize "Future of Europe", has been working with pupils from the Dora Maar comprehensive school in Saint Ouen since the spring of 2015. His project is an extension of the highly traditional 1% ruling for art in the public arena. Over a period of four years, a series of four films was produced or - as the artist would say - one film in four time periods. During the production period, the age of the participating pupils is not the only thing to change - there is also a marked development in their world view, their methods and ability to relate their individual experiences and address larger social contexts. At the same time, they learn the skills and techniques of filmmaking, from the conceptual phase to script composition, casting, recording, editing and post-production.

Céline Condorelli works in the field of tension between art, design and architecture, examining the interaction between spaces and social forms of organisation. She is interested in the possibilities for action that spaces provide and in the individual and collective forms of behaviour that enhance them. For the presentation in Leipzig, she focuses on historical and contemporary exhibition models - on the emancipatory quality of spatialised contents on the one hand, and on the other the way in which the order of presentation within the museum can influence and restrict the role and behaviour of the visitors. Based on the Café bau bau, which Condorelli redesigned in 2014 on behalf of the GfZK, three installations are to be produced on the theme of the narrative quality of forms and the social effect of spatial structures.

The description and portrayal of spaces is also the central theme in the work of Karl Nawrot, the prize-winner of the INFORM Prize for conceptual design. He began by drawing imaginary spaces, and later turned his attention to the graphic memory of real spaces. The drawn line, consisting of strokes that are sometimes playful, sometimes sharp, serves as a kind of visual control system. It connects recurring elements of Nawrot's form language to create continual new compositions and spatial views.

In this way, Nawrot pursues a critical analysis of spaces. The interesting aspect here is how he creates transitions between fine art, architecture and graphic design in his drawings, using variations for the development of typographical systems. Nawrot's artistic work often takes the form of variable, matrix-like objects and graphic display boards.

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