

PORTFOLIO

DEIRDRE O'LEARY



Installation view, *Je trace le contour de mon ombre
juste pour déshabiller*, Urgent Paradise, Lausanne, 2017
photo: Mirjam Ziehl

Raumbatterie I, 2017
wood, plaster, text, plant

Raumbatterie II, 2017
wood, paper, stone

Untitled (flora), 2017
Brass, Plant

JE TRACE LE CONTOUR DE MON OMBRE, JUSTE POUR DÉSHABILLER

This exhibition *Je trace le contour de mon ombre, juste pour déshabiller* is based on the collaborative work of Baptiste Gaillard and myself. It took place at the Urgent Paradise in Lausanne in February 2017 and is the fruit of our residency there.

The exhibition attempted to provide a metaphorical outline of our artistic practice. We set out to question the temporality of the material and the produced forms, suggesting that the temporality of objects might differ from abstract linear time as well as our biological notions of continuity. We understood the exhibition with its different layers as a temporal architecture: it took place as a spatial setting, as a performance, and as a lecture. Readings of Baptiste's and my writing practices were embedded in the city itself; in the zoo, and on various streetcorners. The recordings were broadcast on Unperfect Radio on February 25th. A selection of individual and collective works were shown in the exhibition space.

I understand the work series *Raubatterie I, II, III*, 2017 both as a tool and as a reflection on how a space can be constituted through the relation of the different objects contained within it. The *Ideenkleid I, II, III* embrace questions of temporal and collaborative identities. During the exhibition people could wear the pullovers, suggesting that putting them on and taking them off again could be a form of mutual acceptance aimed at subverting our individual boundaries and leading towards a sort of fraternisation.

<http://unperfectradio.ch>

Installation view of *Je trace le contour de mon ombre, juste pour déshabiller*

Urgent Paradise, Lausanne, 2017

photo: Mirjam Ziehli

Deirdre O'Leary

Raubatterie III, 2017

wood, mirror, plaster, brass

Ideenklein I, II, III, 2017

Three Re-designed H&M Cotton Pull-over





BEYOND THE REAL

„Deirdre O’Leary’s objects are related, according to the artist, to language.

Alongside her writing practice and the use of text in her works, she strives to compose artworks that are put together like phrases in a speech or poem where the syntax is at least as important as the individual words. Here she presents pieces assembled from readymade elements such as fur gloves on a chain, or a baseball cap with its own built-in wind chime, confronting us with her own strange and poetic way of turning the ordinary into the surreal. A set of hand-blown glass sculptures, formed with her own breath, are containers of the whispered stories O’Leary filled them with. She provokes us to wonder what her vessels would say if only we set her words free.“

Elena Filipovic & Kunsthalle Basel

Installation view of Beyond the Real, Kunsthalle Basel, 2017

photo: Philipp Hänger

Untitled (Touch), 2016

From the Collection: Accessories of Doubt

Brass, fur

Blue sky like an inkwell, filled half with ink, half with milk, 2016

Brass, glass





Catching flying birds, with my tongue, 2016
Glass, plexiglass, stone

On the previous page from left to right:
Blue sky like an inkwell, filled half with ink, half with milk, 2016
Brass, glass

Stolen Light, 2016
Enamel, glass

Catching flying birds, with my tongue, 2016
Glass, plexiglass, stone

I used to walk across the grass-green plain of my bed, 2016
Copper, glass

The Loss of Mentos, 2016
Copper, glass

Installation view of *Beyond the Real*, Kunsthalle Basel, 2017
photo: Philipp Hänger



ACCESSORIES OF DOUBT

Installation View
Kunsthalle Basel, Winter 2017
photo: Philipp Hänger

The Doubt Cap, 2016
From the collection:
Accessories of Doubt
Cotton, glass

The Doubt Bag, 2016
From the collection:
Accessories of Doubt
Brass, stone



Installation view of *Beyond the Real*, Kunsthalle Basel, 2017
photo: Philipp Hänger

Untitled (Touch), 2016
From the Collection: *Accessories of Doubt*
Brass, fur



ROAR (MAPPING AN EXPANSION)

The Installation *ROAR (mapping an expansion)* is a site specific installation for the Cantonale Exhibition at Kunsthhaus Langenthal. It embraces five works creating a space of celebration. It's setting establishes Juno - an appropriated myth I use to potentially extend the human physical state, Juno is both a condition and an entity.

Installation view *ROAR (mapping an expansion)*, 2016
Cantonale, Kunsthhaus Langenthal, 2016
Picture: Martina Flury

CAMÉLÉON

CAMÉLÉON

Caméléon is an Artists' book, that was produced in collaboration with Baptiste Gaillard in an edition of 150 copies. Released in June 2016 at the art book fair *I Never Read*.

Caméléon describes different forms of natural reproduction and is again a form of Juno.



Axiom J.

*J. removes her sky-blue jacket and remains receptive beneath Tasmanian pines.
She contemplates the green and focuses on the cool lolling color.*

*Bumbling sounds drown the blossoms, the ear.
A crystal vase is on the table.
There in a flyglass, the words replace themselves.*

*We seat ourselves on colorful chairs and put paper cups on the round tabletop.
Clattering casio clangs build plastic architecture.
J. sucks on a mentos.*

*How agile things seem, how empty the air.
The bumbling multiplies.*

*She caresses her fringe
The dress falls in smooth pleats; in the archaic geometry of the surface.*

Axiom J., Translated from the German, May 2016

AXIOM J. / PROVISIONAL IDENTITY

J. is a narrative figure and a provisional identity. She is shared, she is common, she is extensive.
Accompanying text for the solo exhibition at Galerie 3000, Bern.



Provisional Identity, 2016
Object, Brass, Photography
126cm x 130cm x 65cm

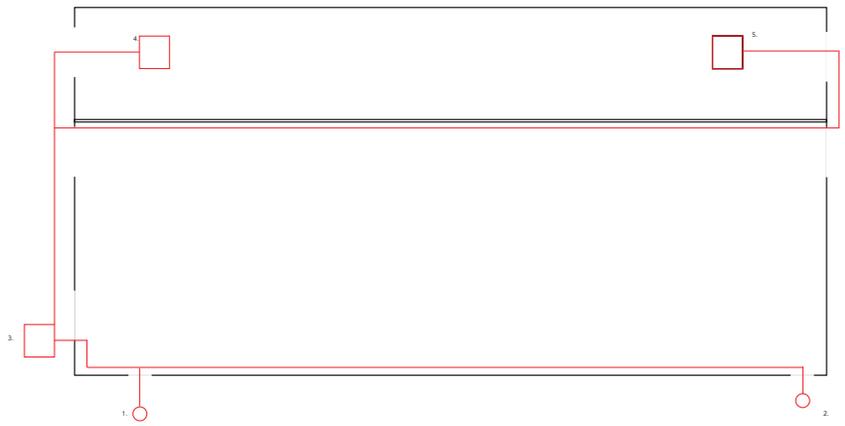
RITOURNELLE

An exhibition curated by Deuxpiece
Carrosserie, Basel, April 2016

*„You shall never play a trick on me
without my playing one on you in return“*; 2016
Brass, Mikado

photo: Silas Heizmann





- 1. Mikrophon
- 2. Mikrophon
- 3. Mixer
- 4. Speaker (Stereo)
- 5. Speaker (Stereo)

Ritournelle curated by Deuxpiece
 Carrosserie, Basel, April 2016

„Antinomies of Identity“, 2016
 In collaboration with Daniela Brugger

Antinomies of Identity is a sound installation in the context of the Ritournelle Exhibition which transmits the soundscape of the exhibition space. The experience of one's own body in its habitual relation to the external environment is the basis of a solid faith in one's spatio-temporal identity, and yet it is and remains a variable.

Installation view
 photo: Silas Heizmann



REINE CLAUDE

Five small speakers are stitched to a blue fabric, hanging from the wall, close to the entrance of the exhibition space. A smooth female voice echoes in the space, reading fragments of what seems to be a memoir. A photograph on a pack of white paper sheets is nailed to the wall. We see the interior of what seems to be a winter garden. A red handwritten text is projected in this space - again we glimpse one of the memories being read. A little further on in the space is a slide projector; again presenting a hand-written text (german) introducing June (later called Juno).

A multimedia installation with Christian Knörr
Lokal Int, Biel - Bienne, September 2015





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Installation view
A multimedia installation with Christian Knörr
Lokal Int, Biel - Bienne, September 2015

„Pieces“, 2015
Sound installation

Extract of the text projected on to a white wall

*Als die Strömung nicht zu gross war, so wie jetzt gerade,
und die Oberflächen glatt,
erblasste das matte Diamantgrün, im grauen Star.*

*Man lehrte mich zu sehen, zu hören, zu denken, zu kombinieren.
Man lehrte mich, Kinder auf die Welt zu bringen.
Nun stehe ich an der Kante des Raums, auf dem Fenstersims.
Kacheln falten sich auf, bilden ein Becken.
Der Pool in weißen Schaum, glitzergrün gesäumt.*

*June wurde immer kleiner, schrumpfte zum Kind.
Sie konnte nach bestimmten Dingen nicht mehr greifen.*

*Ich fahre mit dem Finger den Polen entlang.
Verwandle Gedanken in Vektoren.
Kühl und rau wie Eisbärenzungen fühlen sie sich an.
Die Linien der Ideen brennen sich ein, glühen nach,
hinter dem Augenlied. Ein Lied das du singst.*

*Den Furchen entlang streiche ich das Laken glatt,
bis dahin, wo es über die Kante fällt.*

Text by Deirdre O'Leary and Christian Knörr:



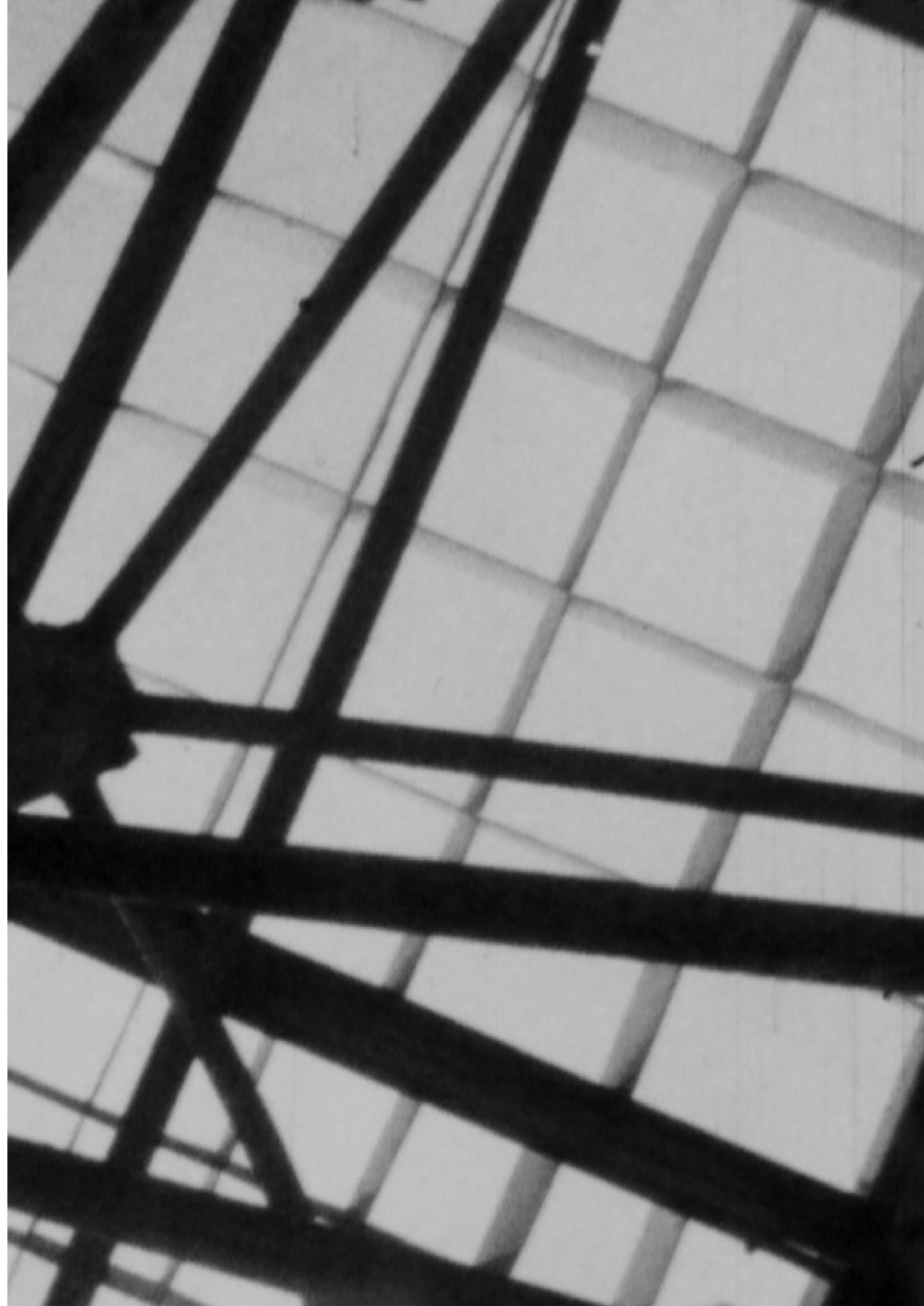
INVENTING AN INTERVAL ON THE 8TH OF MAY 2014, 43°0'2N 41°0'1E

This film was shot in Sukhumi, the capital of Abkhazia. The footage was shot in an old military Sanatorium, called MVO. MVO, built during the Soviet Union was a place of recovery for injured or mentally exhausted members of the army. The title *Inventing an interval on the 8.05.2014 at 43°0'2 North: 41°0'1 East* suggests a precise location in time and space. The aesthetic of the image replies with a dissolving image. This film was shot during an artistic research project in the Southern Caucasus in collaboration with Art as Foundation, Zürich. This large projection is played as a loop.

2014

Loop (1Min. 43 sek.)

Super 8 Film, Transferred to HD Video



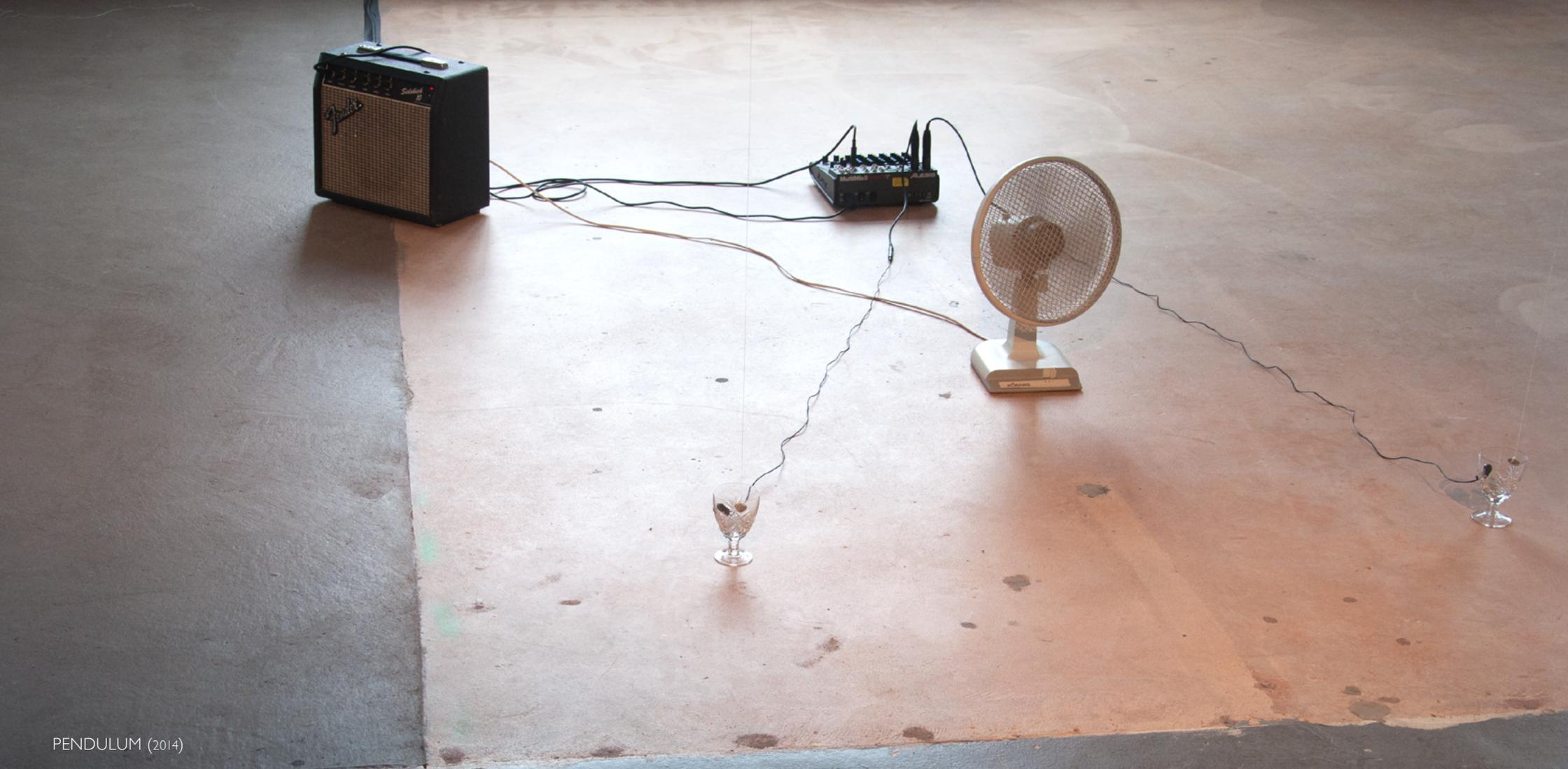


Inventing an Interval on the 8th of May 2014, 43°0'2N 41°0'1E, 2014
Installation view *Connecting Spaces*, Ausstellungsraum Klingental,
Basel, 2014
Photo: Nick Bezmer



Inventing an Interval on the 8th of May 2014, 43°0'2N 41°0'1E, 2014

Video still



PENDULUM (2014)

Two suspended pebbles hang in two crystal glasses. A pair of contact microphones are attached to the glasses and a moving ventilator blows air onto the apparatus. Due to the air power-transfer and the ensuing vibration, the pebbles strike the glass with a regular pulse producing a clanging metallic sound.

Pendulum is an autonomous sound installation determining its own beat.

<http://deirdreoleary.com/works/pendel/>

Audio installation

Ventilator, two crystal glasses, thread,
pebbles, guitar amplifier,
contact microphone.

Installation view Open House, HGK Basel

Curated by Chus Martinez, 2014

Deirdre O'Leary

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Born in Fribourg Switzerland on the 24th of July 1989
Living and working in Basel Switzerland.

June 2017 Master of Contemporary Arts Practice, HKB, Bern
2014 Bachelor of Fine Arts, Academy of Art and Design, FHNW, Basel, Switzerland.
2011 – 2012 The Dresden Academy of Fine Arts, Dresden, Germany
2009 - 2010 Schule für Gestaltung, Basel (Vorkurs)
2008 General Qualification for University entrance (Matura) Gymnasium, Oberwil, Switzerland

Exhibitions / Screenings

2017

Ping-Pong, Basel 2017, Basel, June 14th -18th 2017
Mind the Cap, Centre PasquArt, Biel - Bienne, June 16th -21st, 2017
Nora Longatti, Till Wittwer, Lokal-Int, Biel, March 2017
Stingray Editions, Ausstellungsraum Klingental, Basel, February 2017
Je trace le contour de mon ombre, juste pour déshabiller,
Urgent paradise, Lausanne, February 2017

2016

All, Die Diele, Zürich, December 2016 - January 2017
Cantonale, Kunsthaus Langenthal, December 2016 - January 2017
Cantonale, Centre PasquArt, Bienne, December 2016 - January 2017
Beyond the Real, Kunsthalle Basel, November 2016 - January 2017
OFF-Line, Zemo Nikozi, Georgia, September - October, 2016
Affaire, Centre PasquArt, Bienne, June, 2016,
Wasserfest, Ausstellungsraum Klingental, Basel, June 2016, Switzerland
Deirdre O'Leary (Solo), Galerie 3000, Bern, May 2016, Switzerland,
Ritournelle, Deuxpieces, Carrosserie, Basel, April 2016, Switzerland,
Juno invites to Patterns of reconciliation, March 2016, Kasko, Basel, Switzerland

2015

Videoförmig, Kasko, Basel, Switzerland
Open Studio, RoundaboutLx, Lisbon, Portugal
Screening: Festival.Mov, La Filiature, Mulhouse, France
Global Super-8 Day, Haus für Elektronische Kunst, Basel, Switzerland

2014

Connecting Spaces, Ausstellungsraum Klingental, Basel, Switzerland
Artachment, with Silas Heizmann and Baschi Pfefferli, Basel, Switzerland
Lebensversicherung, E-Werk, Freiburg, Germany
Crashing at the Neighbours, at Haus für elektronische Künste, Basel, Switzerland
Atopie, Flatterschaft, Basel, Switzerland

Projects

OFF-Line, Art research Program in Nikozi, Georgia, at the demarcation line to South Ossetia, September - October 2016
Caméléon, A Publication with Baptiste Gaillard, June 2016
Horrible Things is a Videoclip for the Band Combineharvester, 2015
Residency at RoundaboutLx, Lisbon, June 2015
Connecting Spaces, Art research Program in the southern Caucasus, in Abkhazia and Georgia, 2014
Radio ARX
Creative expression and media exposure for the inmates of the prison Arxhof, Bubendorf, Switzerland.
In collaboration with Daniela Brugger, Lea Kuhn, Daniel Steiner and RadioX, Basel, Switzerland. Realized in 2013

