

Portfolio

Deirdre O'Leary

Kurze Bio

Deirdre O'Leary (1989*, Schweiz) ist es ein Anliegen, die menschliche Interdependenz in sozioökonomischen, kulturellen und architektonischen Kontexten zu betonen. Was die Künstlerin interessiert ist, wie der Körper – sowohl funktional als auch visuell – seine Umgebung reflektiert und setzt diesen aktiv in Verbindung mit Erfahrungsräumen. In ihren Arbeitsprozessen setzt sie Körper, Raum und Sprache in ein Spannungsverhältnis.

Deirdre O'Leary studierte Kunst an der Akademie für Bildende Kunst in Dresden und an der Hochschule für Gestaltung und Kunst Basel und erhielt im Sommer 2017 den Master of Contemporary Arts Practice an der Hochschule der Künste, Bern. Ihre Arbeiten waren u.A. im Ethnologischen Museum in Alexandroupoli, Griechenland, in der Kunsthalle Basel, im Zabriskie Point, Genf; Victoria Square Project, Athen; Spoiler Zone, Berlin; Büro Basel (Waldburger und Wouters/ Shang Art) und im Centre d'art Pasqu'art in Biel und zu sehen. Residenzen führten Sie nach Griechenland (2022), Paris (2019/2020) und nach Como, in die Fondazione Antonio Ratti (2019), Athen (2017) und Lissabon (2015). Zwischen 2014 und 2016 führten sie zwei Forschungsaufenthalte in den Süd Kaukasus, wo sie in Kollaboration mit der Art as Foundation an der Schnittstelle von Kunst und Friedensförderung arbeitete. Deirdre O'Leary ist zudem spartenübergreifend als Veranstalterin und Multiplikatorin tätig. Im Jahr 2022 koordinierte sie im Ausstellungsraum Klingental, die Ausstellung «Rainbag», und arbeitete an der vom Verein Performance Chronik Basel initiierten Ausstellung «Bang Bang-translokale Performance Geschichten», im Museum Tinguely mit. Im selben Jahr wurden Arbeiten in der Ausstellung «Interweaving Narratives», im Ethnologischen Museum in Alexandroupoli, Griechenland gezeigt. In Basel wurden Arbeiten im Rahmen von Ärt, by I never read art book fair gezeigt. Im vergangenen Jahr arbeitet Deirdre O'Leary in zwei Kollaborationen, mit Samuel Tschudin (Das elektrische Zitherspiel, City Salts Birsfelden) und Anne Sylvie Henchoz (internationale Performance Festival Giswil). Zum Jahresende stellte Sie ihre Arbeiten gemeinsam mit Doris Lasch im Space 25, in Basel aus.

CONTACT

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www.deirdreoleary.com

Born in Fribourg Switzerland, 1989
Living and working in Basel Switzerland.

EDUCATION

- 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 Vorkurs, Schule für Gestaltung, Basel
- 2008 Matura, Gymnasium Oberwil, Switzerland

NOMINATIONS

- Residency at SMAA, 2022 in Sankt-Moritz, Switzerland
- Dedazo Grant, Jeune Création, 2020 enabling a Residency in Tapachula, Chiapas, Mexico
- Atelier Mondial Grant, 2019
- Residency at Citée des Arts, Paris from July 2019 – January 2020
- Participant at XXIV CSAV – Artists Research Laboratory, Fondazione Antonio Ratti
- Listed in SIKART, Lexicon on art in Switzerland

PUBLICATIONS

- HANS Magazin, No.09, Hans Verlag, Sarnen, 2022
- Draisinenrennen, Edited by Benedikt Wyss, 2020
- Causal Loops & Time Squiggles, Edited by Gregorio Magnani and Fondazione Antonio Ratti, 2020
- Drei Figuren, Artist Book, Museum Langmatt, 2018
- Caméléon, Artist Book, with Baptiste Gaillard, 2016

UPCOMING EXHIBITIONS & PROJECTS

- The Guesthouse Project, Cork, Ireland
Residency May -June 2024

PAST EXHIBITIONS & PROJECTS

2023

- Project 16, mit Dorsis Lasch, Space 25, Basel
- International Performance Art Giswil
- Das elektrische Zitherspiel, with Samuel Tschudin
City SALTS, Birsfelden

2022

- Interweaving Narratives, Ethnological Museum of Thrace, Alexandroupoli, Greece
- Ärt, by I never read art book fair, Basel
- The Joy of transofming capital into art, Kasko Basel
- Klangweben, Loom, Basel
- Rainbag, Ausstellungsraum Klingental, Basel
with Shelley Tootell, Anka Helfertová, Katrine Hoffmeyer
Tougård and Robert Lakomczyk
- Artist in Residence at Sankt Moritz Art Academy

2021

- AMORE, Amore, Basel
- When the subversive stitches, Le Commun, Geneva,
curated by Tadeo Kohan, Camille Regli, Gabrielle Boder

2020

- REGIONALE 21, Kunstraum Riehen
- Unsubstantial Territory, Duflon Racz, Bern
- Tout porte a croire que, Büro Basel, Deux Pieces
- Jeune Création, Fondation, Fiminco, Romainville, Paris

2019

- A Dog barking at a Tree, Garage, Basel

2018

- Draisinnen rennen Dreispitz, Münchenstein/Basel,
in collaboration with Sandra Raimann and Museum Tinguely
- There is no Point in being dramatic, Künstlerhaus Dortmund
- Raumfahrt, Museum Langmatt, Baden, Exhibition with
Daniel Karrer and Micha Zweifel

2017

- Pay Attention Motherfucker, Zabriskie Point, Geneva,
curated by Roxane Bovet
- Fluid rings, Victoria Square Project, Athens,
curated by Maria Papadimitriou
- Ping-Pong, Basel, curated by Sue Irion
- Mind the Cap, Centre PasquArt, Biel – Bienne,
curated by Anselm Stalder

- Nora Longatti, Till Wittwer, Lokal-Int, Biel – Bienne
- Stingray Editions, Ausstellungsraum Klingental, Basel,
curated by Kambiz Shafei
- Je trace le contour de mon ombre, juste pour déshabiller,
Urgent paradise, Lausanne

2016

- All, Die Diele, Zürich, invited by Livio Baumgartner
- Cantonale, Kunsthau Langenthal,
curated by Clare Hofmann
- Cantonale, Centre PasquArt, Bienne,
curated by Felicity Lunn
- Beyond the Real, Kunsthalle Basel,
curated by Elena Filipovic
- OFF-Line, Zemo Nikozi, Georgia,
- Affaire, Centre PasquArt, Bienne, curated by Anselm Stalder
- Wasserfest, Ausstellungsraum Klingental,
curated by Julia Wirxel
- Solo Exhibition, Galerie 3000, Bern
- Ritournelle, Carosserie, Basel, curated by Deuxpieces
- Juno invites to Patterns of reconciliation, Kasko, Basel

2015

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

2014

- Connecting Spaces, Ausstellungsraum Klingental, Basel,
curated by Annina Zimmermann
- Artachment, with Silas Heizmann and Baschi Pfefferli, Basel
- Lebensversicherung, E-Werk, Freiburg,
curated by Marcel Oettrich and Yvonne Ziegler
- Crashing at the Neighbours, at Haus für elektronische
Künste, Basel curated by Chus Martinez
- Atopie, Flatterschaft, Basel, curated by Lysann Koenig

PROJECTS

- Interweaving Narratives, 2022, Alexandroupoli, Greece
Snehta, Residency, Athens, 2017
- OFF-Line, Art research Program in Nikozi, Georgia,
at the demarcation line to South Ossetia, 2016
- Caméléon, A Publication with Baptiste Gaillard, 2016
- Horrible Things is a Videoclip for the Band
Combineharvester, 2015
- Residency at RoundaboutLx, Lisbon, 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
with Daniela Brugger, Lea Kuhn, Daniel Steiner and RadioX,
Basel, Switzerland, 2013

Worttrommeln



Worttrommeln consists of five glass cylinders and five terracotta reliefs. Motifs depicting encounters with nature are carved into the glass cylinders. These were then rolled out on the terracotta plates, leaving an imprint. The title Worttrommeln (word drums) refers to language as a locus of interior and exterior spaces. The terracotta plates are reminiscent of architecture and creation of a dwelling.

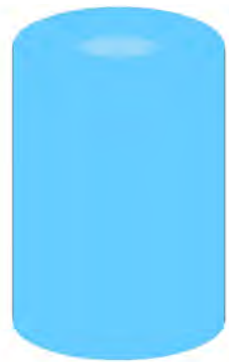
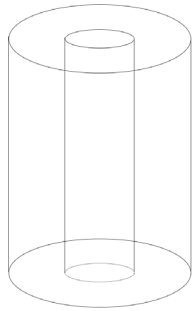


2023
WORTTROMMEL, IM GRAS DER VOGEL UND DIE IRIS, ABDRUCK



2023
WORTTROMMEL, ERLIEN AM WASSER, VON WEITEM DAS REH, ABRUCK







A silver stream (Piece for Resonator)

In my mostly cyclical work processes, I enquire with sensibility the relational capacity of body, place, and language. The senses are the source for my writing, which repeatedly nestles into my sculptural works and my performative practices. In the work “Silver Stream (Piece for Resonator)”, 2023, a voice recounts two distinctive encounters, with a forest clearing, the view into the trees, and the second encounter with a beach, overlooking the motion on the surface of the sea. The Resonator Gong (2022) by sound artist Samuel Tschudin is the source of the voice. * The disembodied voice strikes the gong, materializes through its frequency, and is perceived almost spatially. The act of remembering, which can be traced back to a physical, sensual experience is being interwoven with a formless reminiscent of timelessness. The work “Silver Stream (Piece for Resonator)” was created in collaboration with Tschudin.

A SILVER STREAM (PIECE FOR RESONATOR GONG),
DEIRDRE O'LEARY & SAMUEL TSCHUDIN, 2023
PHOTOS: PETER STEINER, SPACE 25



Das elektrische Zitherspiel

In the Garden of the Gallery City SALTS, an immersive sound work by the Basel-based artists Deirdre O’Leary and Samuel Tschudin was presented. The duo arranged a special tuning of the 108 stringed instrument, working with the momentum of the repetitive as dissolution. The meandering sound of the instrument harmonised with the natural cityscape along the Birs inviting visitors to a unique listening experience. They created an atmosphere in which the visitors immersed themselves within the garden and explored the soundscape anew. The intervention was met with curiosity opening up an inner space for resonance and reflection.

DAS ELEKTRISCHE ZITHERSPIEL, 2022
SOUNDSCULPTURE BY SAMUEL TSCHUDIN,
TUNING BY DEIRDRE O’LEARY & SAMUEL TSCHUDIN
PHOTOS: DEIRDRE O’LEARY



Interweaving Narratives

13.10–02.04.2023

Ethnological Museum of Alexandroupoli

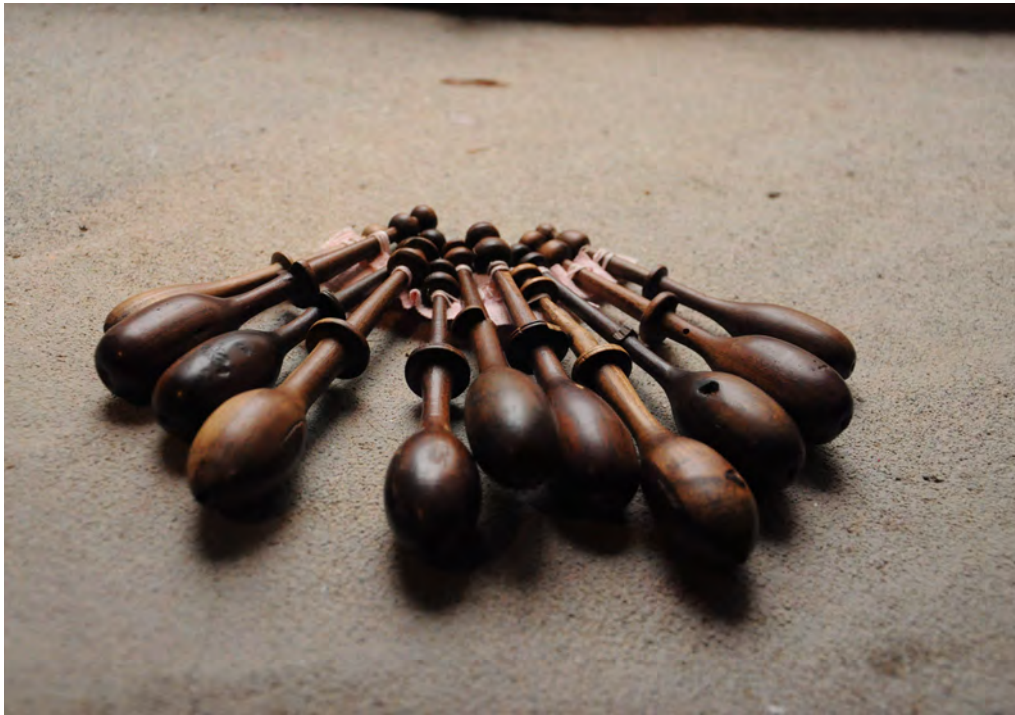
Yota Tsotra, Vassia Vanezi, Deirdre O’Leary and Samuel Tschudin met in the beginning of October 2022 in Alexandroupoli to explore Thrace’s vivid culture, history and abundant landscape. Accompanied by the Ethnological Museum of Thrace, the artists were introduced to the regions multifaceted cultural heritage. The visited locations had a special relevance to the local history and cultural development of the region: Almost untouched Byzantine churches, caves, natural reserves, riverbeds, sanctuaries (for both, humans and birds), thermal baths and handcraft workshops were visited. On the 13th of October 2022, the exhibition „Interweaving Narratives“ opened. The exhibition gave insight into the perception of landscape, the shared/collaborative process, dealt with oral history. Textile based works, sound pieces, paintings and objects not only activated the museum’s collection but put its exhibits in a new light. The exhibits dealt with the vitality of the matter, and the materialization of storytelling.

The region of Thrace, which stretches from what is now north-eastern Greece through Bulgaria and into Turkey, has always been home to diverse ethnic groups and has been shaped by migration. Through these diverse influences and an open, intercultural dialogue, a unique cosmos of crafts, customs and beliefs emerged in Thrace over the centuries. This was shaken to its foundations when, as a result of the wars of the first half of the twentieth century, the region was partitioned and parts of the population were forcibly resettled within the hard borders of the new national-states. Due to the borders drawn at that time,



AN OSCILLATING POROUS GAZE, 2022
EXHIBITIONVIEW ETHNOLOGICAL MUSEUM OF THRACE
ALEXANDROUPOLI, GREECE

Thrace today marks the southeastern border of the European Union and thus becomes an area of tension between migration, the Frontex, and the American military. In the midst of these contrasting worlds, a large part of the former cosmos continues to exist to this day. One of the traditional crafts of the region is the making of textiles. Weaving is deeply rooted in the history of Thrace. Based on the idea that weaving connects cultures, knowledge, tradition and technology in an interdisciplinary way, the exhibition project “Interweaving Narratives” was created.



COPANELLI, 2019
EXHIBITIONVIEW ETHNOLOGICAL MUSEUM OF THRACE
ALEXANDROUPOLI, GREECE

DIE SPRACHE, 2017
EXHIBITIONVIEW ETHNOLOGICAL MUSEUM OF THRACE
ALEXANDROUPOLI, GREECE

NEXT PAGE: IMAGES FROM THE RESERACH





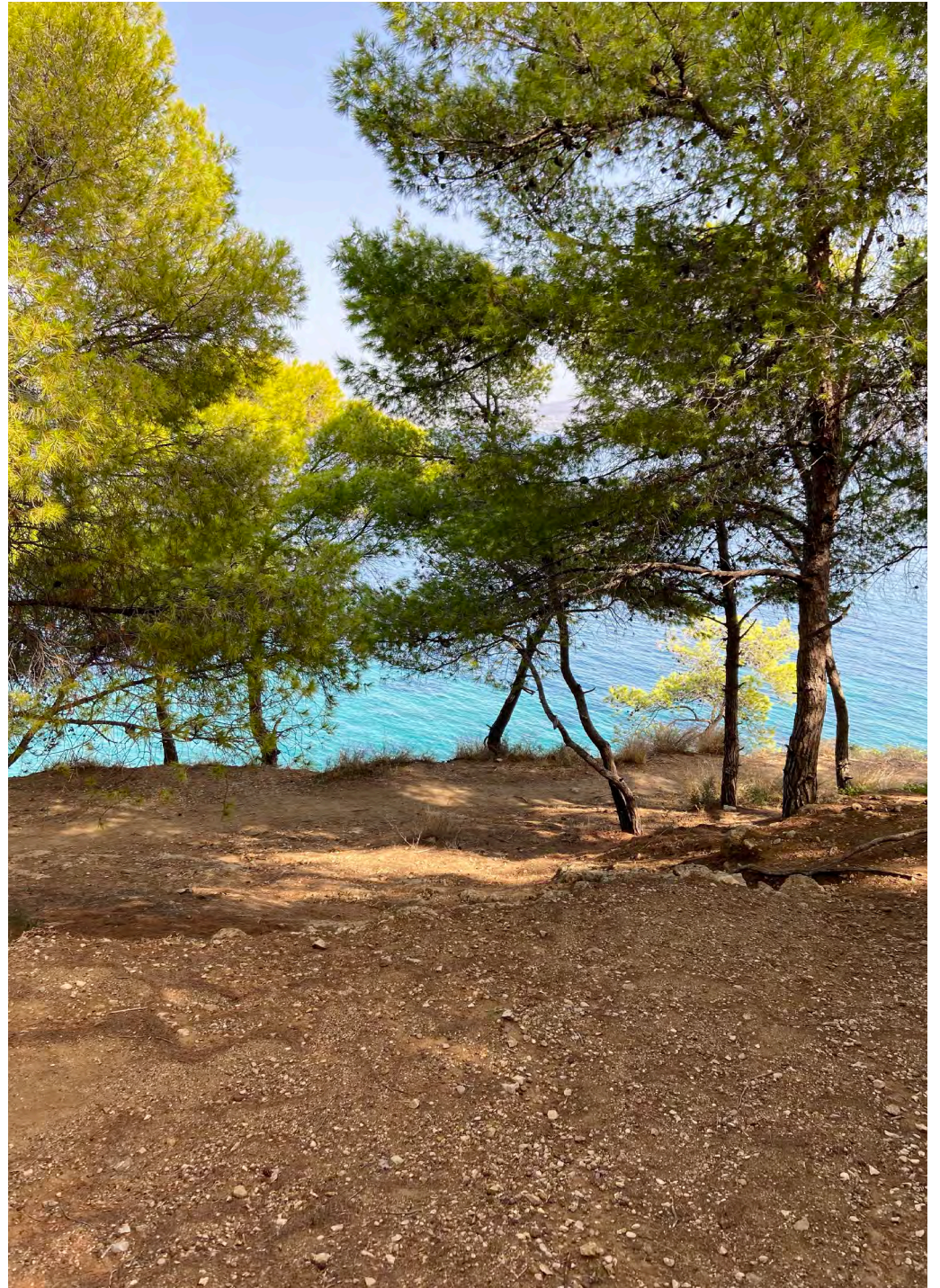
The Ear

The Ear was exhibited at the Ethnological Museum in Thrace, Alexandroupoli. The bronze cast of the right ear was mounted on the wall in the backyard of the Museum, witnessing the echoing urban soundscape of the narrow backyard. Its counterpart, the left ear, was placed in a dry stone wall on a small island in the Saronic Gulf. It listens to the sound of the waves and the chirping of the cycads. The work combines the act of listening with the perception and the construction of distance.



THE EAR, 2022
BRONZE
ETHNOLOGICAL MUSEUM OF THRACE, ALEXANDROUPOLI, GREECE

NEXT PAGE:
THE EAR, 2022
BRONZE
SARONIC GOLF, GREECE



dragon's orchid

mouth tongue lips

bubbling gushing

Dragon's Orchid (kite)

A light cotton fabric evaporates and flirts with the attempt to reach the sky. The kite is connected to the ground through its tail, stem, tentacle, as we are through our feet.

The dragon's mouth orchid, native to Sicily, is associated with the tales of the river nymphs and their vividness. Gushing and bubbling the stream, rising over stones and moldering branches, she carves her way towards the sea. "You're anybody, everybody, a body of water", she says, pointing towards the four directions. A floating Kite is as an enlargement of the human body, bearing the capacity to play with and float within the winds. If flow is the ability to grow, to heal, to let go, and to encounter. When we speak about the urgency to overcome lethal and extractive sources of power, such as carbon and nuclear energy, the obstacle is not one of scarcity of energy on our planet, the question is rather how to transform the forces within the cycle of the living.

DRAGON'S ORCHID (KITE), 2022
WALL TEXT

NEXT PAGE: DRAGON'S ORCHID (KITE), 2022
EXHIBITIONVIEW RAINBAG, AUSSTELLUNGSRAUM KLINGENTHAL
PHOTO: MORITZ SCHERMBACH

dragon's orchid
mouth tongue lips
bubbling gushing





August 2014
Small square top
Building gallery



Emanating (Figures)

Emanating (Figures) is a collaborative work of Samuel Tschudin and Deirdre O'Leary. A white bucket carries water, from which a vibrant drone emerges. Sound being vibration, it resonates within the carrier material and body of water. The carrier's limitations and qualities alter the sound, invoking the ever-changing, the transitive and transformative. Sound becomes ripples, a sun shaped drawing, vanishing in moments of silence. In the circular motion of the sound piece we see the shape-shifting of water, its expanding nature, changing according to its surroundings.

2022
EMANATING (FIGURES), INSTALLATIONVIEW, RAINBAG
AUSSTELLUNGSRAUM KLINGENTAL

WITH WORKS BY SHELLEY TOOTELL AND SOON-HWOA JEONG

PHOTOS: MORITZ SCHERMBACH







• Alexandra vom Endt • Anka Helfertová • Arthur Hoschke • Deirdre O'Leary • Frederick Unsel • Katrine Hoffmeyer Tougård • Nils Paysan
 Olga Zimmelová • Olivia O'Leary • Peter Arnosti • Robert Lakomczyk • Shelley Tootel • Stefanie Bringezu • Sulamith Gehr • Tara Gehr •

VESSEL

...ein blatt ein flaschenkürbis eine muschel ein netz
 eine tasche eine schlinge ein sack ein topf eine
 schachtel ein behälter. ein behältnis. ein gefäss.

ein workshop über gefässe // 7.3.2022
 ausstellung RAINBAG 6.3. – 10.4.2022
 ausstellungsraum klingental

vessels (ws)

“A leaf a gourd
 a shell a net a sling a sack
 a bottle a pot a box a container.
 A holder. A recipient.”

Ursula K. Le Guin, The Carrier Bag Theory of Fiction, 1986

The Vessels Workshop within the exhibition Rainbag at Ausstellungsraum Klingental, Basel. Through reading, conversing and making vessels and containers, we explored materials that dealt with our relationship to technology. In addition to the kind of tools that concentrate force - the hard, pointed, and sharp - we expanded our definition to include the kinds of tools that carry and contain; the soft, the hollow. The practice of storytelling, and language itself, can also be conceived of as receptive tool, carrying meaning and emotions. The material outcomes of the workshop were integrated into the exhibition. They were assembled on a (fog) net, a device that collects humidity from fog in dry environments - tiny droplets condensate and are collected in containers as pure drinking water. Here, it acts as a receptacle for whatever objects emerged and condensate from our collective making session.

2022
 VESSELS WORKSHOP WITHIN THE EXHIBITION RAINBAG, AUSSTELLUNGSRAUM
 KLINGENTAL, BASEL PHOTOS: DEIRDRE O'LEARY, MORITZ SCHERMBACH





Körperbild III, IV

Textiles have served us as clothing for around 50,000 years, and offer us protection as (temporal) architecture and underground. Textiles describe the first step of humans into space. From this early manifestation grew the basis for today's highly technological society. The work with carpets offers an opportunity to explore the emergence of form from a feminist perspective, especially with regard to the cultural-historical anchoring of textiles and their techniques I have been exploring weaving and textile. I've noticed that throughout our cultural histories, there have been close bonds between textiles, language, and the representation of our surroundings. This relationship has significantly influenced my own practice in recent years. It's as if the perception and understanding of the environment is embedded within the process of weaving, thus creating something far more complex and interesting than mere pictorial representation.

Körperbild III an IV were exhibited at AMORE, Basel in late 2021.

KÖRPERBILD III, 2021
EXHIBITIONVIEW AMORE

NEXT PAGE:
KÖRPERBILD III, KÖRPERBILD IV
EXHIBITIONVIEW AMORE
PHOTOS: MORITZ SCHERMBACH





Ausgleich einer Zwei

Ausgleich einer Zwei was shown at the exhibition “A Dog barking at a Tree” and was installed within a group of trees.

The title of the work refers to the field of tension required to balance two poles, two individuals, two spheres that are connected without becoming one. Life on earth develops and is sustained as a permanent balancing act between contradictory forces. Through tension, form arises and multiplies. Ausgleich einer Zwei becomes, through interaction with the environment, a sound sculpture.



AUSGLEICH EINER ZWEI, 2019
BRASS, GLASS
PHOTO: DEIRDRE O'LEARY



Körperbild I, II

Körperbild I (The Tongue the Blue and the Twins) and Körperbild II (Solar Plexus) are two tufted carpets. I engage with the Körperbilder in an architecture of intimacy.

The work is developed out of a process of giving form and shape to information, memories found in the body. With this experience, the necessity to mirror the body in an object disguised as an article of use became evident. This research is ongoing.

KÖRPERBILD I (THE TONGUE, THE BLUE AND THE TWINS), 2018
WOOL, SPACE

KÖRPERBILD II (SOLAR PLEXUS), 2018
WOOL, SPACE

PHOTOS: MORITZ SCHERMBACH





Muschelkalkwagen

Skating through colored clouds: a procession begins and ends.

Muschelkalkwagen was conceived in collaboration with the curator Sandra Reimann at the Museum Tinguely, Basel for the annual Draisin Derby in Dreispitz, near Basel. Muschelkalkwagen is both a floating stage and a sound piece. The performance expressed the effort of working through the process, embodying the hardship and the magic of art labor.





From Topography to Play

A group of five glass-sculptures is assembled in the exhibition space of the Kunsthalle Basel. The hand-blown glass sculptures indicate a composed field, in which the interaction of the figures is imagined. The figures embody their titles.

The titles are: I used to walk across the grass green plain of my bed, Catching flying birds with my tongue, Stolen Light, The loss of Mentos and Blue sky like an inkwell, filled half with ink, half with milk.

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

INSTALLATION VIEW OF BEYOND THE REAL, KUNSTHALLE BASEL, 2017
PHOTO: PHILIPP HÄNGER





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



CATCHING FLYING BIRDS, WITH MY TONGUE, 2016,
GLASS, PLEXIGLASS, STONE

Accessories of Doubt

What was once one, has been shattered to pieces and what was ordinary is turned within the process of recreating into the surreal. Fur gloves on a chain and a baseball cap with integrated wind chime form a new set of tools, to engage with what is “Beyond the real”, as the title of the exhibition suggests.

IMAGE 1, LEFT
THE DOUBT CAP, FROM THE COLLECTION:
ACCESSORIES OF DOUBT, 2016
COTTON, GLASS

IMAGE 1, RIGHT
THE DOUBT BAG,
FROM THE COLLECTION:
ACCESSORIES OF DOUBT, 2016
BRASS, STONE

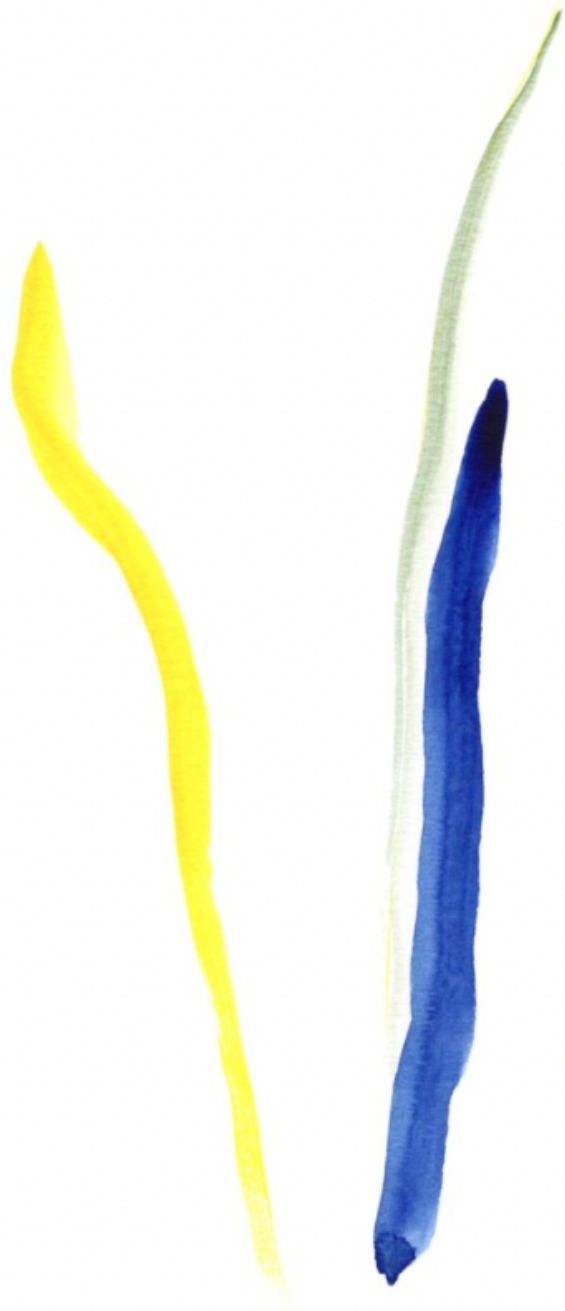
IMAGE 2
UNTITLED (TOUCH),
FROM THE COLLECTION:
ACCESSORIES OF DOUBT, 2016
BRASS, FUR

INSTALLATION VIEWS
KUNSTHALLE BASEL, 2017
PHOTO: PHILIPP HÄNGER





Publications



Bloom, shades

This series of paintings were made in the Upper Engadine in February 2022. The sky seemed very close, sunshine and snowstorms were ever present. Through my lungs, skin, eyes and ears, I was in exchange with the colors, sounds and winds that passed over the valley. The drawings are based on movement, rhythm and the return of regenerative powers. They were published by Hans Verlag in 2022.

Bloom, shades

Wind blowing through,
snow falling, covering white.

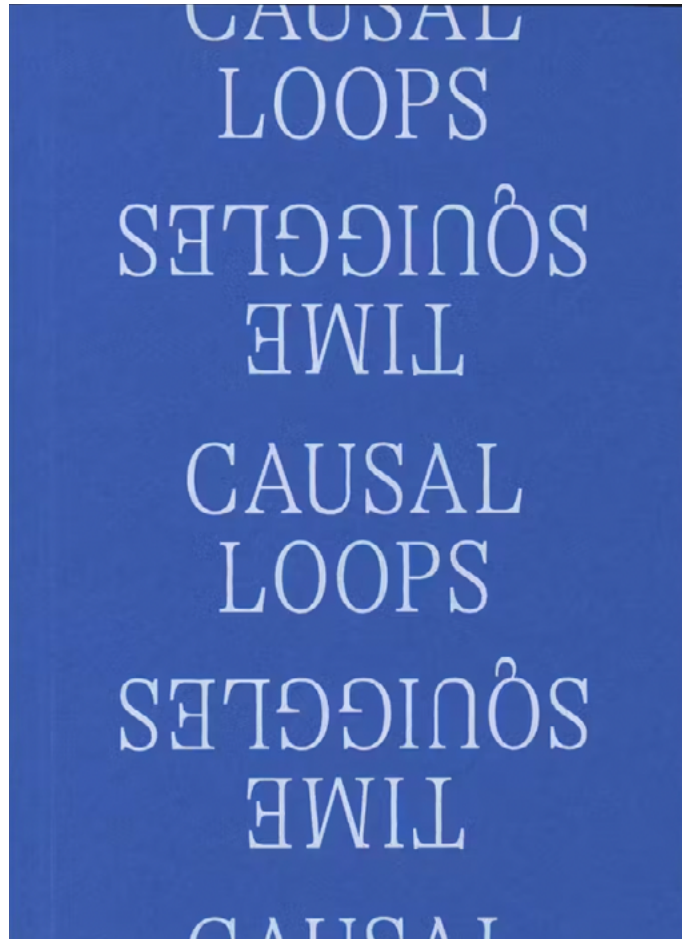
What you see if you enter the garden
Are imprints of how you experience the world
you are within, reflecting and creating.

An image as energy is being drawn,
being densified until you let it fall,
see it being devoured by darkness
to eventually grow again.

Further info and purchase [here](#)



BLOOM, SHADES
PUBLISHED BY HANS VERLAG, SACHSELN, 2022
PHOTO: HEINZ ANDERHALDEN



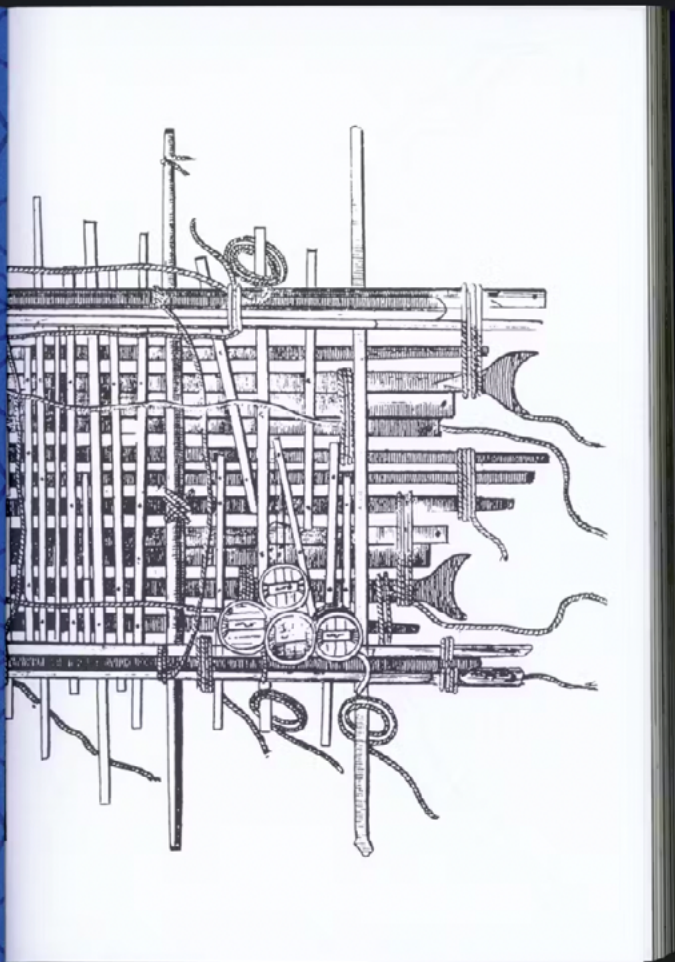
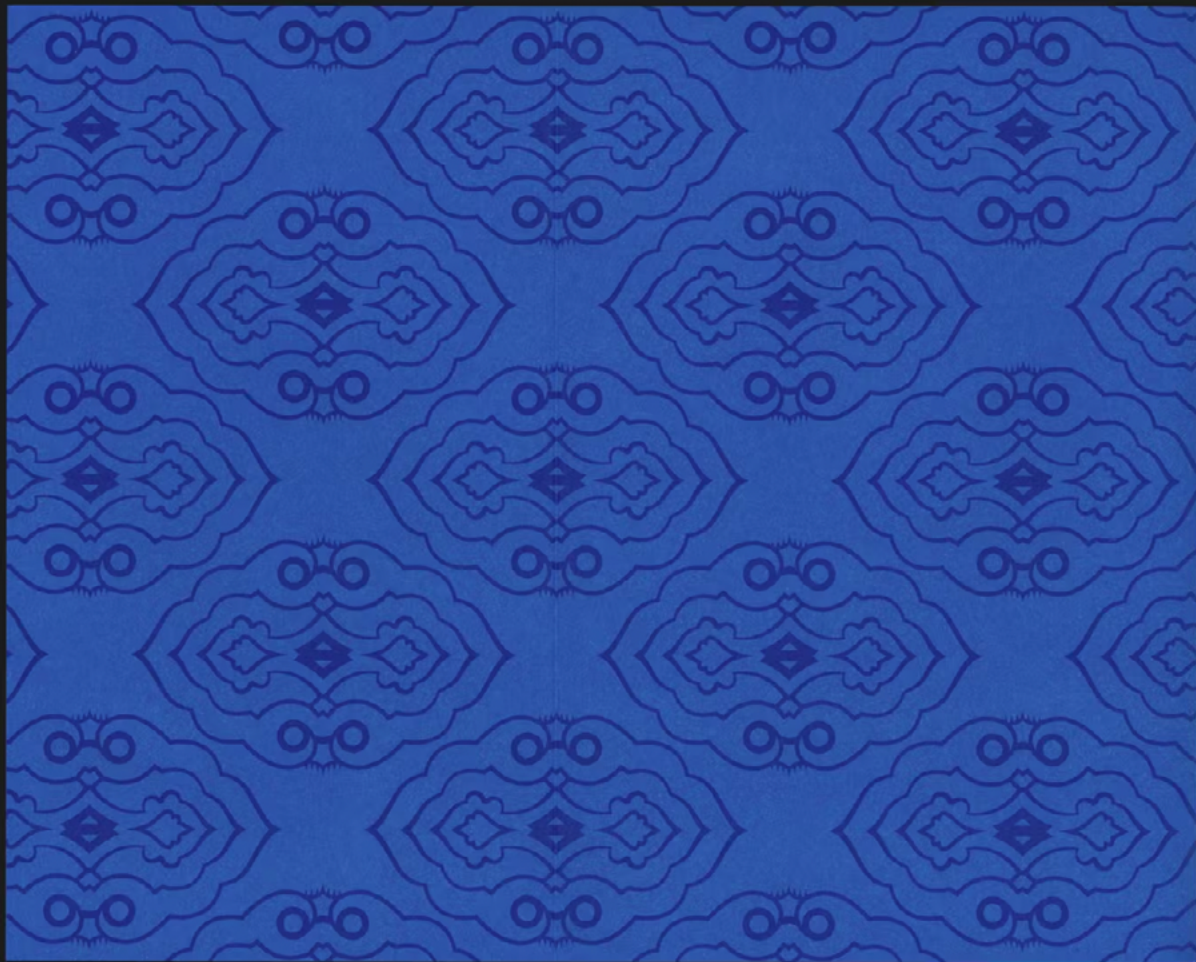
Causal Loops / Time Squiggles

Causal Loops/Time Squiggles* is a publication collecting work created by students and tutors at the XXV CSAV Artists' Research Laboratory from the Fondazione Antonio Ratti in Como, Italy. The laboratory is an experimental platform designed to provoke formal and informal discussions and exchanges among artists of different generations and nationalities, run collaboratively in 2019 by Ei Arakawa, Kasper König and Nora Schultz.

The blue of the cover references Lake Como, the location of the workshop and a strong influence on much of the work produced. The pattern was found by the artists within the Foundation's archives, and this is juxtaposed with a scan of the Plan of The Raft of the Medusa/at the moment of its being abandoned crashing and emerging from the water on both inside covers. The artists' exploration of future and past effects on their work is translated in several ways within the publication. From the tiled cover layout, to the ever moving placement of page numbers. With contributions by Stefan Klein, Edoardo Manzoni, Amos Cappuccio, Pietro Bonfanti, Paulo Wirz, Daniel Jablonski, Ilan Bachl, March Buchy, Eleni Wittbrodt, Tomas Nervi, Laura Leppert, Wesley Larios, Alan Segal, Michael Meier, Douna Lim / Théo Pessa and Violette Maillard / Letizia Calori.

Further information and purchase [here](#)

2019
PUBLICATION BY FONDAZIONE ANTONIO RATTI
EDITOR: GREGORIO MAGNANI
PUBLISHED BY COMPAGNIA



Caméléon

Caméléon is an artist book, composed in collaboration with the Swiss writer and artist Baptiste Gaillard. Two autonomous narrative strands develop simultaneously, side by side. Gradually they infiltrate the surrounding environment. Whereas the subjectivity is being suspended, the landscape becomes a body. This metamorphosis is indicated by the title of the book.

2016
ARTIST BOOK
MIDDLE FORMAT PHOTOGRAPHY AND TEXT
PAPER, SOFTCOVER
EDITION OF 150, SOLD OUT
PHOTOS: DEIRDRE OLEARY



Film

Puma

In collaboration with the organization Art as Foundation, based in Zurich, a group of invited artists investigated the effects and opportunities of art and creative expression in coping with trauma and the process of reconciliation. In 2014, after a stay in Tbilisi, Georgia we moved on to Sukhum/i the capital of Abkhazia. With the support of the Russian government, Abkhazia had declared independence from Georgia in 1993 provoking a brief war ending in a stalemate situation. Today, under Russian protection, Abkhazia is slowly recovering from this persistent, frozen conflict.

The film Puma was shot in the garden of a decommissioned nuclear research center of the Soviet Union located in the outskirts of Sukhum/i. We enter a dream-like space of intense colors, a space that is composed through the montage of the film, which appears almost more physical than the represented landscape.

To see Puma click [here](#).



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

The second short film shot during the re-search project in the Southern Caucasus is entitled Inventing an interval on the 8th of May 2014 43°0'2N 41°0'1E. The Abkhasian town of Sukhum/i on the Black Sea was a flourishing holiday resort in Soviet times. Today it is the quiet center of a disputed region; for some, a renegade part of Georgia, for others, the capital of an independent Abkhazia.

The short film was shot in an inactive military Sanatorium built by the Black Sea. The title is the metrical location of the time and place when the images were drawn by light on the celluloid film.

To see the film click [here](#).

IMAGE 1 + 2
2014
FILMSTILL
SUPER 8 FILM, TRANSFERRED TO HD VIDEO

IMAGE 3
INSTALLATION VIEW CONNECTING SPACES,
AUSSTELLUNGSRAUM KLINGENTAL,
BASEL, 2014
PHOTO: NICK BEZMER





Mockingbird

During my second stay in the Caucasus region in 2016, I worked collaboratively with the Artist Till Wittwer and the Filmmaker Nora Longatti. We follow the story of the Georgian policeman called Beso, from Shida Kartli province, who describes his encounter with a mockingbird. It was commonplace to trap young mockingbirds and pierce their tongues, forcing them to re-learn their means of communication and imitate human language.

To see the film click [here](#).

ქერ კიდევ მაშინ დაიჭირა როცა ბარტყი იყო,
პირდაპირ ბუდიდან ამოიყვანა.

She caught it when it was still little
- she took it directly out of its nest.



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