

# Portfolio

## Deirdre O'Leary

## CONTACT

Deirdre O'Leary  
Bärenfelsenstrasse 19  
4057 Basel

mail@deirdreoleary.com  
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 The Guesthouse, Cork, Ireland
- Residency Ethnological Museum, Alexandroupoli, Greece
- 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 Cité 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

## PAST EXHIBITIONS & PROJECTS (SELECTION)

### 2025

- Leimentale, Trafohalle, Bottmingen
- What the water gave us, Atelier Mondial, Art Stübli, Basel

### 2024

- (Rel-) Encounters, Atelier Mondial, Basel
- Ausstellungsraum Klingental, 1974–2024, 50th Anniversary  
Exhibition Basel
- PING PONG, Basel, 2024

### 2023

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

### 2022

- Interweaving Narratives, Ethnological Museum of Thrace,  
Alexandroupoli, Greece
- Årt, 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

### 2017

- Pay Attention Motherfucker, Zabriskie Point, Geneva,
- Fluid rings, Victoria Square Project, Athens
- Ping-Pong, Basel, curated by Sue Irion
- Mind the Cap, Centre PasquArt, Biel – Bienne
- Nora Longatti, Till Wittwer, Lokal-Int, Biel – Bienne
- Stingray Editions, Ausstellungsraum Klingental, Basel
- Je trace le contour de mon ombre, juste pour déshabiller,  
Urgent paradise, Lausanne

### 2016

- All, Die Diele, Zürich, invited by Livio Baumgartner
- Cantonale, Kunsthaus Langenthal
- Cantonale, Centre PasquArt, Bienne,
- Beyond the Real, Kunsthalle Basel
- OFF-Line, Zemo Nikozi, Georgia,
- Affaire, Centre PasquArt, Bienne
- Wasserfest, Ausstellungsraum Klingental, Basel
- Solo Exhibition, Galerie 3000, Bern
- Ritournelle, Carrosserie, Basel, Deuxpieces
- Juno invites to Patterns of reconciliation, Kasko, Basel

### 2015

- Videoförmig. Kasko, Basel cuted 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,
- Artachment, with Silas Heizmann and Baschi Pfefferli, Basel
- Lebensversicherung, E-Werk, Freiburg,
- Crashing at the Neighbours, at Haus für elektronische  
Künste, Basel
- Atopie, Flatterschaft, Basel

## PROJECTS

- A playful attempt to work with the wind. A research and field-  
work exploring generative sound production and ephemeral  
sculpting through arial currents with Samuel Tschudin and  
Residency at the Guesthouse Project, Cork, Ireland
- 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
- Residency at RoundaboutLx, Lisbon, 2015
- Connecting Spaces, Art research Program in the southern  
Caucasus, in Abkhazia and Georgia, 2014



# Herbeieilendes Licht

Relief printing, also called embossing, is a printing technique in which the printing template is pressed into damp paper to create a relief-like impression - entirely without the use of ink. These works are firmly rooted in the tactile quality of the paper, yet seem to extend beyond the two-dimensionality of the paper. I cut the printing template from leftover pieces of old linoleum floors, thereby reusing the remnants from local flooring contractors. The visually reduced imagery of relief printing is drawn by lines of shadow. It changes depending on the incidence of light. Relief printing requires a willingness to pay attention. The shape moving across the paper is an abstraction of a river, flowing in waves. Perhaps the countless imprints resemble a swarm, a school of fish. In their unity, a gust of wind sweeping through a field of grain can be seen. The work depicts movement on both a small and large scale. The liveliness of the river resonates, can be seen through the variation of flow. The title *Herbeieilendes Licht* is a wish and a reference to the fact that the printing plates were exposed to sunlight before cutting to make them softer.

HERBEIEILENDES LICHT, 2025  
STUDIO VIEW  
EMBOSSING, PAPIER, ARCHES® VELIN BFK RIVES®



# Aureole

In 2024, visual artist Deirdre O'Leary initiated and collaboratively developed project AUREOLE with Lea Gerber (Atelier Volvox) and Helena Ľapajnová. The project explores the intersection of glass, light, and sustainability, emerging from research into the reuse of glass waste and its potential within artistic and design processes.

O'Leary's practice combines sculptural methods and language to create narrative and material spaces that foreground sensory experience and reflection. Within the Aureole, she helped shape the conceptual framework and material experimentation, transforming recycled glass, colour, and light into a luminous object that evokes intimacy and a mindful connection to material cycles.



The Aureole is a luminous wall object developed in 2024 through a collaboration between Deirdre O’Leary, Lea Gerber (Atelier Volvox), and Helena Ľapajnová. Initiated by O’Leary, the project emerged from extensive research into the reuse of glass waste and the potential of recycled materials within artistic and design processes.

The Aureole investigates the relationship between glass and light, exploring how surface, transparency, and colour interact to produce shifting visual and spatial effects. Each Aureole consists of transparent cast glass embedding fragments of coloured glass, creating a spherical and multicoloured illumination that seems to materialise light. A discreet brass suspension complements the circular form, balancing delicacy and structure. Beyond its physical qualities, The Aureole reflects a shared commitment to sustainability, collaboration, and material experimentation. It stands as both an aesthetic and ethical gesture – an invitation to dwell in the quiet intimacy of light and to reimagine the creative potential of waste



# A playful attempt to work with the wind

In summer 2024, I was an Artist in Residence at the Guesthouse Project in Cork, collaborating with sound artist Samuel Tschudin. Together, we developed *A Playful Attempt to Work with the Wind*, a research-based exploration into the aesthetic and sculptural possibilities of aerial currents.

Our collaboration sought to engage the wind as both a formative and performative element within our artistic practices. We designed and built wind instruments and kites, using them to transform this intangible force into a dynamic soundscape while simultaneously examining its role in shaping sculptural forms. The residency culminated in a video documentation capturing the process, experimentation, and the fleeting encounters between the transitive force of the wind and the specificity of the landscape, opening up a speculative memory of place

A PLAYFUL ATTEMPT TO WORK WITH THE WIND, 2024  
PHOTO: SAMUEL TSCHUDIN, 2024



MANTA RAY, 2024  
DOCUMENTATION, 22 MIN.  
VIDEOSTILL

# Worttrommel

In 2023 I carved drawings into wax cylinders and casted these in glass. The Motifs depict encounters with nature – Alder trees, Pine trees, birds and a deer. The glass cylinders were later rolled out on to terracotta slates, leaving imprints. The Worttrommel functions as stamps and as instruments of time, embossing perpetual imprints of encounters with the living environment. They physicality of both the gesture of moving a the cylinder, and the materiality of the slate influence the visual expression of the work. To me the Worttrommel are a way to express the enduring connectedness with nature and biodiversity. Since 2023, I've produced several series of Worttrommeln.



WORTTROMMEL, IM GRAS DER VOGEL UND DIE IRIS, ABDRUCK  
EXHIBITIONVIEW: WHAT THE WATER GAVE US, ARTSTÜBLI, BASEL, 2025



WORTTROMMEL, VON OBEN DIE ZÜGE VON UNTEN DER OLIVENHAIN, ABDRUCK  
EXHIBITIONVIEW: WHAT THE WATER GAVE US, ARTSTÜBLI, BASEL, 2025



WORTTROMMEL, ABDRUCK  
EXHIBITIONVIEW: WHAT THE WATER GAVE US, ARTSTÜBLI, BASEL, 2025



WORTTROMMEL, VON UNTEN DER BAHNHOF,  
EXHIBITIONVIEW WHAT THE WATER GAVE US, ARTSTÜBLI, BASEL, 2025



WORTTROMMEL, ERLÉN AM WASSER, VON WEITEM DAS REH  
EXHIBITIONVIEW, ARTSTÜBLI BASEL, 2025



## A silver stream (Piece for Resonator)

In my primarily, cyclical work processes, I investigate the relational capacity of body, place, and language. The senses are the source of 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, the first, with a forest clearing, looking into the trees, and the second 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 reminiscence 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 STEINMANN, 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  
SOUNDCULPTURE BY SAMUEL TSCHUDIN,  
TUNING BY DEIRDRE O'LEARY & SAMUEL TSCHUDIN  
PHOTOS: DEIRDRE O'LEARY



*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 2012  
with August 2012  
with August 2012



• Alexandra vom Endt • Anka Helfertová • Arthur Hoschke • Deirdre O'Leary • Frederick Unself • 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 klingenthal

## 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 Klingenthal, 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





## Pan

In a doorway you encounter a large lump of coal. A bodiless voice fills the room, recounting her memory of the scent of fire. The audio piece Pan featured in the exhibition “In To Through Out” at the Aktionsraum Spoiler in Berlin in the summer of 2020. The various works exhibited attempted to materialize transition. The sonic representation of visual art was further explored through a collaborative piece for, the Berlin based, [Radio Cashmere](#).



2020  
PAN, AUDIO PIECE, COAL  
PHOTOS: LEONARD MANDEL

**L:** I have an idea of where to begin.

You seem to be dealing with the overlap between ideas of the 'natural' and 'unnatural'. Animal and human relationships, human and environmental exchange.

How do you arrive at these meeting points? Are they observed, imagined, generated?

**D:** I think Work always begins with observing, or at least I haven't experienced or interpreted it in any other way. You take notice of something slightly changing, you sense a repetition and start to create to change your sphere. It's an ongoing experience. On one hand whilst observing - you merge fully with what surrounds you, on the other hand you hold your position and bring forth change. I start to translate, what I see into what I hear, or the other way around. This takes place through sensing, being a body and we're one too as we're collectively preparing this exhibition.

**L:** This makes me think of synesthesia (whereby sensory functions trigger other perceived sensory phenomena. Sound seen as light and colour; letters or words that effect orientation). Is there an analogy to be made in art when physical objects are combined with sound? Sculpture always exists in relation to the human body.

How do you view text in relation to sculpture, text in relation to the body?

**D:** I believe sculpture, language, sound are different appearances of the same image or information. The frequency of the image defines the physicality of the work. Once the attempt is made to rearrange structures, narratives, places and languages we could maybe speak about how the physical body of work relates to the conceptual „body“ of work and it's presence in the „realm“ of sound and language.

I grew up in a household where German, English and French were spoken. Therefore I am aware of the fluidity of the spoken language. However, the written language behaves very differently. I find it difficult to find a positive and constructive approach to the written word in the exhibition space. There is a confrontation between the written word, physical and performative articulation. I think I am trying to figure out how it relates to the physical space and even more so how to the body.

Memories and Trauma stay in our bodies and shape our experience of being (in) a body. These can be interpreted as colors, sounds, shapes and can be healed with visual and sonic techniques. I don't think that text - essentially being exterior - can be internalized. My writing practice begins with spoken language. They are fragmented visual observations, images of speech. They are representations of what surrounds me, nourishes me. They're particles of experiences I'd wish to keep or ones I'd wish to let go.

To come back to observation - there is a phenomenon called somatic knowledge - which I stumbled across in Tacita Dean's work. Somatic knowledge suggests that intentions are sent from your body long before they're cognitively graspable. Or in other words, the inner materialization of experience precedes and frames the following actions.

**L:** We've been taught to think of language as a thoroughly human trait.

Could you tell me more about the parrots and Mockingbird?

**D:** The video work Mockingbird was realized in 2016 during the research stay in Zemo Nikozi, Georgia, in collaboration with the Berlin-based artist Till Wittwer and the swiss filmmaker Nora Longatti. The Caucasus Region has a beautiful and rich landscape, an

extreme variety of cultures and languages and is a junction of trade, of ancient and reinforcing empires. The region is permeated with historical and cultural conflicts, which partly go back to the first world war, but are still highly active today. Mockingbird is the story of the police conductor Bezo, who recalls from childhood memory how mockingbirds were once kept. They were caught as chicks and were taught the human language. Mockingbird portrays the loss of language concerning their recent past. The southern flanks of the Caucasus are breeding grounds for thousands and thousands of bird species and are, from an ornithological point of view, incredibly abundant and important. The image of the free-flying, musical living being that moves beyond man-made boundaries and conflicts was important to us.

Later in 2017 I was thinking about the agency of art and creativity and tried to establish a kinship with non-human animals to see if a collaborative creative expression was possible. I worked in a home for homeless parrots, spent some time in their aviary, was considered a prisoner, eyed as an intruder and taken in as an accomplice. Parrots are incredibly expressive; they charm with their feathers, their singing, their speech. They appropriate their world mostly through their beaks, and accordingly, they destroy almost everything that comes into their reach. I translated this experience into an installation called Voliere (Listening to the eyesight is to see) that was shown in the Centre Pasquart in Biel, Switzerland.

Birds surround us playfully. They sound to communicate, to gain orientation and to secure their existence.

If I understood the birds close to my studio, I would probably hear them say: "I am here", "Are you here too?" Which is kind of funny, because I am here, and you are as well and the reader is too, we're all here despite being in different places at a different time, which is kind of the magic of language.

**L:** Your practice balances between forms. From what I have understood, you're preparing a performative work with sound.

Could you elaborate on that?

**D:** I want to use the exterior of the exhibition space to let a smoke sculpture grow, which will form the setting for a sonic intervention. There is a special strength inherent to the memory of scents, to which, Fire Fall refers. The title of the exhibition In To Through Out suggests transition. One of the many possible ways of looking at and working with transition, is to reframe the location and the agency of the work.

2020

INTERVIEW, LEWIS MILLER AND DEIRDRE O'LEARY  
EXTRACT FROM THE PUBLICATION "IN TO THROUGH OUT"



## 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

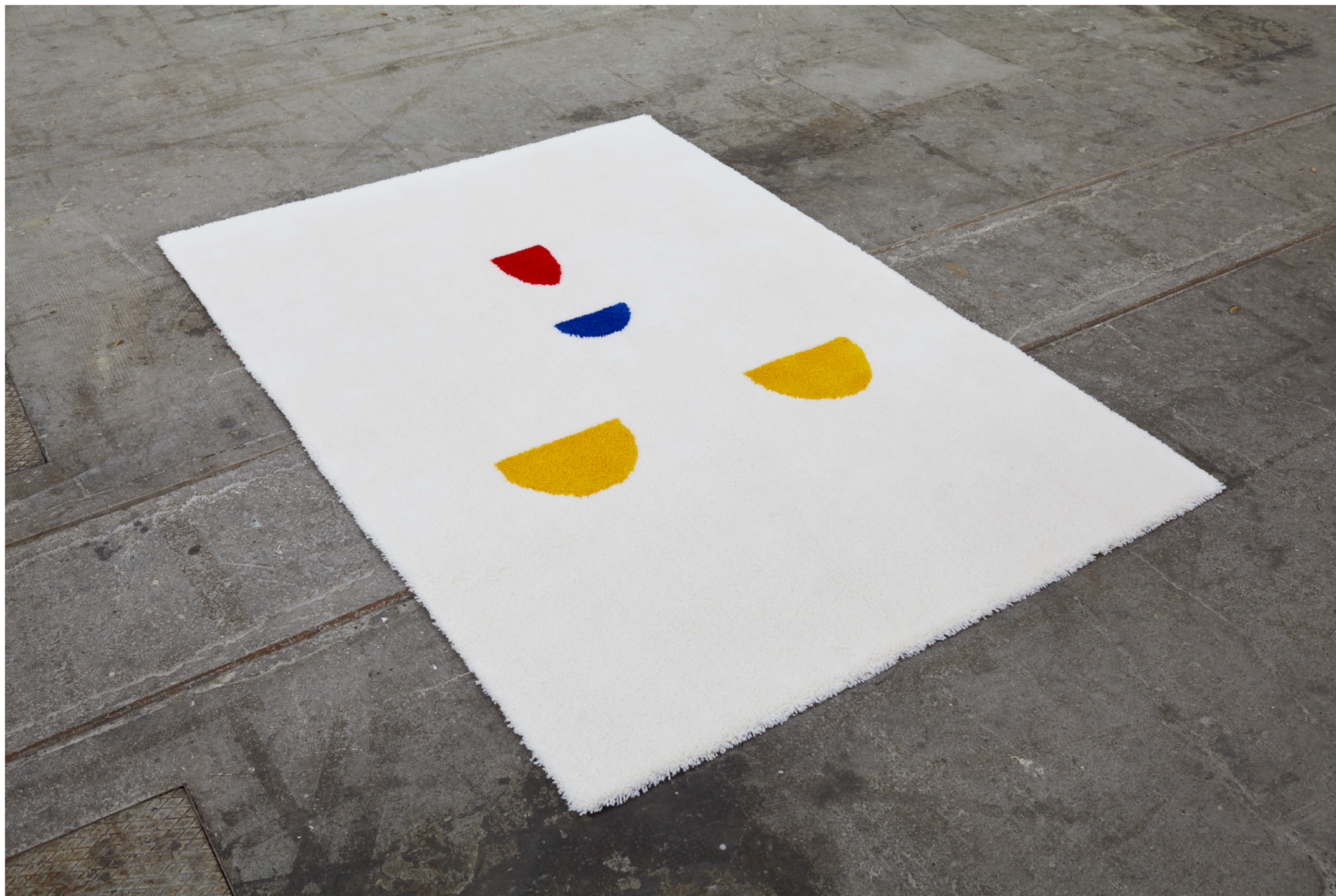
Körperbild I (The Tongue the Blue and the Twins) and Körperbild II (Solar Plexus) are two tufted carpets. I engage with the Körperbilder in an architecture of intimacy.

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 Beate 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.

MUSCHELKALKWAGEN, 2018  
WOOD, MOTHER OF PEARL, COLORED SMOKE, MIXED MEDIA  
DRAISIN DERBY, DREISPITZ, BASEL/MÜNCHENSTEIN  
PHOTO: DANIEL SPEHR FOR CHRISTOPH MERIAN STIFTUNG



# 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

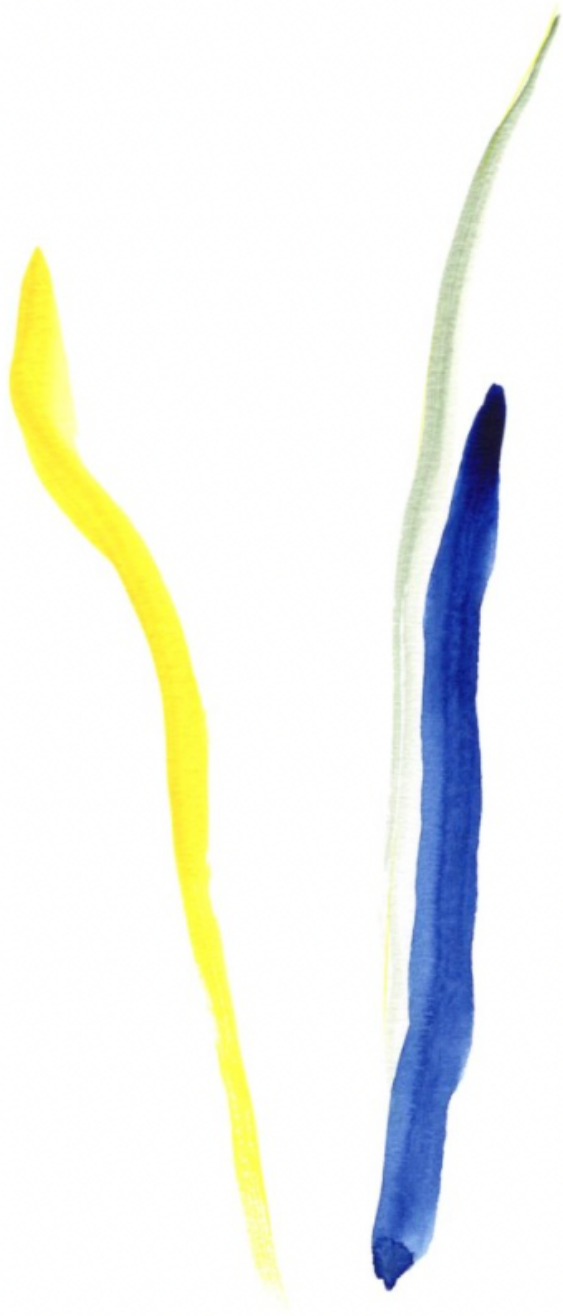
IMAGE 2  
UNTITLED (TOUCH),  
FROM THE COLLECTION:  
ACCESSORIES OF DOUBT, 2016  
BRASS, FUR

INSTALLATION VIEWS  
KUNSTHALLE BASEL, 2017  
PHOTO: PHILIPP HÄNGER





# Publications

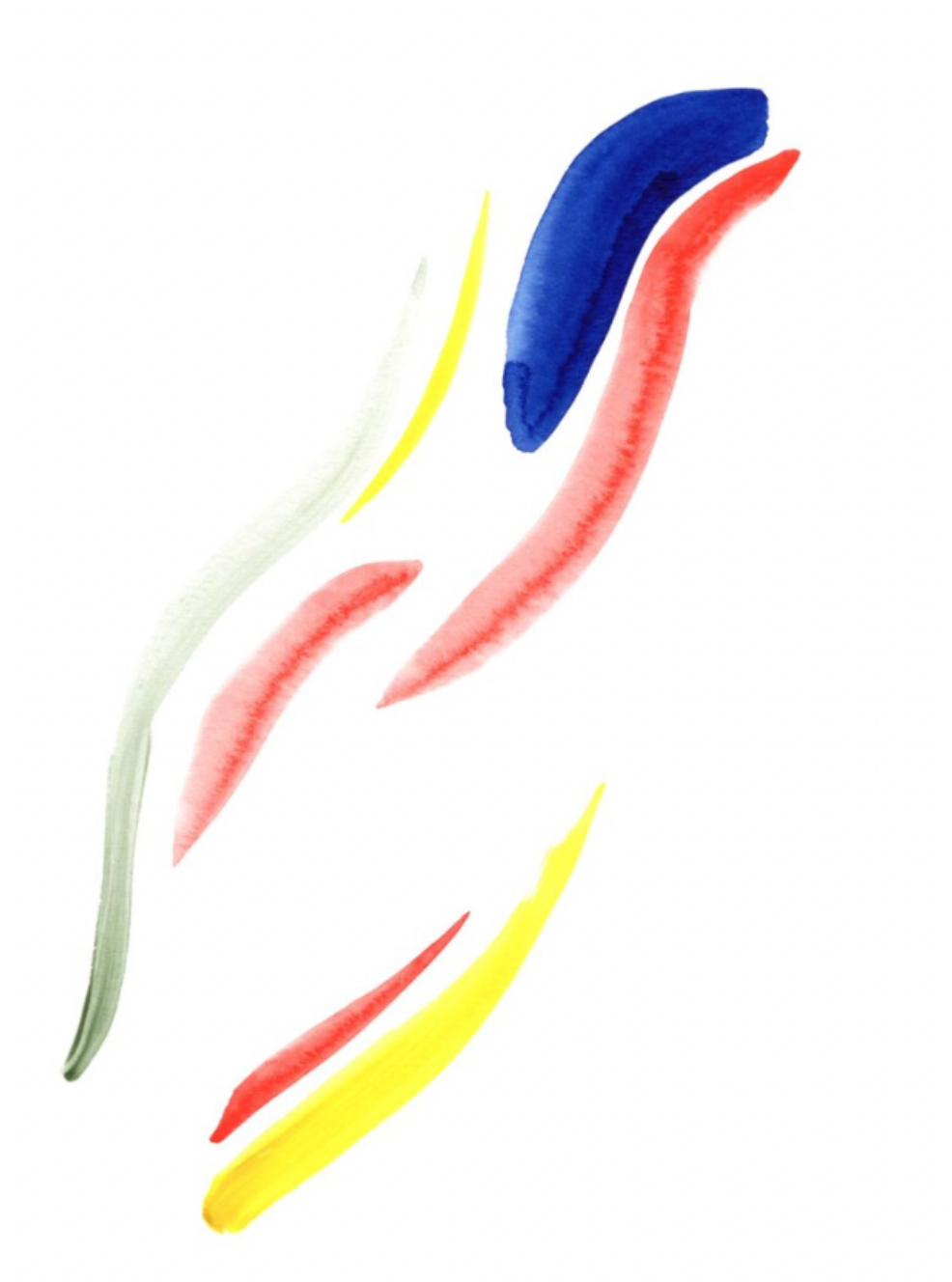


## Bloom, shades

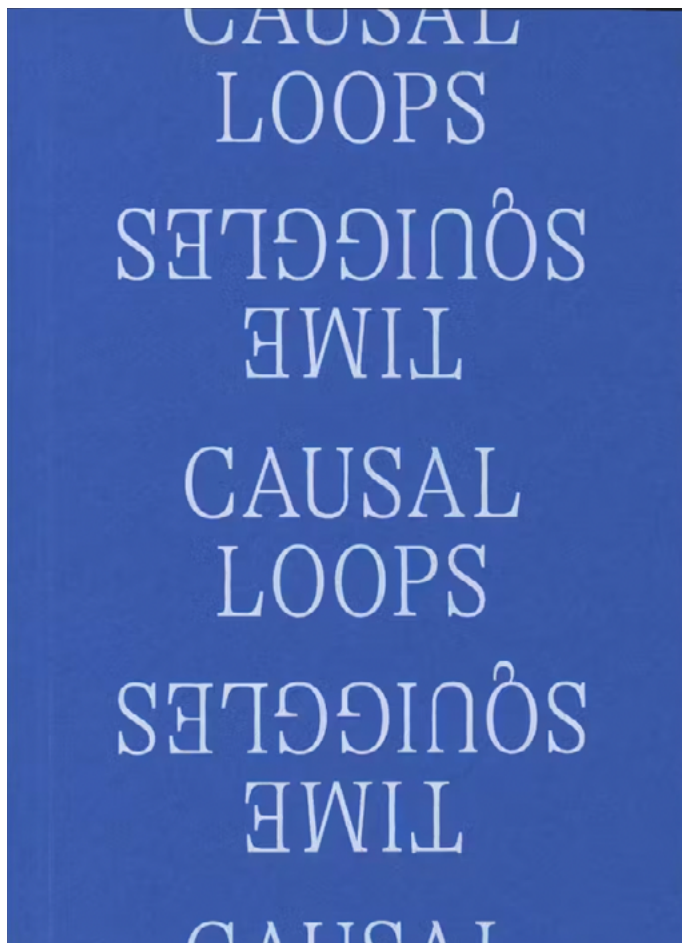
This series of paintings were made in the Upper Engadine in February 2022. The sky seemed very close, sunshine and snowstorms were ever present. Through my lungs, skin, eyes and ears, I was in exchange with the colors, sounds and winds that passed over the valley. The drawings are based on movement,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



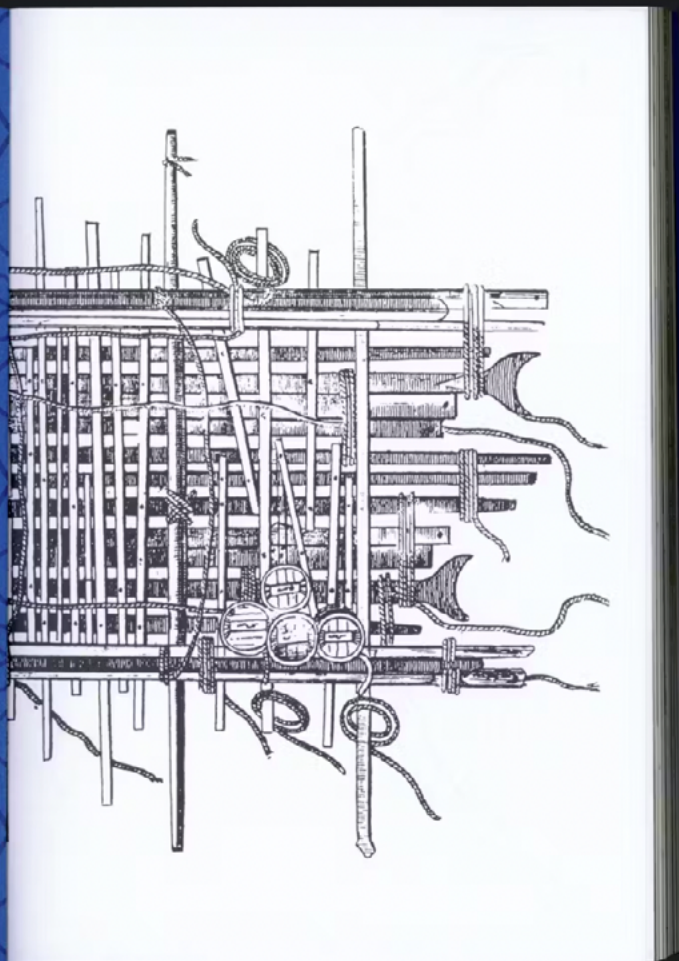
## Causal Loops / Time Squiggles

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 8<sup>th</sup> 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





## Contact

[mail@deirdreoleary.com](mailto:mail@deirdreoleary.com)

[www.deirdreoleary.com](http://www.deirdreoleary.com)