

# Deirdre Logue

July 13–August 4, 2012



**ID'S**



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***Id's Its* — Installations by Deirdre Logue**  
**July 13–August 4, 2012**

Open Space Arts Society  
510 Fort Street, Victoria, BC

Dominated by dramatic colours and controlled chaos, this suite of new video art installations by Toronto artist Deirdre Logue focuses on an expanded study of the exquisite tension between the interior self and the anticipations of the outside world. Leaning lightly on Freud's somewhat archaic concept of the id and heavily on her physical performances for the camera, *Id's Its* explores the richness of our malfunctions, psychic unrest, the power of the abject and our tendencies toward self-destruction. Moving between conscious and unconscious states, and on sanity's sliding scales, *Id's Its* is Logue's most ambitious and polyphonic project to date.

*Just as soon as she had begun to lose sight of an uneven row of drops, she had looked upward again to follow a new bead of rain. In a way it was always the same. The size of a tiny globule might be a bit different, one from the next, and the time it took for each one to gather its own momentum. Some wobbled more than others, but earthward each fell along its glistening path.*

*- Jeanne Randolph*

During the past three months Deirdre Logue indulged the articulate and impassioned process that is her practice. She inhabited her summer residency as one does when the freedom of experimentation hangs out with cleverness and dreams. She took the energy of the contemporary world and teased out the challenges, passions, fears and woes. The result is an array of installations that invite us into this exchange to navigate the interior and exterior worlds of our own being.

*Id's Its* builds on Logue's ongoing engagement with her audience and the medium of video itself. Working within a multi-faceted installation approach, she dissolved the ties between the content and the presentation device. Her new works engage an immersive, sculptural approach to electronic media and augment both the psychological and physiological terrain of the viewer. At MediaNet's symposium *Representing the Personal*, Logue discussed her ongoing relationship with the camera and her own representation in her work. She encouraged the audience to think beyond the surface of the image and to inhabit the space that her works create. With *Id's Its*, she invites us to will the screen to transpire into the atmosphere.

It was a pleasure to work with Deirdre. She inspired the people around her to grow with the experience. I will miss her generous spirit but will continue to indulge myself in the world that Deirdre and *Id's Its* creates.

Doug Jarvis  
Guest Curator, 2012







**1. Crying with Colours, 2012 [8 min. 51 sec.]**

*Three-channel video*

The artist's tears compete with the dominant colours of her "wet blanket."



## 2. Pond, 2011 [4 min. 30 sec.]

*Single-channel video*

Using bread and the fish in an overpopulated swimming hole, the artist tests her nerve with the act of reciprocation and the fear of the monsters that reside below the surface. Situating the body in initially reassuring environments, this work illustrates how navigating even the most pastoral landscapes can result in turmoil between animated forms.



### 3. Willow, 2012 [1 min. 13 sec.]

*Single-channel video*

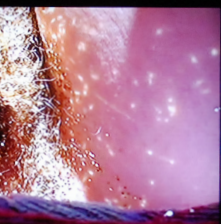
Shot with a toy camera, *Willow* records a cyclic rushing through the inhospitable low crown of a fallen tree. Revealing the artist's increased discomfort as she repeats her task, *Willow* speaks to our tendencies to push into irritation instead of away from it.



#### 4. Velvet Crease, 2012 [id/ego/superego: 2 min. 23 sec.]

*Three-channel video*

The *Velvet Crease* takes place over three large screens representing the id, ego and superego. Each channel is spinning a revision of Freud's psychic apparatus by placing, front and centre, not the artist's genital anxieties and castrated woes, but rather a refractive and empowered disco portrait of her mastery.





## 5. Hobbs Obliques, 2012 [8 min.]

*Single-channel video projection and laminate flooring*

Taking place at 3841 Hobbs Street in Victoria, BC, this work investigates duality, geometry and domestication. *Hobbs Obliques* is an immersive and mildly disorienting work, experienced from the perspective of the camera as it is pulled, at ankle level, on a three-legged dolly through the artist's almost empty and mostly unfamiliar new home. As the camera collides with the house's interior, the performer celebrates the unpredictable.



## 6. 9:11, 2011 [1 min.]

*Twelve-channel video, wood, tape*

*9:11* documents the artist willing herself to wake up daily just in time to see 9:11 a.m. displayed on her clock radio. This was accomplished and recorded 11 times until the project's completion, which occurred the first time she slept in until 9:34 a.m.

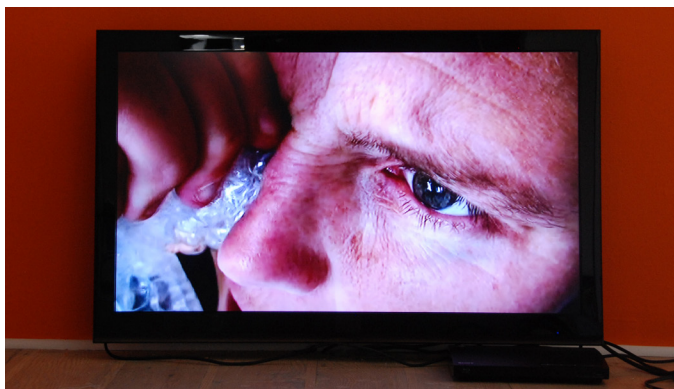


## **7. Flip Toss, 2012 [11 min. 11 sec.]**

*Single-channel video, carpet*

A flip camera is tossed into the sky with as much force as the artist can muster and caught seconds later in her increasingly tender hands. Repeated, it is kinetic, chaotic, violent and visually electric.





## 8. Eye Popper, 2012 [58 sec.]

*Single-channel video*

Common industrial plastic bubble wrap is used to test our site sensitivities, especially the area of the eye, where bubbles and eyeballs share a common fear.



## 9. Dual Lunch, 2012 [11 min. 44 sec.]

*Two-channel video*

The eating of the same meal is seen from two different yet relative camera perspectives. Like watching a grasshopper at the grass blade, each image is a distinct reflection on the labour of existence and the monotony of survival.



**10. Tiny Hooves and A Small Loving Hand, 2012 [3 min.]**

*Multi-channel video, found postcards, photographs*

Using a series of cards displaying crystals, photographs of used Kleenex and several small video screens displaying the artists fingernails and the sole of her foot, this mini biome explores our more elemental selves. Oxygen, carbon, hydrogen, nitrogen, calcium and phosphorus make magic under pressure with sodium, sulfur, iron and pixels.



**11. Rubber Talk, 2012 [Uptight: 5 min. 18 sec.]**

*Single-channel video*

Talking in primal tones, the artist chews a balloon until the balloon stops talking.



## 12. Breakfast/Floss, 2012 [6 min. 36 sec.]

*Single-channel video, foam core*

With a haunting ambient soundtrack, *Breakfast/Floss* records the intentionally private and unexpectedly challenging consumption of a container of candy-floss.



**ITS**

