

TOUT PORTE À CROIRE QUE... Nives Widauer - Deirdre O'Leary - Stephanie Sczepanek

deuxpiece @ bürobasel

Opening: Sunday July 5, 2020, 2-6pm

Exhibition: July 6 – August 1, 2020

Ongoing online performance by Stephanie Sczepanek:

<https://www.instagram.com/deuxpiece/stories>

Opening hours: Friday 2-6pm and on appointment +41 (0) 76 466 85 76 / post@buerobasel.com
bürobasel, St. Johans-Vorstadt 46, 4056 Basel

Online live events: Thursdays 6-7pm

Please register: stefanie@deuxpiece.com

9.7. Micro und Macro – Artist Talk with Nives Widauer

23.7. Körper und Erinnerung – Artist Talk with Stephanie Sczepanek

30.7. Von Körperbildern – Artist Talk with Deirdre O'Leary

The project

On invitation by bürobasel the nomadic curators collective deuxpiece (Basel-Berlin) shows the exhibition TOUT PORTE À CROIRE QUE... with works by Nives Widauer, Deirdre O'Leary, Stefanie Sczepanek.

Which kinds of images of the body are there apart from the mass medial aesthetics? How do artists explore the physical and psychological processes within the human organism in relation to its natural and social environment?

The exhibition «Tout porte à croire que...» shows a series of drawings by Nives Widauer (Wien, AT), objects by Deirdre O'Leary (Basel, CH) and performative works by Stephanie Sczepanek (Münster, DE). These three artists are sharing a poetic view on the everyday and the simultaneity of direct and metaphoric interpretation. Their common thematic ground is the human body, which they explore as site, product and material of cyclic changes. It becomes object of processes of perception and interpretation, material carrier of meaning and also the medium to create relations between internal and external realities.

Nives Widauer's watercolours from her series «Body Talk» (2017- ongoing) are based on educational anatomical illustrations from an 18th century medical atlas. Widauer's associative interpretations of these seemingly objective images transform them into dialogic images of the body grounded on experience. This series is product of her long and profound engagement with Paracelsus' concept of the human body, which she intensified during her residency in Basel – the city where the famous physician once lectured. With their exact representation and regular composition, the historical prints claim objectivity and seem to lack the presence of a creative body. From these, Nives Widauer grows colourful and surreal shapes with an idiosyncratic wit and visible ductus that shows the trace of the living hand of the artist. Hereby she creates new body images based on physical experience and expressing the associative and dialogical thinking which shapes her whole artistic work.

In her installations, **Deirdre O'Leary** explores the metaphoric potential of combinations of form and materials as well as the narrative quality of relations in space. Her works «Körperbild (Solarplexus)» und «Körperbild (Die Zunge, das Blau, die Zwillinge)» (Body image (Solarplexus) and Body image (The tongue, the blue, the twins)) (2019) refer to the human body in several ways – in terms of their formal vocabulary as well as in their manufacturing, showing the artist's occupation with a centuries-old craft. The heavy material of those rugs is contrasted by her latest series «Samenkapseln» (Seed capsules) (2020), which are made of glass. Just like the watercolour in Nives Widauer's drawings this material contains the memory of its former liquid state. Being a potential beginning, the seed serves also as an image for the cyclic changes in organic bodies.

Stephanie Sczepanek's processual performances show an intense physical and verbal presence – often to the point of exhaustion. They deal with the boundaries of art and everyday life, social norms, shame, fears and obsessions. Sczepanek playfully takes private activities into the public realm or creates intimate situations to challenge the conventionally distanced stance of the audience. Reflecting the current difficulties to

present live performance art, the exhibition shows a documentation of her performative wall drawing «Wie lange ist gestern» (How long is yesterday?) (2019), in which Sczepanek gives physical expression to reliving the past in memory. Her medial performance «Nichts ist nicht Nichts» (Nothing is not nothing) (2020) will develop via Instagram-Stories during the course of the exhibition.

Our online mediation programme offers a deeper insight into the different artistic practices and the opportunity to get into dialogue with the artists. Please register via email: stefanie@deuxpiece.com

The protagonists

deuxpiece is a nomadic curators collective based in Basel and Berlin. Since 2009 deuxpiece has created exhibitions and publications in collaboration with other independent art spaces and initiatives in order to further dialogue and exchange between artists and cultural mediators from different regions. deuxpiece has been on tour with exhibition- and performance projects in Switzerland, New York, Hudson, Berlin and Vienna. deuxpiece are Alice Wilke, Bianca Hildenbrand-Severo und Stefanie Bringezu. www.deuxpiece.com

More information and images: bonjour@deuxpiece.com

Nives Widauer (*1965, Basel, CH) lives and works in Vienna, AT)

She studied at the Schule für Gestaltung in Basel in René Pulfer's und Enrique Fontanilles' class for audio-visual art.

Among others, her works were shown at Kunsthaus Zürich (Europe, 2015 und Fly me to the Moon, 2019), Museum Belvedere Vienna (Die Kraft des Alters, 2017), Lentos Kunstmuseum Linz (Sterne – Kosmische Kunst von 1900 bis heute, 2017), Kunsthistorisches Museum Vienna (Fäden der Macht, 2015), Austrian Cultural Forum New York (Constructing Paradise, 2017) and SPSI Shanghai (Unknown Room, 2013). Recent solo shows were at Centre Culturel Suisse, Paris (Antichambre, 2019), Kunstmuseum Olten (Villa Nix, 2019), Jüdisches Museum Vienna (Lady Bluetooth. Hedy Lamarr, 2019) and at the Lincoln Center New York (The Special Case of Steffy Goldner 2019/20).

Her work is part of numerous public and private collections in Switzerland and Europe. A comprehensive retrospective catalogue of her work was published on the occasion of her solo show in Olten.



Nives Widauer: two drawings from the series «Body Talks» (2017 - ongoing)
Watercolor on paper, 60 x 40 cm

Deirdre O'Leary (*1989, Fribourg, CH) works and lives in Basel, CH.

She studied in Dresden (DE), Basel (CH) and Bern (CH), receiving a master's degree in Contemporary Arts Practice. Since 2014 O'Leary's work has been shown regularly in exhibitions in Switzerland and Europe. Artist residencies brought her to Georgia, Abkhazia, (Art As Foundation 2014 & 2016), to Lisbon (2015) and Athens (2017). In 2019 she received a grant from Fondazione Antonio Ratti in Como and went to Paris with Atelier Mondial. Her work was shown at Kunsthalle Basel (Beyond the Real, 2016), Museum Langmatt, Baden (Raumfahrt 2016), Zabriskie Point Geneva (Pay Attention Motherfucker, 2017), Kunsthaus Langenthal (Cantonale Bern Jura, 2017) and Centre d'art Pasqu'art in Biel/Bienne (Affaire, 2016 und Mind the Cap, 2017), Victoria Square Project, Athens (Fluid Rings, 2017) and Künstlerhaus Dortmund (There is no Point in being dramatic, 2018). O'Leary collaborated with Museum Tinguely's curator Sandra Reimann for the 2018 Draisine Derby in Basel und in spring 2020 she showed her work with Jeune Création in Paris.



from left to right: Deirdre O'Leary

«Rope», cotton and pigment

«Catching flying birds with my tongue» (2016), glass, perspex, stone

Stephanie Sczepanek (*1984, Herten, DE, lives in Münster, DE) studied Fine Art and Art Education at the Kunstakademie Münster in Daniele Buetti's class and received the title Meisterschülerin. In 2016 she started a PHD in Aesthetics at the Kunstakademie Münster with Prof. Dr. Claudia Blümle (HU Berlin) und Prof. Dr. Dr. Erna Fiorentini (Karlsruher Institut für Technologie). In 2014 Sczepanek received the Award of the Freunde der Kunstakademie Münster. She showed performances at Kunstverein Gelsenkirchen (High-heeled shoes can damage slides, 2011), Kunsthalle Münster (Förderpreis der Kunstakademie Münster, 2014), Kunsthalle Recklinghausen (Kunstpries «junger westen», 2015), Kunst im Tunnel, Düsseldorf (KOMM, KIT, 2015), Lehmbruck Museum, Duisburg (Wahlverwandtschaften, 2015) and Im Studio – Wilhelm Lehmbruck, 2016 & 2017), Emscherkunst 2016, Kunstverein Hamm (NeverMindExploring, 2017) and Baumberger-Sandstein-Museum Havixbeck (Mit Droste im Glashaus II, 2019), Im Keller, Münster (Wie lange ist Gestern, 2019 and TURNER, 2019) and Galerie Januar, Bochum (René Haustein - Fiel Fukunft, 2020).



from left to right: Stephanie Sczepanek
«How long is yesterday?» (2019) Photography from the performance of the same title
«I draw lines with my index finger along existing lines in palms, fingers and wrists. I find images in the hands of people they would never expect» (2015) Performance, Kunsthalle Recklinghausen