

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

**deuxpiece @ bürobasel**  
**July 6 - August 1, 2020**

On invitation by bürobasel the nomadic curators collective deuxpiece (Basel-Berlin) shows the exhibition TOUT PORTE À CROIRE QUE... with a series of drawings by **Nives Widauer** (Wien, AT), objects by **Deirdre O'Leary** (Basel, CH), and performative works by **Stefanie Sczapanek** (Münster, DE).

Which kinds of images of the body are to be found apart from the usual mass medial aesthetics? How do artists explore the physical and psychological processes within the human organism in relation to its natural and social environment? In one of her essays on art, gender and the mind (New York 2016) Siri Hustvedt says: «A work of art has no sex. The sex of the artist does not determine a work's gender, which may be one or another, or multiple versions thereof. (...) Emotion is always part of perception, not distinct from it. (...) feelings in relation to people and objects and the language we use to express them—become body, are of bodies.» Processes of human perception are fundamentally influenced by empathy and so is the production and experience of art.

The exhibition «Tout porte à croire que...» brings together three different artistic positions which use the seemingly female capacity for empathy as the main source of creative expression. 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, serves as material carrying signifiers and is used as a 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 colour, form and materials as well as the narrative quality of relations in space. Her works «Körperbild (Solarplexus)» und «Körper-bild (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 abstracted formal vocabulary and colour reference to body chakras as well as in their manufacturing, showing the artist's occupation with the centuries-old craft of wool tufting. 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 living organisms.

**Stephanie Sczapanek'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. Sczapanek 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 Sczapanek 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.

## Programme

Ongoing online performance by Stephanie Sczepanek: <https://www.instagram.com/deuxpiece/stories>

Online live events: Thursdays 6-7pm

Please register: [stefanie@deuxpiece.com](mailto: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

## Biographies

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 audiovisual art. Among others, her works were shown at Kunsthhaus 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.

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) und Athens (2017). In 2019 she received a grant from Fondazione Antonio Ratti in Como und 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), Kunsthhaus 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 Beate Reimann for the 2018 Draisine Derby in Basel und in spring 2020 she showed her work with Jeune Création in Paris.

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 (Kunstpreis «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).