

Vanessa O’Reilly lives and works between Ireland and London. She is an Irish artist educated in Ireland with a BA in Fine Art (distinction) from Limerick College of Art & Design and in the UK with an MA Fine Art from Chelsea College of Art & Design, London. Since her graduation she has exhibited both nationally and Internationally. Exhibitions include, The Bienal de La Haba na, Cuba 2003 / Eurojet Futures at the Royal Hibernian Academy, Dublin, Ireland 2002 and 2005 / EV+A Imagine Limerick curated by Zdenka Badovinac 2004 / EV+A Heroes & Holies, curated by Apinan Poshyananda 2002 / EV+A expanded, curated by Salah M. Hassan 2001 / Claremorris Open, Ireland, curated by Iwona Blazwick 2002 / Big Torino - Turin Biennale 2000 in Italy curated by Robert Fleck, Chantal Prod’Hom and Mik Flood / Gasterbeiter at 2YK, the Kunstfabrik, Berlin, curated by Lisa Panting 2000.

Solo exhibitions and projects include Sees/Seas/Seize at the Irish Museum of Modern Art (IMMA), Dublin Ireland following a 6 month residency at the museum, 2006. SWARM at Pallas Heights, Dublin Ireland 2006. PREMISES at Milch Gallery London, in 2002 and PILOT 3, launched at the Venice Biennale 2007

Exhibitions / Projects

2008
Point of View in Transition, Solstice Arts Centre, Navan, Ireland

2007
PILOT 3, Bevilaqua La Masa Foundation, Giudecca, Venice Biennale, Italy
OH! The Arts Project Network, Škuc Gallery, Ljubljana, Slovenia

2006
The Square Root of Drawing, Temple Bar Gallery, Dublin
Tipperary Exposed, The Source Arts Centre, Thurles, Co. Tipperary, Ireland
Seas, Sees, Seize, Process Room, Irish Museum of Modern Art (IMMA), Dublin, Ireland
V22: ON, Clerkenwell, London. (Public Art Collection)
Multiplicity, The Market House, Monaghan
SWARM, Pallas Heights, Dublin, Ireland

2005
Multiplicity, Context Gallery, Derry and Roscommon Arts Centre, Roscommon
Eurojet Futures, Anthology RHA Gallery, Dublin, Ireland. Curated by Patrick Murphy

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2004
ev+a Imagine Limerick, Limerick, Ireland. Curated by Zdenka Badovinac
Free from the Itch of Desire, The Butler Gallery, Kilkenny and Temple Bar Gallery, Dublin, Ireland
NoRespect, Dublin. Curated by Alan Phelan and Jane Speller
Art Conference, Dublin Castle, Dublin
Multiplicity, Fota House, Cork, Ireland

2003
Havana Biennale, Havana, Cuba. Public Intervention. Curated by Rusl n Torres Leyva
Gasworks International Residency, Gasworks, London
Braziers International, Oxford and Studio 1.1 Gallery, London
The National Gallery, Goethe Institute, Dublin, Ireland

2002
Claremorris Open, Mayo, Ireland. Curated by Iwona Blazwick
Cluster, Dublin, Ireland. Curated by Katie Holten
Eurojet Futures, RHA Gallery, Dublin. Curated by Patrick Murphy
ev+a Heros & Holies, Limerick, Ireland
Curated by Apinan Poshyananda
PREMISES, Milch, London, Solo Show
Camouflage, mu.dac, Mus e de design et d’arts appliqu s contemporains, Lausanne, Switzerland

2001
Incorporate 4, Arts & Business, London
Future Perfect, Adam Street, London [Curated & Exhibited]
ev+a expanded, Limerick, Ireland. Curated by Salah M. Hassan
A Project, Milch Gallery, London, UK

2000
Gasterbeiter, 2YK, The Kunstfabrik, Berlin, Germany
BIG Torino, Turin Biennale. Curated by Robert Fleck, Chantal Prod’Hom and Mik Flood
1999
Victor Treacy Awards, Kilkenny, Ireland
WUNDERKAMMER, London, UK
Cathedral, BoBo’s Gallery, London. Curated by Michael Wilson

1998
Drawing upon Drawing, Studio 9, London. Curated by Paul Gray / Riccione Film Festival, Italy

Vanessa O’Reilly
portfolio overview

Through VOR’s work she identifies places and elaborates on their specific structures to create narratives. The activation of the place suggests a localised, highly specific reading of the work, and is concerned not only with art and its boundaries, but, with the continual rapprochement, or even fusion, of art and life. VOR’s work does not start from an object but from a particular site that the artist inhabits and that becomes “her” object. The site’s memories and its architectural texture revolve to become the active and activated artwork itself, where production and display are in open dialogue, where the space is both the receptive and reactive element of the work. Much of VOR work’s contingency relies on the systems inherent in scenario. Scenario1 is a constantly mutating sequence of possibilities and also a tool to propose change. The production of scenarios is a key component to maintain a level of mobility and reinvention, to allow parallel strategies that remain responsive through play, resistance, potential and critique. VOR’s work has consistently dealt with the interrelations of sculpture, space, architecture, objects and drawings, employing a wide range of materials that have included several video, photographic and sound works. Predominately it has been presented in site/context specific situations2 and installations. Through the amalgamation of the diverse forms and strategies within her work VOR encourages an open-ended non-didactic practice. VOR is interested in

the flexibility of being able to look at a situation and then define herself within that context rather than working on anything that has to be defined in terms of its place of origin; where it has been made or where the idea arose. Her work resides in an area where the general notion of “space” is enacted in the hiatus between presence and absence, between participation and distance, between stage and occurrence.

1.An imagined/created sequence of possible events, circumstance or objects
2.My work is almost exclusively site-specific, beyond the fact that all “installations” are supposed to refer to the space where they are located. Installation must therefore also represent the artist’s desire to extend the area of practice from the studio to the public space
“installation comprises that which has not autonomous existence as object or artifact and is only fully realised in its existence with regard to the actual space in which it is placed - and of which it may, and often does, become physically a part. In a most fundamental sense, therefore, installation is always site-specific.” See Green, D. (1997) pp. 20-1