

CURRICULUM VITAE KIRA O'REILLY

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Kira O'Reilly is an Irish artist based in Helsinki, her practice, both willfully interdisciplinary and entirely undisciplined stems from a visual art background, it employs performance, installation and sculpture, biotechnical practices and writing with which to consider speculative reconfigurations around *The Body*. She makes, writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences. Her practice has developed across several contexts from performance, live art and dance, visual art, to interfaces of art, science and technology.

Since graduating from the University of Wales Institute Cardiff in 1998 in Fine Art in time based arts, she has exhibited widely throughout Europe and internationally, also presenting at conferences and symposia on performance and live art, science, art and technology.

In October 2004 she completed an honorary research fellowship and residency at SymbioticA, the art science collaborative research lab, School of Anatomy and Human Biology, University of Western Australia, funded by a Wellcome Trust sciart research and development award. She was concerned with exploring convergence between contemporary biotechnical tissue culturing and traditional lace making crafts, using skin at its cellular level as material and metaphor. She continued and expanded these investigations as an Honorary Research associate and artist in residence in the School of Biosciences, University of Birmingham in collaboration with Dr. Janet Smith, funded by Wellcome Trust where she investigated using spider silk and bone, muscle and nerve cell cultures as biomedica, and the relations between tissue, text and textile as variants on the theme of techné. In 2013 she completed an AHRC funded creative fellows at Department of Drama, Queen Mary University of London developing performance works, *Untitled Techné* that hinged between the laboratory and the gallery.

She has been a visiting lecturer in Europe, Australia and U.S.A in visual art, drama and dance departments. In 2016 she moved to Helsinki to lead a pilot master programme in ecology and contemporary performance at University of the Arts Helsinki 2016 - 2018. In the spring semester 2020 she was the Randall International Chair in sculpture, School of Art and Design, Alfred University, New York where she worked with students and faculty in the unexpected navigation and implementing of pandemic pedagogies and art making strategies in performance, ecology and social sculpture.

The monograph *Kira O'Reilly: Untitled (Bodies)*, edited by Harriet Curtis and Martin Hargreaves was published in 2017 by Live Art Development Agency and Intellect Live in the series Intellect Live. She is a member of the Finnish Bioart Society and co-editor of the recently published *Art As We Don't Know It*, which marks ten years of the societies activities, Aalto Arts Books, 2020.

Recent projects include new moving image work for Martin O'Brien project *Last Breath Society*, Institute of Contemporary Art, London, summer 2021 and TICK TALKs, a Biofriction supported and Bioart Society produced series of online talks and an event.

selected exhibitions

2021 *Last Breath Society*, Institute of Contemporary Art, London
TICK TALKs, SOLU Space, Bioart Society, Helsinki

2019 *Mad House*, Helsinki.
Disentangle: Science in a Gendered World, Life Space, University of Dundee, Scotland.

- 2018 *Steakhouse Live*, Toynbee Studios, London, UK
My Monster, The Human Animal Hybrid, group show, RMIT, Melbourne, Australia
Rotten Sun, a performance collaboration with Mia Zebalka and Lee Adams, Forte Festival, Portugal
Hyperprometheus, group show, PICA, Perth, Australia
Unballowed Arts, new commission for SymbioticA, Perth, Australia
- 2017 *SPLICE: Re-examining Nature*, Oulu Museum of Art
Trust Me I'M An Artist, Waag Society, Amsterdam, Netherlands
WAKE Festival, [performance space], Folkestone, UK
- 2016 *Ingenious and Fearless Companions*, BOM, Birmingham, UK
As One, Neon + MAI, Benaki Museum, Athens, Greece
- 2015 *Just 40*, Cultivamos Cultura, Portugal
- 2014 *The Artist is an Explorer*, Foundation Beyeler, Basel.
International Performance Art Festival, Defibrillator Gallery, Chicago, USA
Pain Pong, National Art Gallery, Sopot, Poland
Sul Sol, Verbeke Foundation, Antwerp, Netherlands
- 2012 *Biopolitics, Society and Performance*, Trinity College Dublin, Ireland
- 2011 *Performance Festival, Thessaloniki Biennale 3*, Thessaloniki, Greece
- 2010 *What Next for the Body*, Arnolfini, Bristol, UK
AzR, Great Hall, Queen Mary University of London, UK
City of Women Festival, Ljubljana, Slovenia
- 2009 *sk-interfaces*, Casino Luxembourg,
Marina Abramovic Presents . . ., Whitworth Art Gallery, Manchester International Festival, UK
 Museo Madre, Naples, Italy
 INTERSPECIES, Cornerhouse, Manchester and A Foundation, London, UK
- 2008 13th International Festival of Performance Art. Accidentes Controlados.
 Ex Teresa Arte Actual, Mexico City
Visualeyez festival, Latitude 53, Edmonton, Canada
Endurance, VIVID, Birmingham, UK
Happenstance/sk-interfaces, Bluecoat, Liverpool, UK
- 2007 *SPILL Festival of Performance*, London, UK
Dias De Bioarte 07_, Centre d'Art Santa Mònica_Barcelona, Spain
Mujeres En Accion, Circulo de Bellas Artes de Madrid, Spain
Ètica i Accio, Centre Cultural la Mercè, Girona, Spain
- 2006 *DaDao Festival*, Beijing
Tract, Newlyn Art Gallery/Art Surgery.
Escena Contemporanea, ARCO, Madrid.
- 2005 *China Live*, Arnolfini, Bristol.
Navigate Festival of Live Art, Newcastle upon Tyne
 National Review of Live Art, The Arches, Glasgow.
 HOME, London. January 2005, commissioned by HOME for *One to One Salon series*.
- 2004 *Visions of Excess*, Ljubljana.
Live Wire, Hong Kong Arts Centre.
- 2003 ANTI Contemporary Art Festival, Kuopio, Finland.
Visions of Excess, Fierce Festival, Birmingham.
 Project BOLNICA, Kontejner, Centre for Arts, Zargreb, Croatia.
 Inbetween Time festival, Arnolfini,
- 2002 National review of Live Art, Brisbane Powerhouse, Brisbane.
National review of Live Art, Midland Workshop, Perth, Australia.
Break 21 Festival, Ljubljana, Slovenia.
Intimate Journeys season HOME, London.
Marked Season, Arnolfini, Bristol.
 Kampnagel, Hamburg, Germany.
- 2001 *Span2*, London.
National Review of Live Art, The Arches, Glasgow.

- 2000 *Live Art*, Kanonhallen, Copenhagen.
Deptford X, London.
Body Space Image, Bonnington Gallery, Nottingham.
 Small Acts at the Millennium, Sheffield
- 1999 *Whose Theatre Is It Anyway?*, Arena Theatre, Wolverhampton University.
Body Space Image, Nottingham Trent University.
Belluard Bullwerk International, Fribourg, Switzerland.
Cardiff Art and Time Festival, Cardiff.
Ffresh 2, Chapter Arts Centre, Cardiff.
- 1998 *Expo'98*, Bonnington Gallery, Nottingham.
National Review of Live Art, Glasgow.
The Exhibitionists Festival, ICA, London.
- 1997 *Diskurs Festival*, Giessen, Germany.

residencies+residential projects

- SODAS 2123 residency, Vilnius, February, 2022
 Biofriction residency, Cultivamos Cultura, Sao Luis, Portugal, July 2021.
 Ars Arctica residency – pending
 Öro residency, October, 2020
 Saari Residency 2019, supported by Kone Foundation
 Field_Notes – The HEAVENS, with the Finnish Society of Bioart Society
 Field_Notes -Ecology of Senses, with the Finnish Society of Bioart Society
 Cultivamos Cultura, Sao Luis, Portugal, 2015
 Field_Notes - Deep Time, with the Finnish Bioart Society
 Cultivamos Cultura, Sao Luis, Portugal, 2013
 Chisenhale Dance, London, 2008
 DRAW International, Art House, Caylus, France, 2006
 School of Biosciences, University of Birmingham, 2007 – 2010
 SymbioticA, University of Western Australia, 2003 – 2004

grants & awards

- Taike, artist grant, 3 years, 2022 - 2025
 Taike, artist grant, 1 year, 2019
 Kone Foundation award with lead artist Laura Beloff, 2019
 Grants for Arts, Arts Council of England, 2014.
 Arts and Humanities Research Council creative fellowship, 2010.
 Wellcome Trust Art Award, 2008.
 Chisenhale Dance Space, space bursary, 2007 – 2008.
 Grants for Arts, Arts Council of England, South West, 2007.
 Wellcome Trust Sci/art research and development award 2003
 Grants for Arts Arts Council of England South West, 2003.
 Artsadmin Bursary 2001.
 South West Arts visual arts award 2001.

fellowships

- 2010 – 2013 Creative Research Fellow, Department of Drama, Queen Mary,
 University of London.
- 2009 – 2010 Honorary Research associate, School of Biosciences, University of
 Birmingham, UK.
- 2003 – 2004 Honorary research fellow, SymbioticA, School of Anatomy and Human
 Biology, University of Western Australia

academic lecturing positions

- January 2020 – May 2020 Randall International Chair, Sculpture, School of Art
 and Design, Alfred University, New York.
- January 2016 – December 2018 Theatre Academy, University of the Arts

September 2008 – March 2009	Programme leader, MA in Ecology and Contemporary Performance University of Wales Institute Cardiff Part time lecturer in Time Based arts, BA Tuition and assessment of students
January 2006 – May 2006	University of Wales Institute Cardiff Part time lecturer in Time Based arts, BA Tuition and assessment of students
September 1999 - June 2000	Cheltenham and Gloucester College of Higher Education. Part time lecturer in Performance Arts BA. Tuition and assessment of students

education

1998 BA(HONS) First Class University of Wales Institute Cardiff

selected publications

AGENCY: A Partial History of Live Art, ed. Theron Schmidt, Live Art Development Agency and Intellect Books, Spring 2019.

TO YOU TO YOU TO YOU, Love Letters to a (Post)Europe, ed Lisa Alexander, Live Art Development Agency, 2018

Unhallowed Arts, ed. Laetitia Wilson, Oron Catts, Eugenio Viola, Perth, UWA Publishing, 2018.

Naturally Postnatural: Catalyst: Jennifer Willet, ed. Ted Heibert, 2017

Falling Asleep with a Pig, Antennae, Issue 13, summer 2010

Inthewrongplaceness, Antennae, Issue 12, spring 2010.

Marsyas – Beside Myself, *Sk-Interfaces: Exploding Borders – Creating Membranes in Art, Technology and Society*, ed., Jens Hauser, Liverpool: Liverpool University Press, 2008.

Aftermaths: A Dialogue with Dominic Johnson' in Manuel Vason, *Encounters: Performance, Photography, Collaboration*, ed. Dominic Johnson, Bristol: Arnolfini, 2007.

Bodiescapes, Performance Research 8.2, Routledge, 2003.

In Conversation with Doran George, The Degenerate Art Book, ed., Hawthorn, Matt, Bristol: Arnolfini Live, 2001.

'Unknowing (Remains)', *Small Acts: Performance, the Millennium, and the Marking of Time*, ed. Adrian Heathfield, London: Black Dog Publications, 2000.

selected critical bibliography

Billmore, Yvonne, *I Versus Us Versus I*, No Niin Issue 6, 2021

Kuburovic, Branislava, *Sta(i)r Falling*, Performance Research, Volumn 16, issue 1, 2011.

Duggan, Patrick, The touch and the cut: an annotated dialogue with Kira O'Reilly, *Studies in Theatre and Performance* Volume 29 Number 3, Intellect, (2009)

Dumas, Stéphane, 'The Return of Marsyas, Creative Skin' in *Sk-Interfaces: Exploding Borders – Creating Membranes in Art, Technology and Society*, ed., Jens Hauser, Liverpool: Liverpool University Press, 2008.

Clarke, Paul and Warren, Julian, Ephemera: Between Archival Objects and Events, *Journal of the Society of Archivists*, Volume 30, Issue 1 (April 2009)

Johnson, Dominic, 'Passing Intimacies: Manuel Vason's Photographic Encounters' in Manuel Vason, *Encounters: Performance, Photography, Collaboration*, Bristol: Arnolfini, 2007.

Johnson, Dominic, 'Psychic Weight: The Pains and Pleasures of Performance', *ORLAN: A Hybrid Body of Artworks*, ed. by Simon Donger with Simon Shepherd and ORLAN, Abingdon and New York: Routledge, 2010, pp. 84-99.

Klein, Jennie, 'Genre-Bending Performance', *PAJ: A Journal of Performance and Art*, 82, Vol. 28, No. 1 (January 2006).

Kuppers, Petra, *The Scar of Visibility: Medical Performances and Contemporary Art*, Minneapolis and London: University of Minnesota, 2006.

- Human Futures: Art in an Age of Uncertainty*, Miah, A. (Ed.) FACT & Liverpool University Press, 2009
- Orrell, Paula, *Marina Abramovic and the Future of Performance Art*, Munich, Berlin, London, New York, Prestel 2010.
- Sofaer, Joshua, *The Many Headed Monster*, London, Live Art Development Agency, 2010.
- Willet, Jennifer, 'Bodies in Biotechnology: Embodied Models for Understanding Biotechnology in Contemporary Art', Special Issue: Wild Nature and the Digital Life, *Leonardo Electronic Almanac: The Journal of Art, Science & Technology*, Vol 14, No. 7-8 (2006).
- Wilson, Stephen, *Art + Science Now*, Thames and Hudson, 2010.
- Zerihan, Rachel, 'Intimate Inter-actions: Returning to the Body in One to One Performance', *Body, Space & Technology*, Vol. 6, Issue 9 (2006).
- Zerihan, Rachel, Revisiting Catharsis in Contemporary Live Art Practice: Kira O'Reilly's Evocative SkinWorks, *Theatre Research International*, Vol. 35, No. 1 (2010)
- Gardner, Lyn, 'I Didn't Know Where to Look', *The Guardian*, 3 March 2005.