

STATEMENT

For more than 18 years, I have been living in different West European countries.

I have been fascinated by the diverse cultural and social approaches that are different from what I experienced during my childhood in Hungary under the socialist regime. With my background and the experiences I faced as an immigrant, I developed an interest in the relationship between personal identity, culture of origin and the need for integration.

My project generally makes reference to the socio-cultural context that I live in and is inspired by my daily life. The urban space is crucial in my work as well as the connections between the political, cultural and historical context.

Timea Anita Oravec

WELCOME TO EU, 2016

Prime Minister Viktor Orban claims that the erection of the barbed-wire wall is intended to protect the sovereign nation of Hungary – but at what cost to its own citizens and to other? Whether inside the wall or outside of it, both its barbed wire and exclusionary politics provide a harrowing “welcome”. With this piece, Oravec responds, once again, to Hungary’s problematic immigration policies. (Laurel McLaughlin)



Welcome to Eu., 2016
akvarell paper
pencil, watercolorl sketch
21 cm x 29 cm

WELCOME TO THE EU, 2016

Its sculptural form features metal stars surrounding the hoop, acting as pseudo-decorative elements that frame the “welcome” beyond. In reality, these stars represent a layered lexicon at work within Oravec’s practice concerning immigration. While beautiful and inviting, they are sharp and prevent entry, physically and even optically. This harsh and fickle visual experience ultimately refers to the immigration crisis within the European Union, as countless immigrants and refugees live without documentation or simply, cannot enter. A former immigrant herself, often living illegally in various European countries, Oravec uses materials ranging from actual Visa paperwork to community interaction as a means to interrogate the inconsistencies in immigration policy within European Union. (Laurel McLaughlin)



Welcome to Eu., 2016
sculpture
l: 115 x w: 100 x h: 152,5 cm
welded iron
installation view, 17th Art Biennial, Serbia, 2016

WINDLESS, VARIATIONS FOR THE EU FLAG NR.1, 2016

Oravec in *Welcome to the EU*, 2016. Troubled by her native Hungary's approach to handling mass immigration populations in 2015, as it built a barrier along its border with Serbia, Oravec stages an analogic "welcome" akin to the barbed-wire borders. The erection of such a wall within a European context necessarily evokes The Berlin Wall (1961-1989) and its interstitial symbolism between democracy and communism. Berlin, Oravec's new home, with its historical erection of the wall, racial prejudice, and nationalism eerily mirrors Hungary's present-day stance. Here, *Variations for the EU Flag Nr. 1* positions domestic items as weapons along a circular track, revealing a symbolic ideological inner circle that characterizes not only Hungary's response to immigrants and refugees attempting to enter, but the exclusionary perspective of the EU at large. (Laurel McLaughlin)



Windless, Variations for the Eu Flag Nr.1., 2016
installation
300 cm x 200 cm
wall painting: colour Pantone Reflex Blue , RGB: 0/51/153; 12 kitchen knives
installation view, 17th Art Biennial, Serbia, 2016

WINDLESS, VARIATIONS FOR THE EU FLAG NR.2, 2016

For Oravec's second variation on her "Windless" flag, she ironically composed a circle made from Japanese shuriken, star-shaped weapons thrown upon opponents and whose name means, "sword hidden in user's hand." In dialogue with her first variation on the EU flag, the domestic kitchen knives becomes a series of shuriken "stabs in the back," or a Janus-faced "welcome." With this piece, Oravec responds, once again, to Hungary's problematic immigration policies. The shuriken symbolize a deceiving welcome, violently trapping the viewer's gaze within the circle, much like the immigrants within Hungary once its borders closed in 2015. Prime Minister Viktor Orban claims that the erection of the barbed-wire wall is intended to protect the sovereign nation of Hungary – but at what cost to its own citizens and to other? Whether inside the wall or outside of it, both its barbed wire and exclusionary politics provide a harrowing "welcome." (Laurel McLaughlin)



Windless, Variations for the Eu Flag Nr.2., 2016

installation

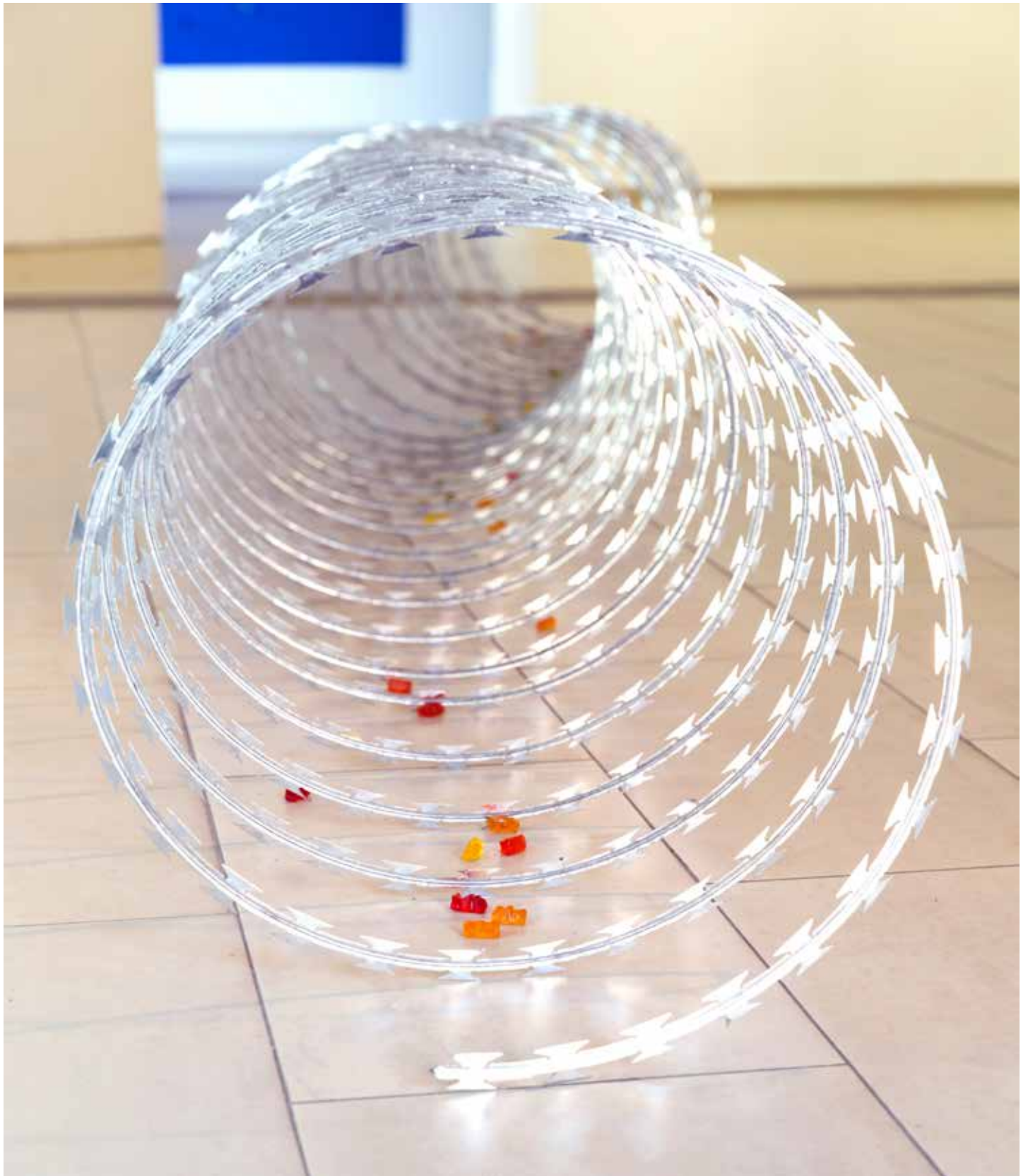
300 cm x 200 cm

wall painting: colour Pantone Reflex Blue , RGB: 0/51/153; 12 Schuriken

installation view, 17th Art Biennial, Serbia, 2016

WIRE, 2016

Prime Minister Viktor Orban claims that the erection of the barbed-wire wall is intended to protect the sovereign nation of Hungary – but at what cost to its own citizens and to other? Whether inside the wall or outside of it, both its barbed wire and exclusionary politics provide a harrowing “welcome.” With this piece, Oravec responds, once again, to Hungary’s problematic immigration policies. (Laurel McLaughlin)



Wire, 2016
sculpture
45 cm x 600 cm
nato Razor Wire, Ø 45 cm, Long: 10 m
installation view, 17th Art Biennial, Serbia, 2016

TIME LOST, NR.4., 2016

Taking the shape of embroideries, Time Lost presents the administrative documents for which the artist had to apply during the nine years she spent travelling in a presumably borderless and united Europe as an art student and scholarship holder from Central Europe. Oravec tried to meet the bureaucratic requirements as best as she could. Accordingly, she embroidered every letter, code, stamp and signature on the „forms“, even though the task proved time-consuming, senseless and, due to the countless details, simply impossible – not to mention that she occasionally hurt herself with the needle. (Beata Hock)



Time Lost Nr.4., 2016
hand embroidery on fabric
textil, colored filet silk
framed: 60 x 70 cm
installation view, Zacheta–National Gallery of Art, Warsaw, 2016

L'OMBRA DELLE COSE. (THE SHADOW OF THINGS), 2016

The house is a fetishist symbol of bourgeoisie. One normally thinks that the house represents a „safe harbor“ from everyday problems, but often one remains imprisoned in the insane urge to own more and more. Our lives seem to be now dominated by a kind of „bulimia “ in which we accumulate relentlessly and then throw it all away within a short time. The installation would be a monument against capitalist society that claims to dominate the man providing it with unnecessary goods and, at the same time, erasing his real freedom and forcing him to go into debt to pay even his own home. The objects are not acquired by necessity but because they represent a „status symbol“ within the bourgeois society. The artist was inspired by the works of Georges Perec, György Lukács and Michel Foucault and their anti – consumerist theories.



L'ombra delle cose. (the shadow of things), 2016
site-specific installation
472 cm x 130 cm x 84 cm
furniture and objects from the Galerie
installation view, Galerie Wedding, Berlin, 2016

AN ATTEMPT TO BECOME THE FIRST WOMAN WHO CAN WALK ON THE CEILING, 2016

I was inspired by Fritz Langs movie 'Woman in the Moon' (Frau im Mond, 1929) which is often considered to be one of the first 'serious' science fiction movies. My scenography consists of a number of pine trees hanging down the ceiling. My intention in using a home made video technic is to represent myself as the ,first woman in the History who is able to walk on the ceiling'. I am also thinking on the often discussed - real or faked- video about the first step on the Moon by Neil Armstrong from at 1969.



An attempt to become the first woman who can walk on the ceiling, 2016

pin

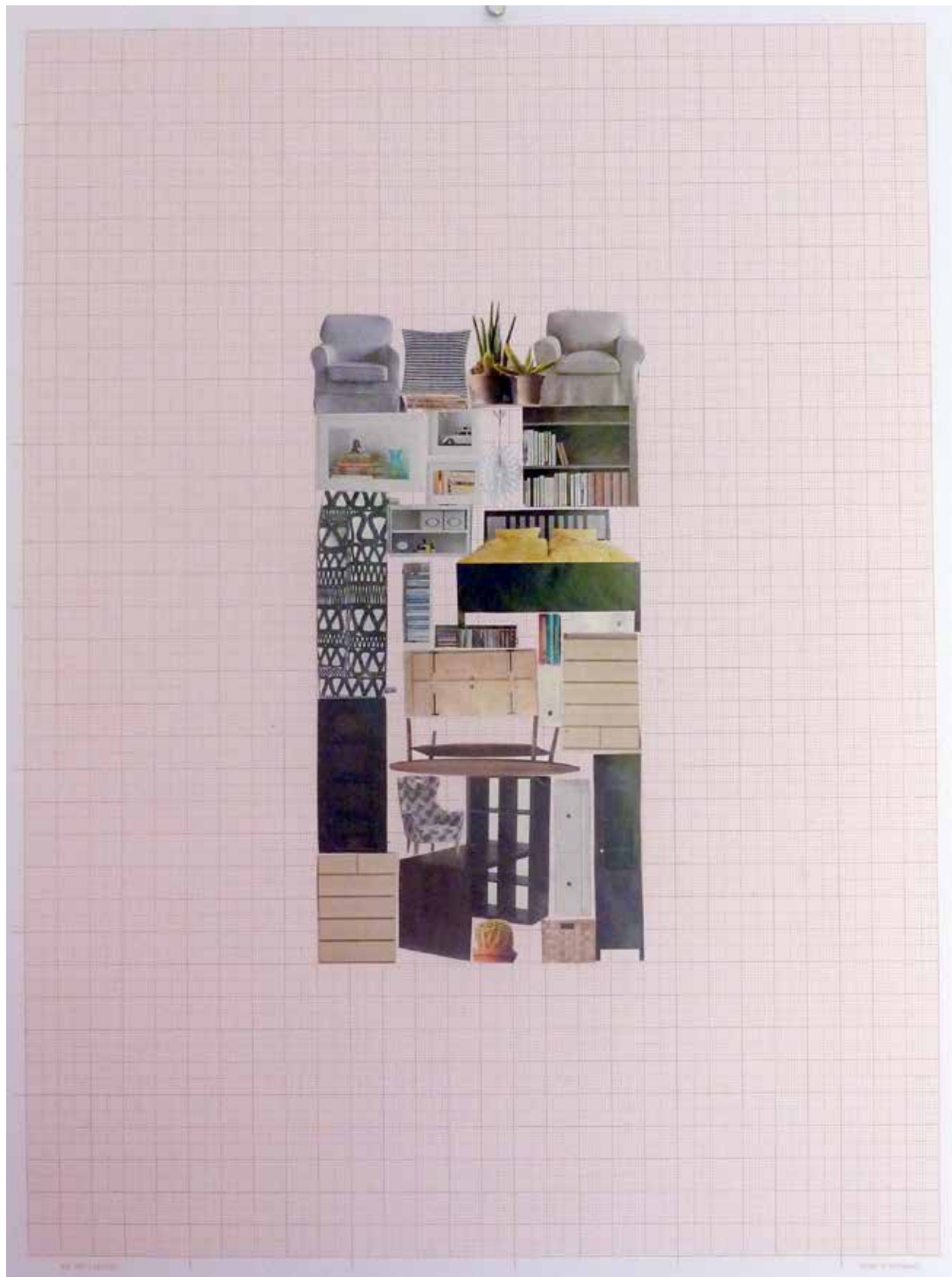
photo and video documentation

dimensions variable

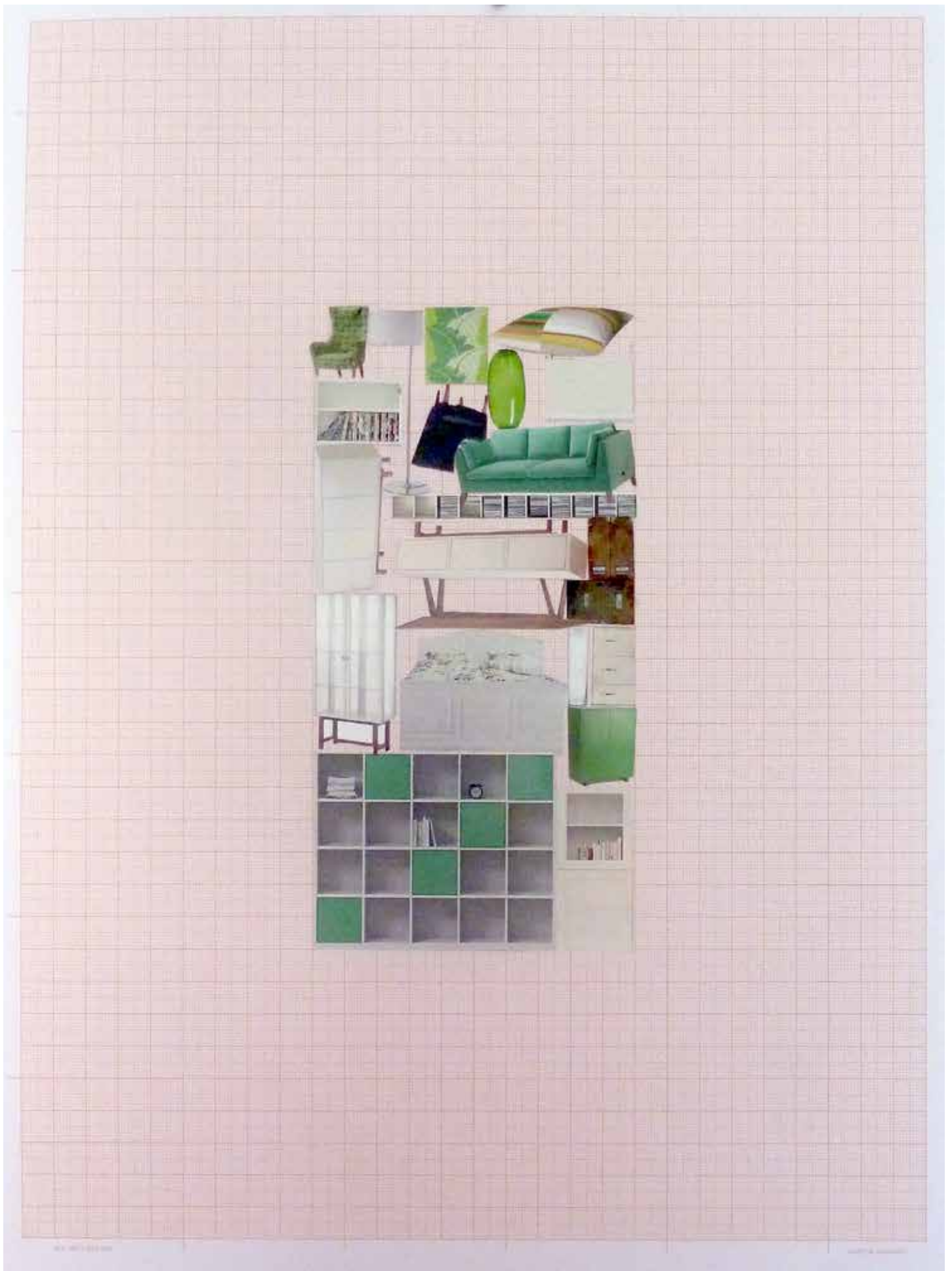
installation view, artist studio, Berlin, 21.01.2016

THINGS... (SERIES), 2015

I was inspired by a book which I was read in my twenties. Perec's style, with its mix of irony and a cold, almost clinical observation of society, spoke to me. In my youthful and idealistic attempt to define my own path, it appealed to me as a call to reject society's materialism and consumerism. This novel is written by George Perec's titled Things. A story of the sixties was read, in the 1960s, as a sociological novel, and, very often, as a denunciation of consumer capitalism.



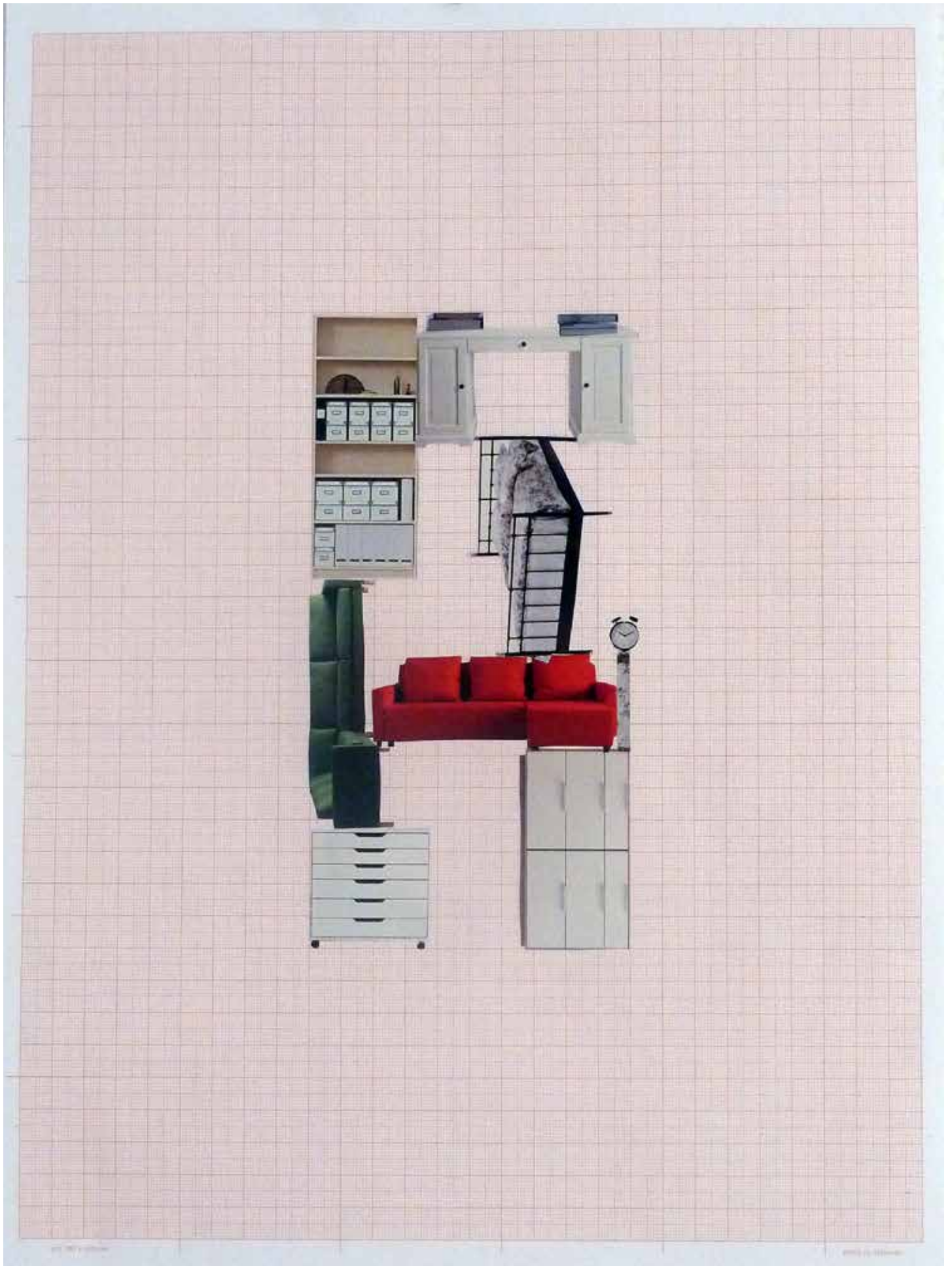
Things...Nr.1., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



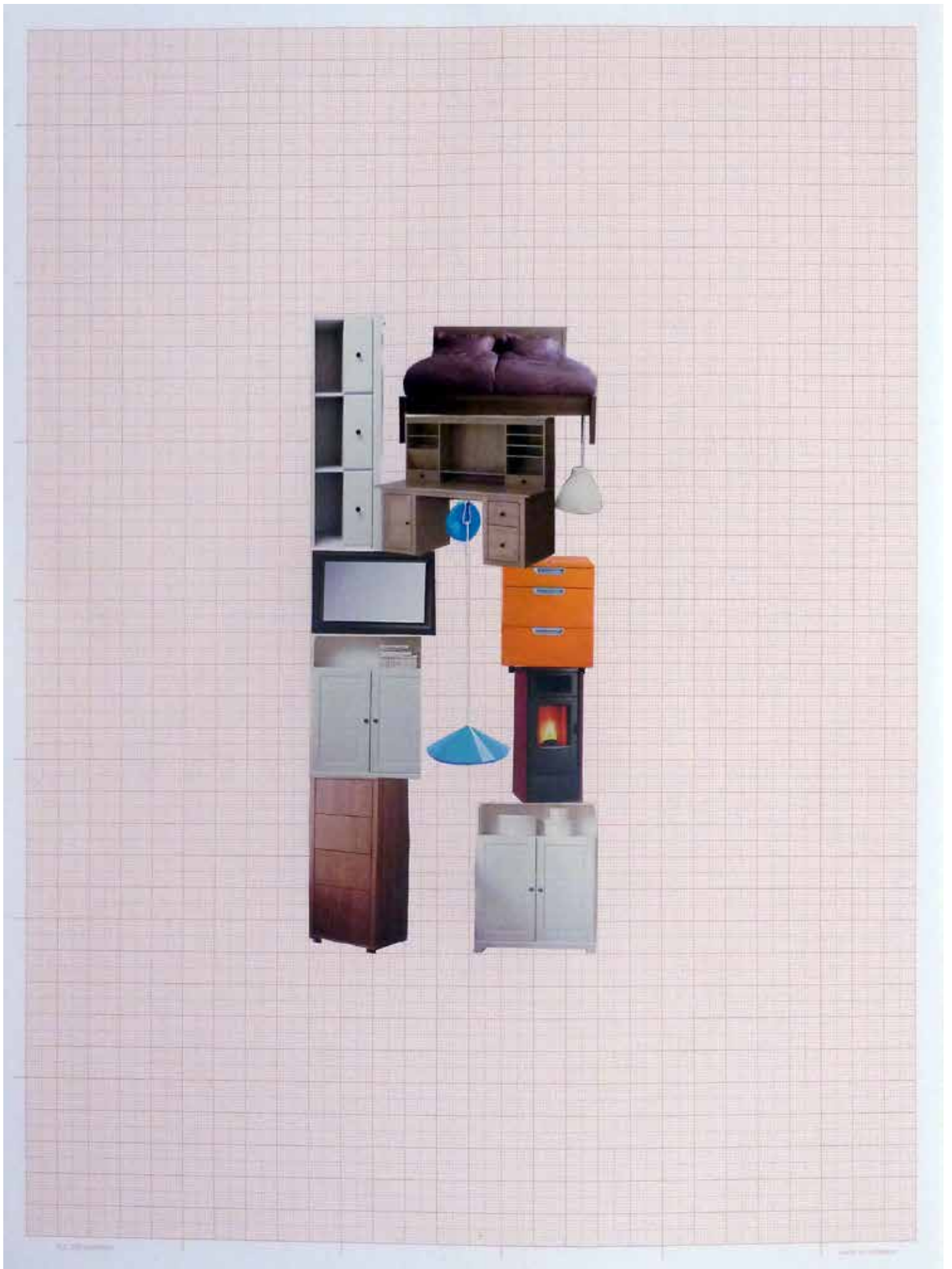
Things...Nr.2., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



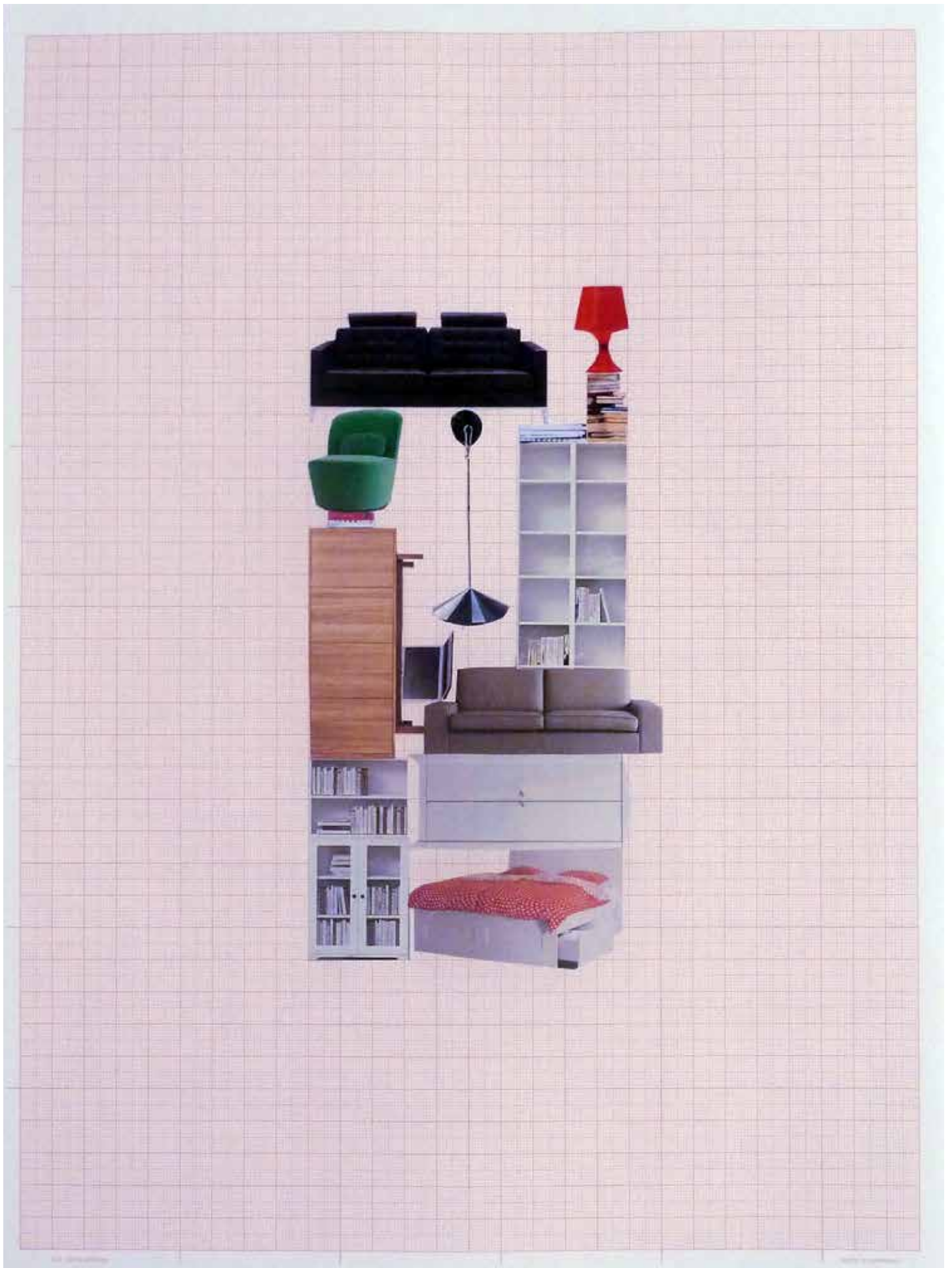
Things...Nr.3., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



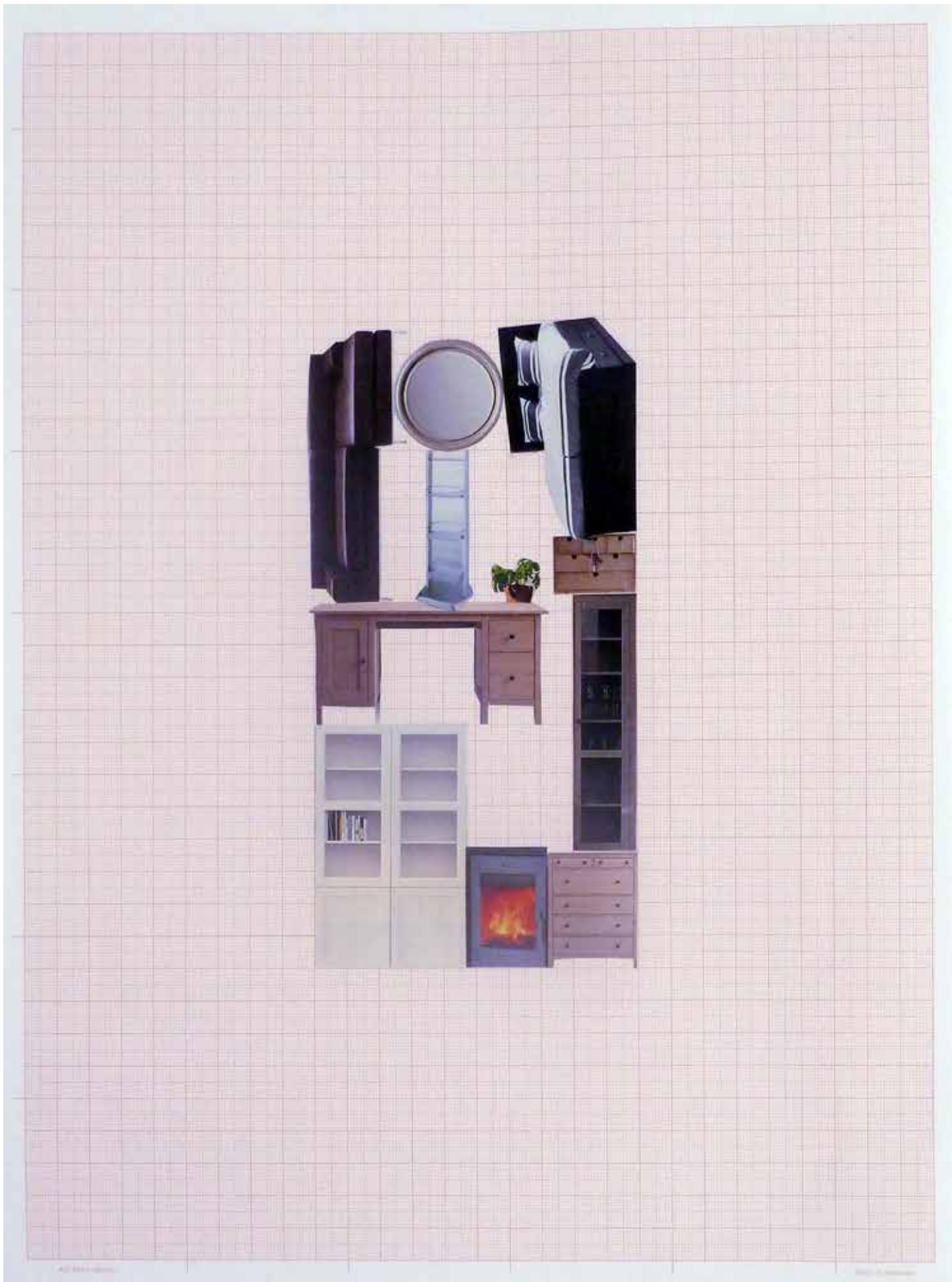
Things...Nr.4., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



Things...Nr.5., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



Things...Nr.6., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015



Things...Nr.7., 2015
series
collages on paper
420 x 297 mm
installation view artist's studio, 2015

CONTRALODESCONOCIDO COMPANY, 2015

The travel experiences of Tímea Anita Oravecz, have continuously carried out in different places, in which she left and received a lot of objects and souvenirs. Every little sign of these items has a story, it is an episode in the life of a person who you can meet and know. Form this reason the artist imagined a shop where it would be possible to find a label on each used object with the photograph and the contact details of the person to whom it belonged before. The project intends to create a social market, which places attention on people and their stories through an article of clothing or object. It consists of a symbolic utopic market, without money, where people can meet each other and socialize, in order to create a multicultural panorama - a space to know, communicate, understand and accept.



Contralodesconocido Company, 2015
interactive installation
everyday objects donated by visitors
dimensions variable
installation view, Haj-Sokk hair salon, Off Biennale, Budapest, 2015

UNTITLED, 2015

Marx's theory of commodity fetishism argues that people in a capitalist society do not desire a product for its intrinsic qualities but desire the product as a symbol of some social value that is attached to it. Capitalism creates false needs which are fulfilled through consumerism, whilst true needs remain unsatisfied. Freedom in Capitalist societies is an illusion. With this Installation. I criticize the false needs produced by the consumer system, which guides the society through the accumulation of objects are not necessary for life.



Untitled, 2015
site-specific installation
mixed media
108 x 127 x 66 cm
installation view Ex Elettronica, Roma, 2015

STAIRWAY TO HEAVEN, 2014

The installation consists of a 8,5 meter long rope-ladder hanging between two circle shaped mirrors each of which are placed on the roof and on the floor. Stairway to heaven, (2014) was inspired by beliefs ingrained in Hungarian culture, a shamanic view of a world divided into three spheres, is connected by a World-Tree or a Shaman Ladder which stands in the center of the world. Its foliage represents the Upper World, the home of the gods. The Middle World is located at its trunk, this is the world we know. The Underworld can be found around its roots. The same symbol we can also find in Judaism and in the Bible is Genesis where Jacob's ladder is a staircase signifying the „bridge“ between heaven and earth. Looking at the mirrors, the ladder seems to be on infinite opening unexpected entrance door to different dimensions.



Stairway to heaven, 2014

site-specific installation

rope-ladder: 850 cm x 70 cm x 4 cm

two high-polished metal sheets, diameter (both): 80 cm x 1,5 mm wide

installation view, Neue Nationalgalerie, Berlin, 2014

TODAY WILL NEVER HAPPEN AGAIN, 2014

Today will never happen again deals with the transformation of the urban space and the connections between political, social and architectural contexts. This area called „Holzmarkt“ (wood market) located between Schilling and Michael bridges by the Spree in Berlin has undergone radical transformations over the centuries: from the biggest royal market from the XVII to the XIX century became gasworks factory and latter from 1990 to 2004 was kind of a „No man's land“ between the former East and West Berlin. I tried to imagine how this area would be like in 10 years and I conceived an audio piece where an imaginary guide welcomes to Berlin a group of American tourists in the year 2024 and illustrates the area and the many amenities offered. In combination with the audio guide I realized a camera obscura in the boathouse. Thanks to the camera obscura the landscape opposite the boathouse is projected upside down inside the room. While the guide comments upon all the many possible activities included in the tourist program, the overturning of the landscape reflects the radical transformations the area is undergoing, that will make it unrecognizable.



Today will never happen again, 2014
site-specific installation with audio
voice: Konstantin Bühler
dimension variable
installation view, Spreeufer, Boathouse, Berlin, 2014

DREAM TO BECOME A NOMAD AGAIN..., 2014

This collage series is made from furniture catalogs. The furnitures are placed and stacked one above the other. By climbing up the furnitures ,it would be possible to reach the window on the top, to escape the consumerist way of life, economic, administrative and each bureaucratic bond.



Dream to become a Nomad again..., 2014
series
collages on paper
420 x 297 mm
installation view artist's studio, 2013



Dream to become a Nomad again..., 2014
series
collages on paper
420 x 297 mm
installation view artist's studio, 2013



Dream to become a Nomad again..., 2014
series
collages on paper
420 x 297 mm
installation view artist's studio, 2013

INSTANT BAG, 2006-2013

Inside the young Hungarian artist Tímea Anita Oravecz's Instant Bags, one finds accurately stored personal objects and various clothing items: what at a first seem to be simple suitcases at a second glance reveal their true nature: that of various wooden compartments, cardboard boxes and used materials of a modest value. The suitcases become representations of an identity, an archive of personal memories that unites the present and the past: by observing these instant bags we are asked to compare ourselves with the typical human condition of wandering, of migration, the everlasting symbol of a painful separation, searching, change, reconstruction. (Giulia Camin)



Instant Bag VIII (Series I.-X.), 2013

object

mixed media

39 x 29 x 18 cm

installation view Kreuzberg Pavilion, Berlin, 2014



Instant Bag X. (Series I.-X.), 2013

object

mixed media

39 x 29 x 18 cm

installation view Kreuzberg Pavilion, Berlin, 2014



Instant Bag IX. (Series I.-X.)

object

mixed media

39 x 29 x 18 cm

installation view Kreuzberg Pavilion, Berlin, 2014

GO ELSEWHERE, 2014

By climbing up the ladder ,it would be possible to reach the window on the top, to escape the consumerist way of life, economic, administrative and each bureaucratic bond to go somewhere else. Just go elsewhere...



Go elsewhere, 2014
installation
ladder: 380 x 6 cm, window: 50 cm x 70 cm, poster, electric light
dimension variable
installation view, Kreuzberg Pavilion, Berlin

BILLBOARD PROJECT (TIME LOST), 2014

Taking the shape of embroideries, Time Lost presents the administrative documents for which the artist had to apply during the nine years she spent travelling in a presumably borderless and united Europe as an art student and scholarship holder from Central Europe. Oravecz tried to meet the bureaucratic requirements as best as she could. Accordingly, she embroidered every letter, code, stamp and signature on the „forms“, even though the task proved time-consuming, senseless and, due to the countless details, simply impossible – not to mention that she occasionally hurt herself with the needle. (Beata Hock)



Time Lost Billboard Project, 2014

Budapest, Lövölde tér

b&w poster on billboard

600 cm × 3000 cm

with the support of FKSE studio, Budapest

CAMPING EUROPA, 2014

The installation reimagines the refugee tents and invites the viewer to enter a sort of urban underworld, which refers to the insufferable circumstances under which the immigrants that come to Europa from non - EU countries have to live under. I have set up an urban landscape painted in 360 degrees spread across the exhibition walls – which stands for the skyline of big European capitals like Berlin, London, Paris or Brussels. This circle is a symbol of a radical, centrifugal force which represents a vicious circle in which these immigrants are trapped. The floor in the interior of the installation is covered with a huge EU flag. And as these stars form a circle, on the ground, they also can be seen as drawing a kind of border-line; just as the real EU borders within which it is very difficult for somebody who is not coming from a “politically right” country to get. The people who visit the exhibition have two possibilities: they can stand either inside or outside of the circle. Just as in real life.



Camping Europa, 2014
site-specific installation
camping tents, EU flag, wall painting
dimension variable, flag: 7,5 m x 5,5 m, wall painting: 20 m
installation view, Spor Klübü, Berlin, 2014

HESITATION - ILLUSION, 2014

As a starting point to work on this installation I tried to analyse the state of mind of Gavarilo Princip, the political militant who assassinated Archduke Franz Ferdinand of Austria and his wife, Sophie, Duchess of Hohesnberg, in Sarajevo on 28 June 1914. We can regard him as a terrorist who brutally killed the royal couple, but also as someone who believed in freedom and democracy, but also who was ready to sacrifice his own life for his ideas. This aggression might have changed History, however, in most cases it did not reach the goal, that is, to achieve real freedom, it mostly stayed just a big illusion until the next dictator arrived. I collected 214 portraits of leading persons regarded as dictators worldwide (in Africa, The Americas, Asia-Pacific, Europe) from 1914 till today. I decided to project them on wooden tenpins and to offer the possibility to the visitors to try to feel similar to Gavarilo Princip and to bring the figures down. Once knocked the pins, just like in real life, the image of the next dictator is immediately projected: the idea of changing the world by one self remains just a big illusion.



Hesitation - Illusion, 2014
interactive Multimedia Installation
bowling alley with 9 wooden tenpins and bowl, webcam, video projector, computer
dimension variable
installation view, CHB, Berlin, 2014

NOTHING THAT EXISTS OR HAPPENS IS SYMMETRICAL, 2013

The central symbol of the shamanistic cosmology is the World Tree which connects the heavens and the underworld to our earthly world. Shamans were travelers between these three spheres and intermediaries between worlds, thereby acting as spiritual leaders for their communities. In this exhibition, Tímea Anita Oravecz casts the artist in the role of a shaman. Her work visualizes her own extensive travel history through lines of personal connections and invisible overlaps between the cities of Budapest, Berlin, Venice and New York City. By way of Oravecz's cosmology, the constantly changing concepts of microcosm and macrocosm meet to form a perceptual whole. The soundtracks quote texts from works which were in respect of Oravecz of central importance to the respective city - literary fragments from nearly a whole century by Peter Nadas, Italo Calvino, Alfred Döblin and Jane Jacobs. (Franziska Wegener)



Nothing that Exists or Happens is Symmetrical, 2013
site-specific installation, music: Christoph Coburger, spoken words: Konstantin Bühler
four videos projected upside down by four projectors, mirror foil, audio, music
30'00" (loop)
installation view, CHB, Berlin, 2013



No Title, 2013
site-specific installation
ladder: 300 x 50 x 6 cm
mirror: diameter 80 cm
installation view, CHB, Berlin, 2013

PARALLEL WORLDS I.-II, 2013

Last year I started to use slower ways of travelling after a decade of flying to different locations. During these slow journeys I began to record a series of videos about my vision and the ways how I actually look at the world. The videos are recorded with digital camera, but the record itself is left „analogue“ in the sense that once the image is recoded it is not further computer-manipulated except for cutting the sequence. The two camera views that at the first look appear to be „separate“ are recorded simultaneously with a help of a small mirror. These fragments are not copied, reversed and added later to be a part of the same sequence. Because of this “analogue” approach the sequence preserves the beauty of an artistic, “humane” and “home-made” quality: the two images are running in parallel, but they are never completely perfectly symmetrical, just as my imagination about the coexistence of the parallel worlds.



Parallel worlds I.-II., 2013
video
3'02" (loop)
color, HDV, projector
installation view, CHB, Berlin, 2013

WHAT HAPPENS WHEN NOTHING HAPPENS, 2012

In 2012, Berlin-based artist Tímea Anita Oravecz, in the process of developing a site-specific work at Kunstverein Tiergarten, was fascinated by the 86 meters of display windows in the gallery, which she saw as functioning as framed cut-outs of urban life – a reflection of the same kind of arbitrary non-events that could have just as well taken place 38 years earlier at the Place Saint-Sulpice at Paris. In Perec's "Attempt", attributing meaning to the described scenes is up to the reader. In the same way, Oravecz' work leaves the observer to make their own conjectures and decides to accompany the image with the recording of a reading of the work of Perec. (Franziska Wegener)



What happens when nothing happens, 2012

installation

36 analogue photographs in frem, audio file

picture: 118,6 x 89,6 cm, audio: 8'54" (voice: Konstantin Buhler)

installation view, Haus der Kulturen der Welt Berlin, 2012

180°, 2012

The Kunstverein Tiergarten is located in Turmstrasse, which is traditionally a working class neighborhood in the former West Berlin. During the 1960s and 1970s this area attracted asylum seekers, immigrants and became mostly populated by Turkish people. Due to its proximity to the current Government District, the area is undergoing a radical transformation and witnessing a strong real estate speculation. Tímea Anita Oravec has developed a work that stimulates the viewer a new view to the outside, transforming the entrance to the gallery Kunstverein Tiergarten in a darkroom and turn down of 180 ° the street view - as a trick use in the drawing classes - to facilitate to detect of the possible errors. Thanks to this device the people themselves disclose a different character and a new grace.



180°, 2012

site specific installation

camera obscura

dimension variable

installation view, Kunstverein Tiergarten, Berlin, 2012

INTERFERENCE, 2012

In the two screen video-installation a choir of Russian born women with German origins sing chants nearly forgotten today in Germany and, in parallel, a choir of German children learn and strike up the same chants. Most of the German people that were born in Russia during the last century have been victims of ethnic cleansing during Stalin's Terror and Communism, and have been precluded to speak their language. Daughters or nephews of ancestors tried to secretly maintain their culture, handing it down from generation to generation. The women filmed by the artist are keepers of very special Teutonic traditions and memories: they guard and treasure customs and words no longer in use today in the country of their origin. Timea Oravec, after long-term research within the Deutsche-Russische community living in Berlin, activated a further process of handing down by transmitting to the new generations the ancient chants. Now a group of children in Berlin are carrying forward a memory that their parents had forgotten. (Elena Agudio)



Interference, 2012
two-channel video installation
7'59" (loop)
color, sound, HDV, projector
installation view, Kunstraum Kreuzberg / Bethaninen, Berlin, 2012

NO TITLE, 2011

According to certain theories, the ancient Hungarian religion was a form of Tengriism. Tengriism is a shamanistic religion, which was common in the early Turkic, Uralic and Mongol communities. In Hungary the shaman role was filled by the „Táltos“, whose soul was thought to be able to travel between the three spheres of the world with the help of the world tree. A bunker is always an extremely safe structure but at the same time it is also a place which is completely isolated from the rest of the world. Timea Oravecz imagined hundreds of people corralled together in this structure. It is not difficult to imagine the possible consequences: the emergence of hierarchies and internal conflicts. Belong a charismatic figure like a shaman, the pacification of these tensions and try to lead his followers through the Upper World- installation, the staircase that leads to the two mirrors, such as entrances, passages between the Worlds. The shamanic figures are disappeared in Europe during the last century. From here, the reflection of Oravecz about the Artist as Shaman, who takes on the responsibilities and the stimulation of critical thinking of society.



No Title, 2011
site-specific installation
ladder: 380 x 60 x 6 cm
mirror: diameter 80 cm
installation view, Bunkier Sztuki, Krakow, 2011

WHO IS THE SHAMAN WHO STOLE THE STARS?, 2010

Modern shamans believe it is possible to put humanity back in touch with nature, the earth and the stars, healing not only individuals but also accomplishing global harmony. Hungarian religion was a form of Tengriism, a shamanistic religion common among the early Turkic, Uralic and Mongol people who lived a nomadic lifestyle. Each of these flags symbolizes one of the inhabited continents. During a performance on the roof of the Czech Center, Oravec cut out astral symbols from all of them, flying them back to the sky where they belongs via helium-inflated balloons. (Marco Antonini)



Who is the Shamans who stole the stars?, 2010
off-site performance on the roof of the Czech Center, New York City
flags, rope
photo and video documentation, 3'27" (loop)
installation view, Czech Center, New York, 2010

SOME ARTISTS ARE SUBVERSIVE ARE SHAMANS ARE REAL SCIENTISTS, 2010

In the installation of „Some artists are subversive are shamans are real scientists“ has a swing in the centre of the room and two videos that simulate the swinging sensation – from the floor, over the panelled sides and trees and into the sky, evoking a combination of euphoria and fear. The „world tree“ that connects all three of these worlds was the starting point for the swing installation in the underworld. In her temporary installation for the vaulted cellar in the Pfefferberg complex, Tímea Anita Oravec has chosen the image of a tree as a binding element between the three worlds. As an artist, she sees herself as a focal point within her own cosmos and, like the shamans of the folk tales, she has the ability to move freely and subversively between the worlds. (Miriam Schoofs)



Some artists are subversive are shamans are real scientists, 2010
site-specific installation
two videos projected upside down by two projectors
dvd, 3'00" (loop)
installation view, Institute for Spatial Experiments, ifREX, Berlin, 2010

EXHIBITION TRANSPARENT ROOMS NACH HAUSE?

Timea Oravec worked with a group of Russian immigrants of Vietnamese origin and at the Local Culture Centre (Kiezhaus) and called Container in the district of Marzahn in Berlin, Germany. she developed a project composed of workshops, videos, photographs and installations. During the same period, the Council of the District of Marzahn made the decision to close the Kiezhaus Container at the end of 2008. Many foreign women, most of them Vietnamese, had been long unemployed and lived their daily lives apart from the German population. The Container represented a possibility for them to become a part of a community. Timea Oravec's intention was to emphasize the physical transparency of gallery building and turn it into a 'transparent' meeting point to provide more visibility to the activities of immigrants. The project lasted than two years, from 2008 to 2010.



Perfect view, 2010
site-specific installation,
bamboo plants, hammock (circa 4x 2 cm)
dimension variable
installation view, Galerie M, Berlin, 2010



Perfect view, 2010
site-specific installation,
bamboo plants, hammock (circa 4x 2 cm)
dimension variable
installation view, Galerie M, Berlin, 2010

BACKSTAGE, 2010

The project was conceived in three parts referring to the ideas of future, present and past. The workshops and the other activities represented moments of the present and this room, visible from outside, expressed the idea of the future desirable possibilities in terms of cultural interaction. At the same time I was interested in showing the past of the Container, creating a dialogue with the space of Gallery M through a series of big photographs mounted on the walls of the gallery and documenting the empty rooms of the Container after it was closed down. Another series of small photos featured small signs – scratches, marks, traces – left as a legacy by the 'spirit' of these women in the Container spaces.



Backstage, 2010
installation,
six photographs printed on fabric,
each 240 x 300 cm
installation view, Galerie M, Berlin, 2010



Signs, 2010
colored photographs
six photographs on paper
framed 42 x 30 cm
installation view, Galerie M, Berlin, 2010

LANDING IN A DREAMLAND, 2010

The video is filmed from a bird's eye view perspective and shows a small paper airplane flying over an urban blockhouse area. The plane was thrown from the top of the highest skyscraper in Marzahn. The paper is very fragile and the flight is quite turbulent. In the first sequence it lands in the wrong place. The second sequence shows the plane arriving in the very centre of the city, unnoticed by the passersby. This video features the arrival in 'Traumland Marzahn' (Drezaamland Marzahn) and is a poetic and metaphorical representation, evoking the stories and difficulties of any immigrant starting a new life in an unknown country and facing its reality.



Landing in a Dreamland, 2010
video installation
color, sound, DVD, projector
4'38' (loop)
installation view, Galerie M, Berlin, 2010

CONTAINER, 2010

The Local Culture Centrum is called Container. For many years it was a meeting point and a second home for a large group of neighbourhood residents. Most of the participants in activities at Container had foreign backgrounds, Germans searching for a point of reference in their daily life or children coming from families with complicated social backgrounds. The Council of the District of Marzahn made the decision to close the Kiezhaus Container at the end of 2008. This double projection shows reverse processes: the first one depicts fully functioning rooms in Container, while the second shows the empty spaces after the Kiezhaus was closed down. The circular movement of the camera makes the image of 'full' spaces appear to be erased by 'empty' rooms so that after a while the 'full' rooms become empty and 'empty' ones again become filled with objects and life. In the third part of the video, the empty spaces are once again filled with life.



Container, 2010
two channel video installation
color, sound, DVD, projector
18'42' (loop)
installation view, Galerie M, Berlin, 2010

KARAOKE, 2010

The majority of the Vietnamese residents in West Berlin came between the end of the 1970's and mid 1980's as contingent refugees from South Vietnam. At present, there are about 10,000 Vietnamese citizens registered. Out of these 10,000, about 8,000 live in the east part of the city. Those who stayed were confronted with difficulties such as language barriers, unemployment and xenophobia. Many of the Vietnamese women lived their daily lives relatively isolated from the German population. A whole new perspective opened up as they got work. Through collaborative projects such as, courses in ceramics, aquarelle painting, textile painting, printmaking and jewelery making talks about worries and personal problems, and through vacation travels and cooking, all with German women, the Vietnamese women slowly began to immerse themselves in German culture and language.



Karaoke, 2010
interactive performance
digital photos and video documentation
dimensions variable
Galerie M, Berlin, 2010

WISHES ARE FLYING UP TO THE STARS, 2010

During the exhibition Oravec organized a collective workshop held by Vietnamese women revolving around the idea of traditional flying lights. Participants in the workshop and exhibition visitors made lanterns in the form of stars and wrote their wishes on cards that were then attached to them. In a performance that was held at the Marzahner Promenade, the stars were bound to helium balloons and released into the skies so that they could find a place among real stars and be seen from Vietnam. This performance was meant to build an imaginary bridge in order to emotionally connect the participants with their friends and family in their homeland.



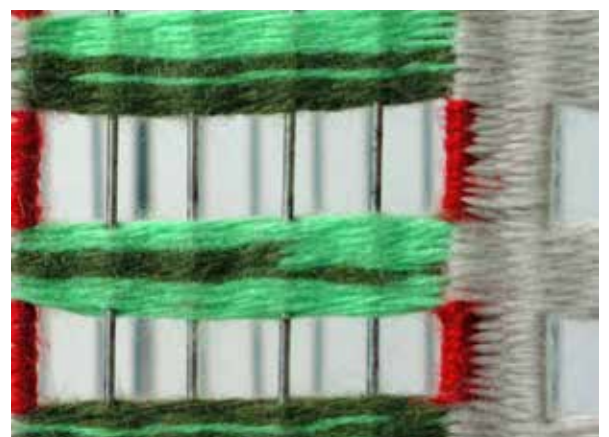
Wishes are flying up to the stars, 2010
performance
photo and video documentation of the performance
dimensions variable, 2'20' (loop)
Marzahner Promenade, Berlin, 2010

MONUMENT, 2008

This project is based on a research about life conditions of women working in textile factories and living in blocks of flats nearby, in the district in Budapest where I grew up. After the fall of Communism they became jobless but constrained in their own flats, they keep on sewing on fabrics, doing automatic actions they cannot avoid anymore. The cage becomes a symbol of their slavery caused by the socio-political and economical system.



Monument, 2008
object
birdcage, thread
55 x 26 x 36 cm
installation view Kunstverein, Speyer, 2009



Detail

AURICULARUS, 2008

Auricularus is a project that the artist experimented during her residence in Granada. The panels with signs for audio guides handed out at the tourist site of Alhambra have been transformed into information on species of insects (non existent in real life) that were supposed to be living in the spaces surrounding the panels. The visitor's reactions have been photographed and documented becoming an unmistakable visual statistic of mass behaviour - a behaviour that accepts and takes in without a critical sense whatever is given as an unequivocal dogma.



Auricularus, 2008
installation
wodden box, 40 x 30 cm
audio 6'18" (loop), mp3
installation view, Fkse, Budapest, 2008

COSMOPOLITAN, 2009

The video installation *Cosmopolitan* resumes the topic of *Time Lost, 2008*. Speaking different languages (Hungarian, Italian and German), the artist is here seen recounting the absurd difficulties she faced when changing residence across these countries. She dispassionately lists the forgeries and lies that she had to resort to because of self-contradictory regulations within the EU. Hers is another topical narrative of social and professional mobility from the periphery to the centre, in which the individual is still driven to use illicit means to achieve her goal. Notably, however, Oravec no longer chooses to fall back on feminine allure in order to arrive. (Beata Hock)



Cosmopolitan, 2009
video installation, three videos on three screen
videos in Italian, German, and Hungarian
each 6'30'
installation view, Hartware MedienKunstverein, Dortmund, 2010



Instant Xmas, 2008

installation

plastic christmas tree, plastic bag, barrow

155 x 80 x 60 cm

installation view, Hungarian Culture Institute, Tallin, 2009

CHANGING TIMES, 2009

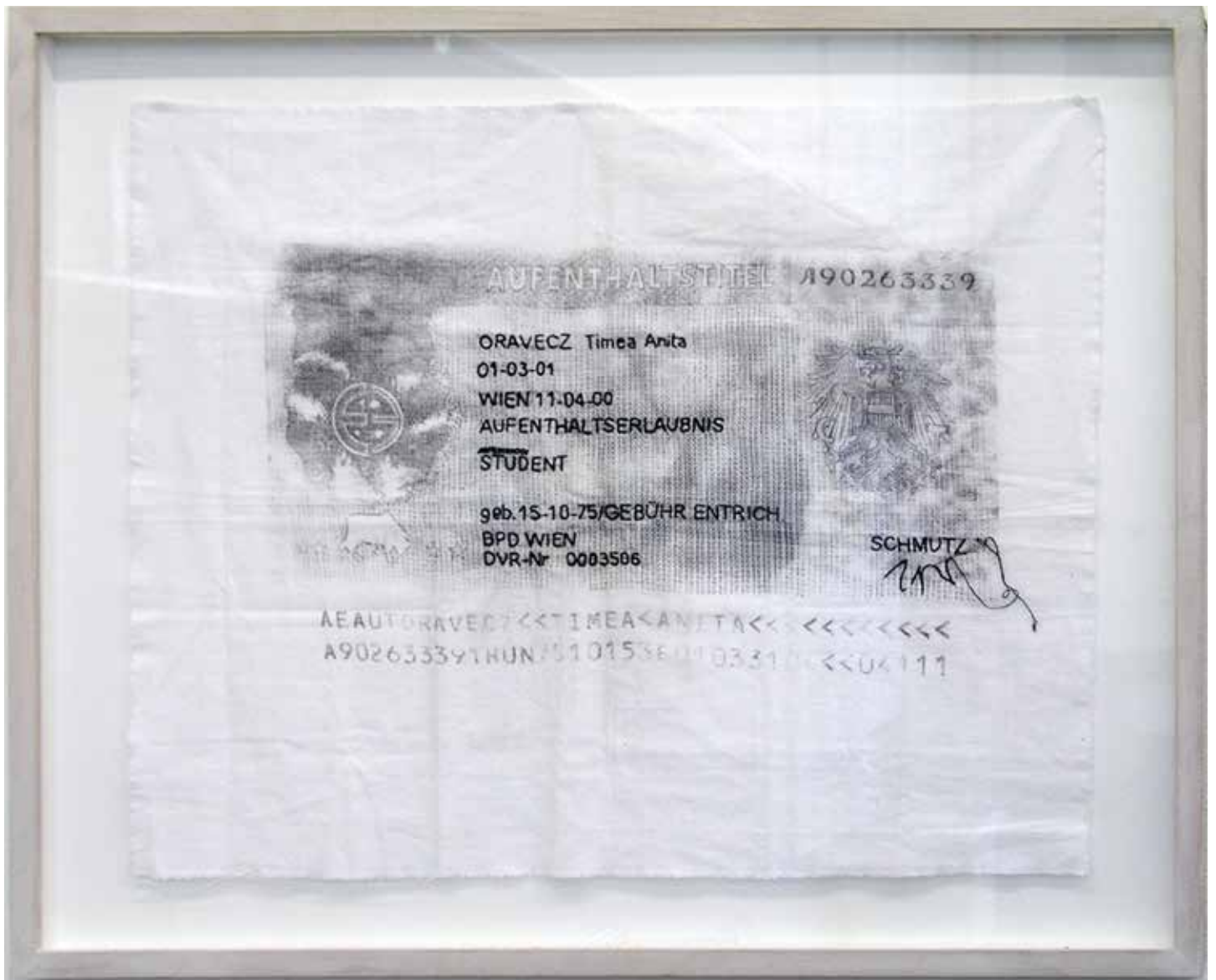
The work is closely related to the previous works of Oravec, made on the occasion of the 20th anniversary of the change of regime. During the performance, the artist painted a red star - a symbol of the former Soviet Union - in style on a wall, graffiti, then he splashes of yellow - a symbol of the European Union. Subsequently, the star will be painted red, yellow and again, and so on. The performance is accompanied by two symbolic music are changing, The internationale: Anthem of USSR and Beethoven: Ode to joy. Both express Liberty, Equality and Fraternity.



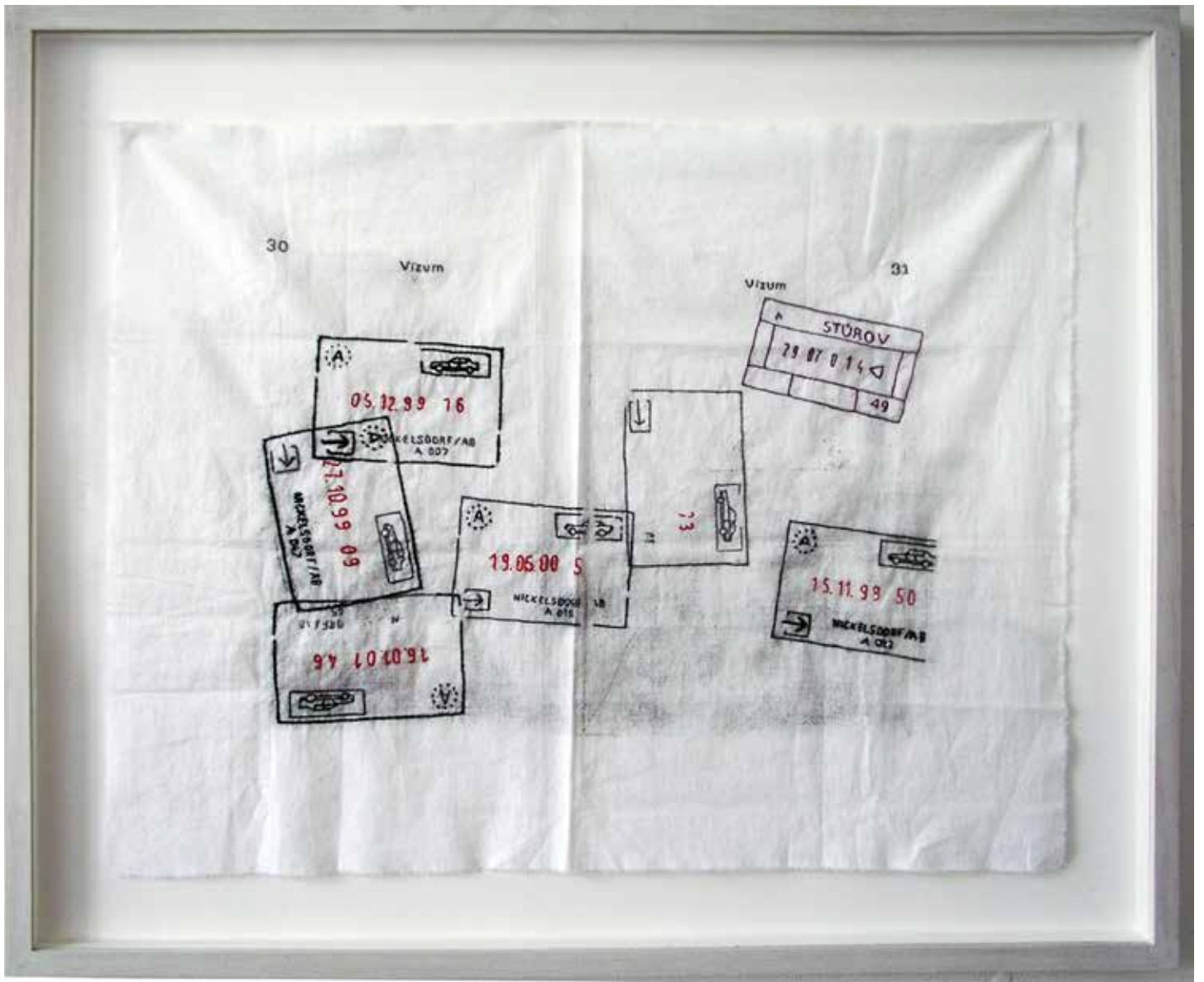
Changing times, 2009
performance, Berlin
digital photos and video,dvd
8'36"
sound: L'Internazionale: Inno dell'Ussr; L. von Beethoven: Inno alla Gioia

TIME- LOST, 2007-

Taking the shape of embroideries, Time Lost presents the administrative documents for which the artist had to apply during the nine years she spent travelling in a presumably borderless and united Europe as an art student and scholarship holder from Central Europe. Oravec tried to meet the bureaucratic requirements as best as she could. Accordingly, she embroidered every letter, code, stamp and signature on the „forms“, even though the task proved time-consuming, senseless and, due to the countless details, simply impossible – not to mention that she occasionally hurt herself with the needle. (Beata Hock)



Time Lost Nr.3., 2008
hand embroidery on fabric
textil, colored filett silk
framed: 60 x 70 cm
installation view, Hartware MedienKunstverein, Dortmund, 2010



Time Lost Nr.2., 2008
hand embroidery on fabric
textil, colored fileit silk
framed: 60 x 70 cm
installation view, Hartware MedienKunstverein, Dortmund, 2010



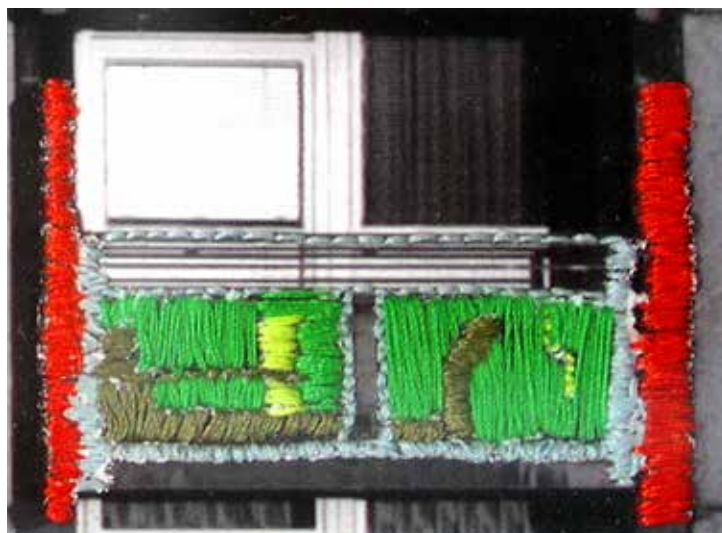
Detail



Time Lost Nr.1., 2007
 hand embroidery on fabric
 textil, colored filett silk
 framed: 70 x 60 cm
 installation view, Hartware MedienKunstverein, Dortmund, 2010



Home, 2008
hand embroidery on photograph
black and white photograph, colored fillet silk
framed: 60 x 70 cm



Detail

THE ROWING HOUSE (IN COLLABORATION WITH GIORGIO ANDREOTTA CALO), 2006

The Rowing House is a video installation that documents a journey on the Lake Como inside a typical vessel with oars, used both as a means of travel and as a residence. The artists have elaborated a project that looks into the concept of traveling starting with the territory in which they have started to act. From here came the idea of a mobile living unit on Lake Como. While from one side the vessel suggests a journey, from the other the enclosed space of the actual vessel implies a sedentary condition. The Rowing House enables a continuous movement, but at the same time represents being anchored to one place... (Elvira Vannini)



The rowing house (in collaboration with Giorgio Andreotta Calò), 2006
action, lake Como / video-installation
boat type Lucia (modell from wood), video projection
300 x 200 x 180 cm, 33'00" (loop)
installation view Sala Dogana a Palazzo Ducale, Genoa 2006

TROUSSEAU BOX, 2009

The artist, Tímea Anita Oravecz studied the function and content of a traditional tulip box (Kalotaszeg) of the bride which has contained the couple's clothes for weekdays and holidays meant to be worn for the rest of their lives. Based on this study, she listed and photographed all her objects and clothes that would have been part her own trousseau. She thus created a reflection crossing the tradition and habits with new linguistic devices media: in a real box for the trousseau has screened hundreds and hundreds of objects, one after another on a LCD screen putting in also highlights the incredible increase of the amount of the items of a 21st century woman can only fit virtually in a wooden box.



Trousseau box, 2009

video installation

Trousseau box, lcd screen, dvd player

60 x 40 x 50 cm, 33'00", 237 slide (loop)

installation view Kunstverein, Speyer, 2009



Tetrix wardrobe, 2006
sketch
akvarell paper
pencil, watercolor
29 x 21 cm

TETRIX WARDROBE, 2006

Wardrobes is like a house perhaps the only safe points of her life says Timea Anita Oravecz. „It contains useful and useless objects, actual values , materials, experiences , memories, fragments of the past, parts of my life : it contains myself , my identity in its three-dimensional volume The wardrobe is the point of departure and arrival every journey , it is the container of the material form of memories“ as time passes and more and more objects are piling up, consequential the need to manage the volume and optimizing the space in the best way. The matter becomes cluttered, gradually, the negative of its wrapper, becoming a single colored mass, which could maintain its shape even without the need of the container. To take full advantage of the available vacuum is necessary to develop a three-dimensional thinking related to the idea of shape, size and distance of objects that occupy the space given.



Tetrix wardrobe, 2006
installation
mixed media
90 x 60 x 200 cm
installation view Dorottya Gallery, Budapest, 2006

THE CUBE, 2006

Timea Oravec criticizes the false needs produced by the consumer system, which guides the society through the accumulation of objects are not necessary for life.



The Cube, 2006
installation
mixed media
100 x 50 x 55 cm
installation view Studio Bevilacqua la Masa Foundation, Venice, 2006



Instant Bag VIII (Series I.-X.), 2006-2013

installation

mixed media

dimension variable

installation view Zeppelin Museum, Friedrichshafen, 2010



Instant Bag VII. (Series I.-X.), 2006

object

mixed media

39 x 29 x 18 cm

installation view Biagiotti Progetto Arte, Florence, 2006



Instant Bag VI (Series I.-X.), 2006

object

mixed media

43 x 30 x 18 cm

CZ95, Venice, 2006



Instant Bag V. (Series I.-X.), 2006

object

mixed media

43 x 30 x 18 cm

installation view Dorottya Gallery, Budapest, 2006



Instant Bag IV. (Series I.-X.), 2006

object

mixed media

35 x 25 x 15 cm

installation view Dorottya Gallery, Budapest, 2006



Instant Bag III. (Series I.-X.), 2006

object

mixed media

35 x 25 x 15 cm

installation view Dorottya Gallery, Budapest, 2006



Instant Bag II. (Series I.-X.), 2006

object

mixed media

43 x 30 x 18 cm

installation view Dorottya Gallery, Budapest, 2006



Instant Bag I. (Series I.-X.), 2006

Object

mixed media

50 x 38 x 20 cm

installation view Studio Bevilacqua la Masa Foundation, Venice, 2006

NO TITLE, 2005

The window, an eye onto the outside world, is a recurring theme in Tímea Anita Oravecz's work, in a same manner as it is the thought of her city, Budapest, from which she has been absent for many years now. The connections between Venice and Budapest have always existed: in 1290 the Hungarian throne was given to Andrew III, a son of a lady from the Venetian Morosini family and many Venetians then moved to Hungary. The second in size lake of the country was called „The lake of Venice“. It is not unusual then, that the artist, by using new technologies as means of expression projects in real time images of the Canal Grande onto the windows of the Ernst Museum in Budapest and those of the Danube onto the Natural History Museum in Venice. In this way the artist connects the two cities, leaving their identities to specific sites, and preserves them from the ambiguous dreams of globalization that places the particular and the individual on the same level.



No Title, 2005
site-specific installation
video projection
dimension variable
installation view Museo di storia naturale, Venice, 2005



No Title, 2005
site-specific installation
video projection
dimension variable
installation view Ernst Museum, Budapest, 2005

THE REASON THAT YOU ARE NOT FLYING IS BECAUSE YOU DONT'T THINK YOU CAN FLY, 2005

The reason why you are not flying is because you don't think you can fly, title taken from the famous book by William Wharton, is also the paradigm of Tímea Anita Oravecz's work. The relation between these elements is striking and brutal at the same time. Providing a vision that is clashing with our own reality, the artist opens her world to us: the cage as a house, a narrow space of an interior in which the children are not able to play, an always identical rhythm given by the suffocating surrounding skyline. The inability to fly away becomes therefore a motivating force for dreaming. The prospect is oppressing, but it also introduces the will of power, the desire to overcome the barriers and leave, creating at the same time a new mental space, continuously between physicality and thought, between the present and the past, utopia and desire, a space that is free to contract and expand into a dream, a space that can be changed by will. Although it represents highly dramatical themes, her work is still ironically detached - characterized by that wish to fly away that suggests new ways of overcoming one's problems. (Marinella Venanzi)



The reason that you are not flying is because you don't think you can fly, 2005 (detail)
installation

bird cage, metal wire, paper, electric light bulb,
sculpture 180 x 5 x 22 cm, drawing 2500 cm x 140 cm,
installation view Bevilacqua la Masa Foundation, Venice, 2005



The reason that you are not flying is because you don't think you can fly, 2005
installation
bird cage, metal wire, paper, electric light bulb,
sculpture 180 x 5 x 22 cm, drawing 2500 cm x 140 cm,
installation view Bevilacqua la Masa Foundation, Venice, 2005

MAP (48,9 M2 X 12), 2005

There are various representations of her first house, a loved obsession, reproduced in video, drawn with tape onto the studio pavement or on the green lawn of the next-door courtyard, it continuously comes back and flies away again, leaving the higher grass growing on its perimeter. (Marinella Venanzi)



Map (48,9 m2 x 12), 2005

site-specific installation

48,9 m2

installation view Bevilacqua la Masa Foundation's Studio, San Cosma e Damiano, Venice, 2005

CONTRALODESCONOCIDO COMPANY, 2004

The travel experiences of Tímea Anita Oravecz, have continuously carried out in different places, in which she left and received a lot of objects and souvenirs. Every little sign of these items has a story, it is an episode in the life of a person who you can meet and know. From this reason the artist imagined a shop where it would be possible to find a label on each used object with the photograph and the contact details of the person to whom it belonged before. The project intends to create a social market, which places attention on people and their stories through an article of clothing or object. It consists of a symbolic utopic market, without money, where people can meet each other and socialize, in order to create a multicultural panorama - a space to know, communicate, understand and accept.



Contralodesconocido Company, 2004
interactive installation
everyday objects donated by visitors
dimensions variable
installation view Palacio de los Condes de Gabbia, Granda 2004

PUBLIC WARDROBE, 2004

Timea Anita Oravec has made a public operation. The opaque and expanding physicality of the matter blocked from the outside, articulates itself around modest and ruined buildings, breaking into objects through a precarious assemblage. The Armadio Pubblico, does not actually exist anymore – perhaps it was once a series of photographs, left to remember an installation that exists elsewhere, a space of appropriation, a form of imagination alternative to the historical structure in the poetry of an art that begins in the city and tries to understand in what measure the political and social changes influence the shared space of participation and its various representations. This operation is neither intended as a Beuys- style understanding (as a great social sculpture), nor as a form of relational art: it is a politically-cut activism (anti-global and anti-liberal) that brings into mind the primitive forms of exchange, to the nostalgic utopias of the so-called reality and a provocation of an engaged conscience. A physical and intellectual wandering around the world in order to reflect its complexities. (Elvira Vannini)



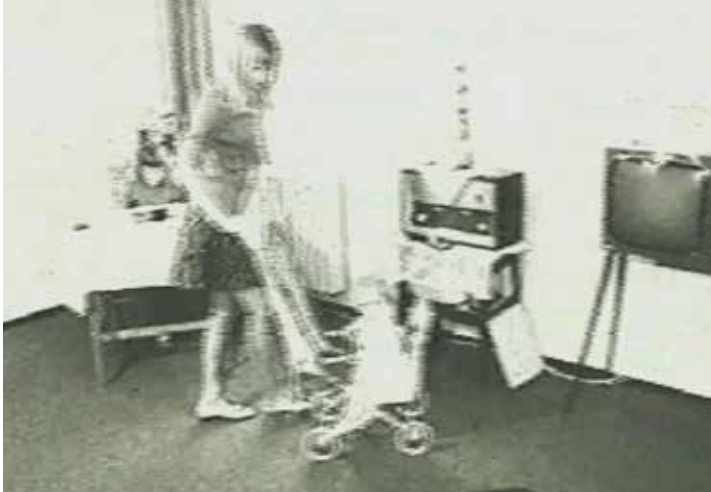
Public Wardrobe, 2004
site-specific installation
personal objects
dimension variable
installation view District Cartuja, Granda 2004



Panorama, 2002
site-specific installation
black & white prints
dimension variable
installation view Palazzo Boldu, Venice, 2002

SOCREALITY, 2003

Timea Anita Oravecz, being Hungarian origin lived in „first person“ the years of the socialist regime : born in Budapest in 1975, she have seen the final phase of the „soreality“ that came to its end in 1989. The artist has used archive film material of the Hungarian Television in which she inserted her childhood photos. As she deepened her research, she discovered that her life of my family perfectly corresponded to the model of a typical socialist family. With this work, her intention was to create a direct look inside the houses, in everyday life, in the past, live the socialist.



Socreality, 2003
video
color, sound,DVD, monitor
4'20 (loop)
video stills

BIOGRAPHY

Timea Anita Oravec, born in Budapest 1975, graduated at 2007 BFA, Accademia di Belle Arti, Department of Sculpture, Venice and Master Student by Professor Olafur Eliasson, Institut für Raumexperimente (2009-2011), Examination at 2011 February.

She has won several grants eg. : Finalist for *MOSTYN Open Award*, Mostyn Gallery, Wales, UK (2015), Fellowship *Residency Program Kamov* supported by Department of Culture, City of Rijeka, Croatia (2014), Fellowship *Goldrausch Künstlerinprojekt art IT*, Berliner Senat, Berlin (2011-2012), *New York Prize* at the Triangle Arts Association, New York (2010), *DAAD Fellowship* Awarded Artist, UDK Berlin (2008-2009) and *Hans Purrmann Prize* (2009), Scholarship involving the use of an Artist Studio (2005-2006) and *The First Prize, Bevilacqua La Masa Foundation*, Venice (2004).

Timea Anita Oravec's works have already been shown in several national and international exhibitions. Personal Exhibitions eg. : *Camping Europa*, Spor Klubu, Berlin (2014), *Nothing that Exists or Happens is Symmetrical*, CHB Berlin (2013) and *Transparent rooms – nach hause*, Galerie M, Berlin (2010) – and Group Exhibitions: eg. *SEE Art Gates: States of Reality*, 17th Art Biennial Serbia curated by Marijana Kolarić (2016), *The Travellers* curated by Magdalena Moskalewicz, Zachęta – National Gallery of Art, Warsaw (2016), *1st OFF Biennale* Budapest, Budapest curated by Hajnalka Somogyi (2015), *MOSTYN Open 19* curated by Adam Carr, Mostyn Gallery, Wales, UK (2015), *Future Nows* curated by Olafur Eliasson, Neue Nationalgalerie, Berlin (2014), *Exuberant Politics*, Iowa City and Legion Arts in Cedar Rapids, USA (2014), *Drifting* curated by Valerie Smith, Haus der Kulturen der Welt, Berlin (2013), *In other words*, NGBK and Kunstraum Kreuzberg/Bethanien, Berlin (2012), *Joy and Disaster*, Bunkier Sztuki Contemporary, Krakow (2011), *Speak for itself* curated by Zsolt Petrányi, Hungarian Nationalgalerie, Budapest (2011), *Seeing New York*, Triangle Arts Association, New York (2010), *where do we go from here?*, Secession, Vienna (2010), *Agents and Provocateurs* curated by Inke Arns, Beata Hock, Franciska Zólyom, Hartware MedienKunstVerein, Dortmund (2010), *Neue Heimat*, Zeppelin Museum, Friedrichshafen (2010), *Tusovka New Act*, Eastside Projects, Birmingham (2009), *Manifesta 7* curated by Adam Budak, Rovereto (2008) and *Fragmented Show - Final Show of XII. Antonio Ratti Foundation Visual Arts Course* curated by Roberto Pinto, Anna Daneri and Cesare Pietroiusti, Fabbrica del Vapore, Milan (2006).

Timea Anita Oravec lives and works in Berlin.

IMPRINT

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