

VERONICA POSTH
Art Historian &
Independent Curator
veronicaposth@gmail.com

Introduction
TIMEA ANITA ORAVECZ
by
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Introduction of
TIMEA ANITA ORAVECZ

Timea Anita Oravec, born in Budapest and based in Berlin, is an artist who quintessentially personifies and interprets the concept of Migration.

Interested in geo-political policy, she creates an art practice highly interwoven with her personal history and with the realities surrounding her.

Posing the attention on situations that describe socio-political aspects of the places where she lives, Timea realizes various works with profound commitment and attentive interactions that stimulate and keep feeding reflexion, action and participation.

Particularly noticeable is the beautiful site specific work she realized in the area of Marzahn and exhibited at the Galerie M consequent to her residency at DAAD where she gave space and voice to a defined as much as necessary reality of the neighborhood.

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



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The video *Landing to dreamland* is a poetical metaphor of a stranger landing in an unknown and unfamiliar place.

The interactive performance *Karaoke*, with Vietnamese songs, is instead a participative game for German women in order to make them reflect on language barrier and therefore on different perspectives through verbal and phonetic difficulties.

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



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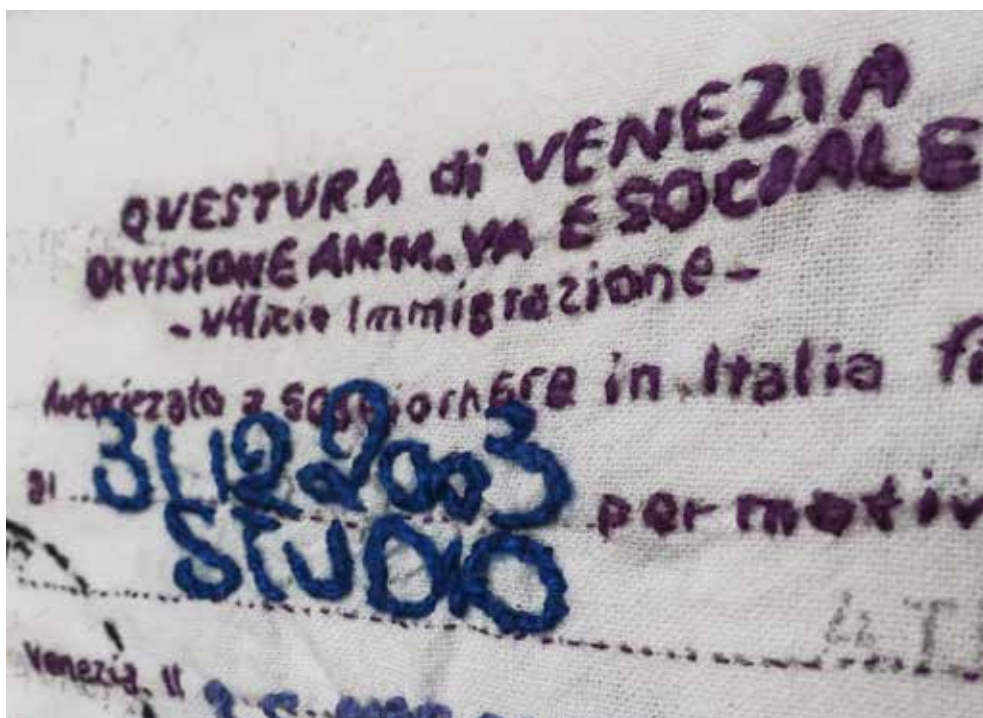
Both of them took part in the exhibition *Transparent rooms-nach hause?* at Galerie M, creating a moving and playful setting.

The personal history of Timea, explicit through her works, narrates details and aspects interconnected to her life path and to her nomadism that is, as she says, a necessary and characteristic aspect of her *modus vivendi*.

Time Lost Nr.III (Series), 2008
hand embroidery on fabric
textil, colored filet silk
framed: 60 x 70 cm
installation view, Hartware
MedienKunstverein, Dortmund,
2010



Time Lost Nr.IV. (Series), 2015
(Detail)
hand embroidery on fabric
textil, colored filet silk
framed: 70 x 60 cm



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Talking to the artist, many profound thoughts over the migrational phenomenon and the consequent suspension in a bizarre bureaucratic reality, have been revealed.

Signatures, permissions, appointments, deadlines are stretched to a surreal state where the procedure requested to traverse borders and to take up residence abroad become an absurd process brought to constant, excessive and exhausting complications.

Some works, as the intersection of strings to embroider endless and too often senseless bureaucratic procedures, in the work *Time lost*, and the video installation *Cosmopolitan* where the artist narrates the difficulties of changing residence from a place to another, bring to the clear and accomplice reading of actual and urgent issues.

The frustration imposed by the complexity of obtaining a visa and permissions and originated by difficulties of identification in a foreign country, especially coming from certain lands, are a common ground in many of her works.

She denounces the necessity of posing a critical and attentive look towards obligations and clauses much disconcerting as discouraging.

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



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Instant Bags, (Series),
2006 - 2016
objects
mixed media
installation view, Kino
International, Berlin,
2016



Instant Bag Nr.XIII.
(Series), 2015
object
mixed media
45 x 30 x 24 cm
installation view, Kino
International, Berlin,
2016



The realization of *Instant Bags*, small wooden crates with the necessities ready for an imminent departure, is related to memories collected in every place she lived.

Her artistic poetic does highlight the negligent contingency of hostile conditions but, since realized with an extremely acute and perceptible approach, it makes resonate her works with an extraordinary dialectic.

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In *Tetrix Wardrobes* she intends to criticize the false needs produced by the consuming system that promotes accumulation of unnecessary objects.

She was strongly inspired by Marxism theory based on 'Commodity Fetishism' where the actors of a capitalistic society don't eager a product for it's own intrinsic value, but yearn for products as status symbol.

Capitalism therefore creates false needs that are pleased through consumerism obscuring the real needs that keep being unsatisfied.

Another work related to the consumerism reality is titled *The Things*.. and it is suggested by the book 'The things, A history of the 60s' by George Perec. The artist read it when she was twenty years old and became extremely influenced.

The sarcastic and witty style of the author becomes food for thought for Timea who realizes a collage of furniture in order to create an escape-ladder from the widespread and depleting consumerism.

Another work with a staircase, with a different connotation, is *Stairway to heaven*, becoming a sort of connecting bridge between diverse realities.

A mirror, at the extremities of the ladder, is finalized to constantly reflect the ongoing contact and interaction between the separated but interconnected levels.

Particularly important in Oravec's artistic practice is in fact the aspect bond to the fascination for the beyond and the access to this mysterious dimension.

In Hungary, following the ancient form of center Asiatic religion, historically the prevalent religion of Turks, Mongolians, Hungarians, Xiongnu and Huns, the common belief was based on forms of shamanism, animism and totemism where the central symbol of the shamanistic cosmology was the 'world tree'; able to connect life and afterlife where the shamans was the spiritual guide.

In Hungary the role of the shamans was incarnated by Taltos, whom soul was able to cross the various spheres with the help of the world tree.

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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



During the last century the shamanic figures in Europe are almost disappeared therefore OravecZ introduces the idea of artist as a shaman and consequently conscience guide with moral uprightness that assumes responsibility in order to originate and arise stimulus to help the society to think critically.

In the installation *Some artists are subversive are shamans are real scientists*, Timea discusses the border lines between the artist, the shaman and the scientist.

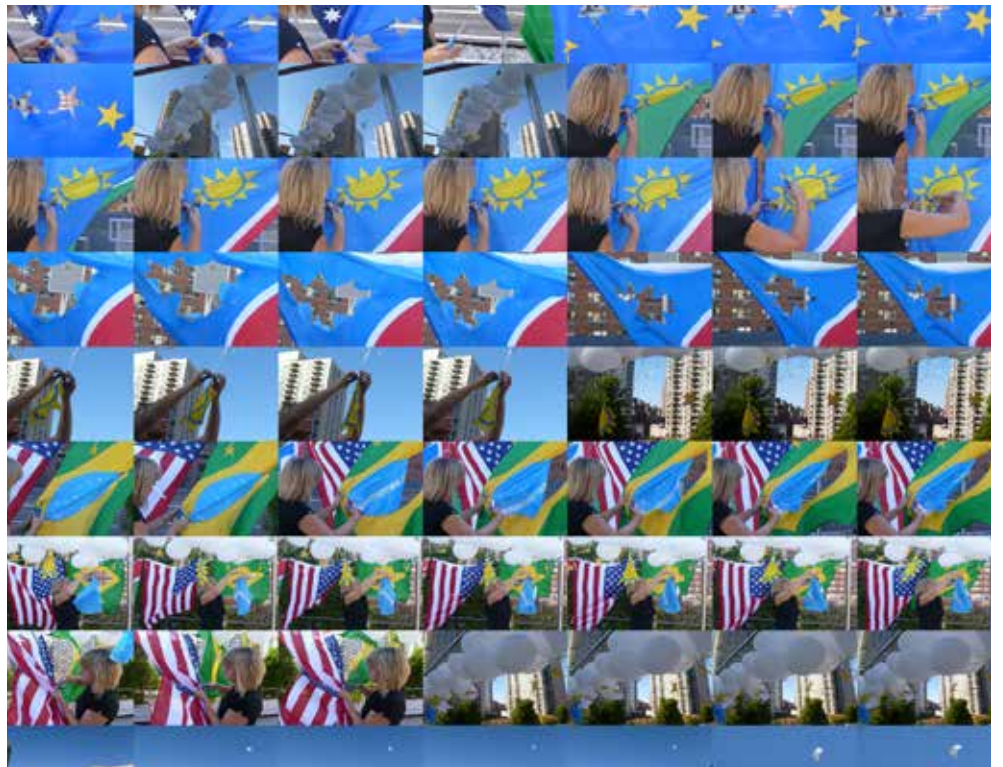
Three distinct personalities which have in common the ability to discover worlds and connect different realities. Moreover, as an artist, she identifies her self with a shaman and scientist of her own cosmos, trying to connect diverse but inevitably interconnected dimensions.

In the project video *Some artists are subversive are shamans are real scientists*, a tree is presented as element of connection where the symmetrical and upside down image enters in a common dialogue through a swing centered in the room. Swinging backwards and forwards becomes therefore a way to come into contact with the duplicated but different dimensions.

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



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In the installation *Who is the shamans who stole the stars?* another Shamanism citation comes out. The common belief of the modern shamans, on the steps of their ancestors, is based on the possibility to strongly connect humanity with nature through a solid bond which affects not only not only the single individual but creates a global harmony.

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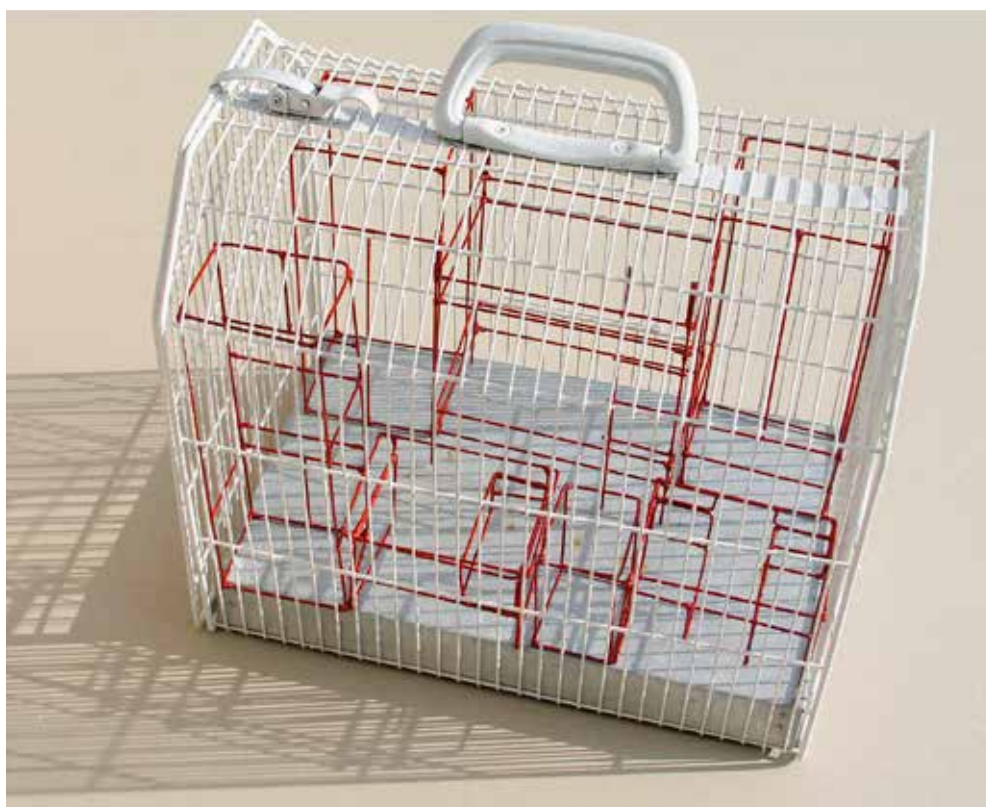
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The artist quoted this aspect and allowed to reflect on the symbology adopted from the flags and their intrinsic message with a performance on the Czech Center in New York where, as in a sort of shamanic practice, incises flags of various countries cutting out the stars and, after placing them on balloons, she sent them back to the sky, where they belong.

In the mixed media installation, *The reason you are not flying is because you don't think you can fly*, where the title is a suggestion from the book by William Wharton, she presents a work that emphasizes the oppressive feeling and hopeless perception of eastern Europe monotone and discouraging buildings where the artist was born and raised.

Today, far from those times, after traveling and spending portion of her life in other countries, Timea is an international and polyglot artist who continues to work on socio political aspects and incongruities related to bureaucratic procedure for migrants, and to face with socio political actuality with astute grasp and magnetic narrativity.

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



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Timea Anita Oravec, born in Budapest, graduated at 2007 BFA, Accademia di Belle Arti, Department of Sculpture, Venice and *Master Student by Professor Olafur Eliasson, Institute for Spatial Experiments, UDK Berlin (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 Künstlerinnenprojekt 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 Klübü, 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.: 17th Art Biennial Serbia (2016), curated by Marijana Kolarić, The Travellers, Zachęta-National Gallery of Art curated by Magdalena Moskalewicz (2016), *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 Medien KunstVerein, 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.