

HAJNALKA TARR
PORTFOLIO 2012

m: 00 36 30 278 4151

e: hojmalka@yahoo.co.uk

Hajnalka Tarr CV

m: 00 36 30 278 41 51
e: hojmalka@yahoo.co.uk

Born: 1977, Budapest, Hungary

Studies

2010- Dla Hungarian Academy of Fine Arts
2006 Graduation in painting at the Hungarian Academy of Fine Arts, Budapest
2004 École Supérieure des Beaux-Arts, Marseille, France, Erasmus
2003: University of Art and Design, Helsinki, Finland, Erasmus

Solo exhibitions

2011 According to Taste, acb Gallery, Budapest
2009 Untitled, Kunstverein, Dusseldorf, Germany
2008 But i said no bubbles, acb Gallery
2007 Sign in-Sign out, Galerie Klatovy, Klenová, Czech Republic
2006 Form, Studio Gallery, Budapest, Hungary

Group Shows

2012
Meyer, Hilgenfeld, Tarr, b2 Gallery, Leipzig, Germany
Casa Dell'arte Gallery, Bodrum, Turkey
Nyolcadik kunszt - Dzsungel, Miskolci Galéria
Közös ismeretlen, Sepsiszetgyörgy, Románia

2011
AIR Krinzinger Project, Krinzinger Gallery, Vienna, Austria
Hybridity in the Carpathians, MODEM, Debrecen, Hungary
Derkovits, Ernst Museum, Budapest
Libero Arbitrio, Paris, France

2010
Donumenta, Regensburg, Germany
Simple-Double, Dortmund, Germany
AC/BC, acb Gallery, Budapest
Derkovits, Ernst Museum, Budapest
On Paper, Exhibitionhouse of Budapest Gallery, Budapest

2009
On Paper, Irokéz Gallery, Szombathely
Derkovits, Ernst Museum, Budapest
Artist in residency, Meet Factory, Prague
Private practice, Empire Gallery, London
4 humours, acb Gallery, Budapest
As the thread circles the bottom, Museum of Applied Arts, Budapest

2008
Maecenas Days, Kunsthalle, Budapest
A new refutation of time, Irokéz Collection, Hungarian National Gallery
The mechanics of the canvas, Ernst Museum, Budapest
Draw in, 1300 Gallery, Helsinki, Finland
Concept conception, extracts, Vasarely Museum, Budapest

Awards

2010 Márciusi Ifjak, Government Award
2008-09 Derkovits Scholarship
2006 Gruber Award

Residencies

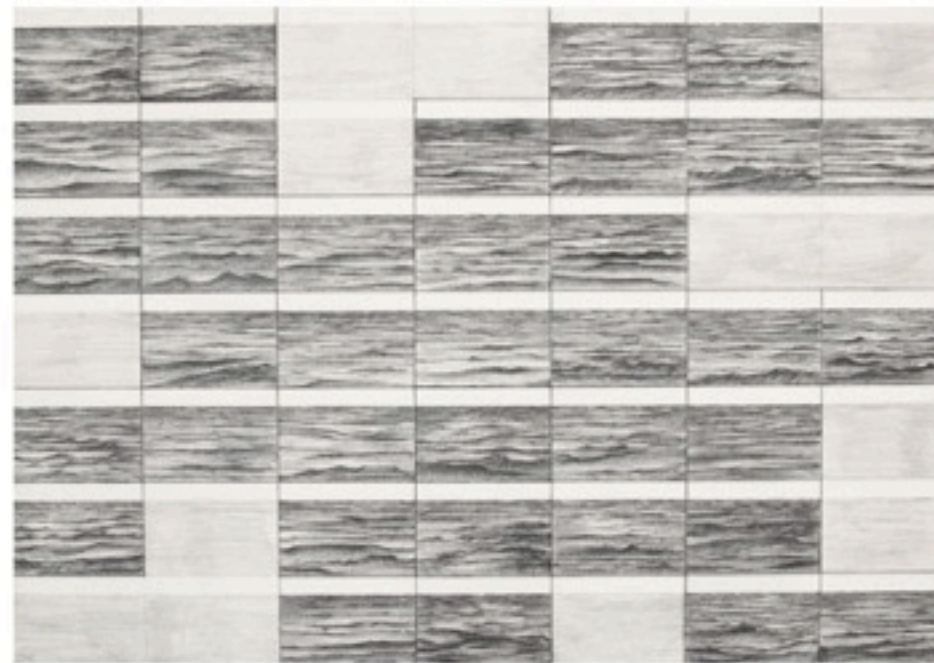
2012 AIR Casa Dell'arte, Bodrum, Turkey
2010 AIR Program - Krinzinger Projekte, Petőmihályfa
2009 Meetfactory, Prague, Czech Republic, VARP
2007 Galerie Klatovy, Klenová, Czech Republic, VARP

Works in public collections

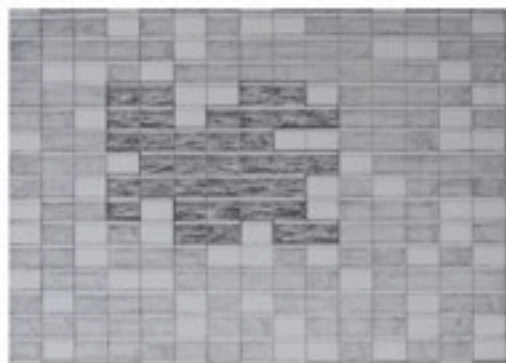
Miskolci Galéria
Ludwig Collection, Budapest
Hungarian National Gallery, Budapest



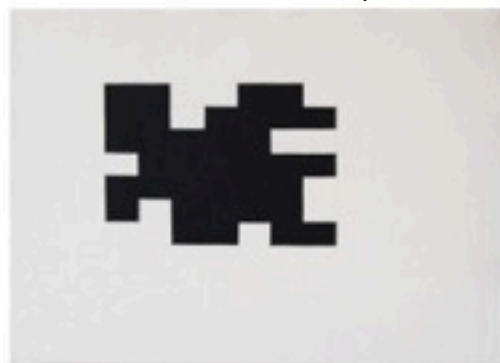
70x100 cm, photo



70x100 cm, drawing on canvas



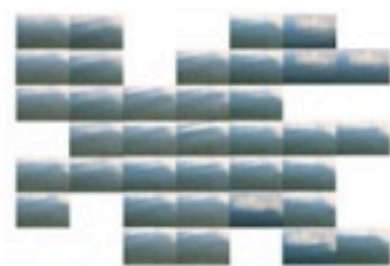
25x35 cm, drawing on canvas



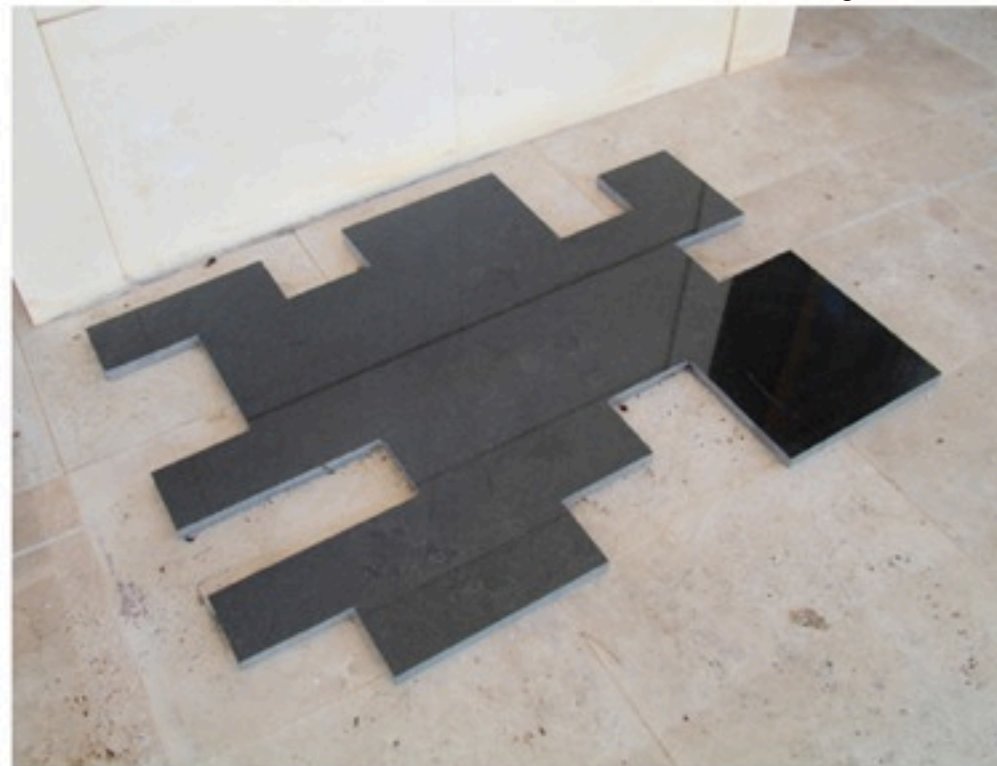
25x35 cm, acrylics, canvas



70x100 cm, photos



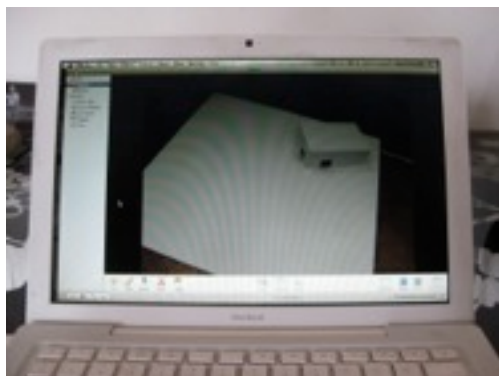
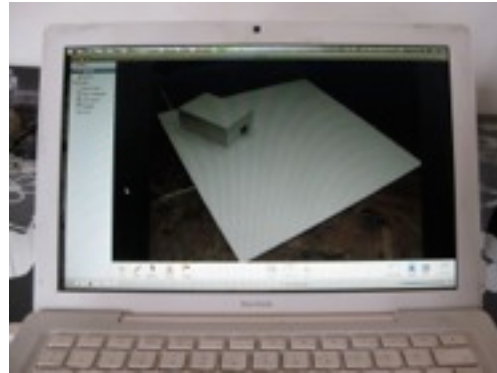
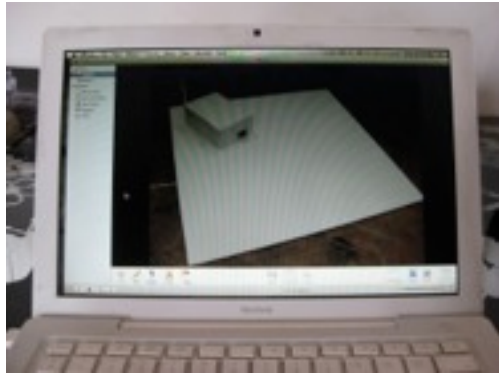
70x100 cm, photo blocks



70x100 cm, granite

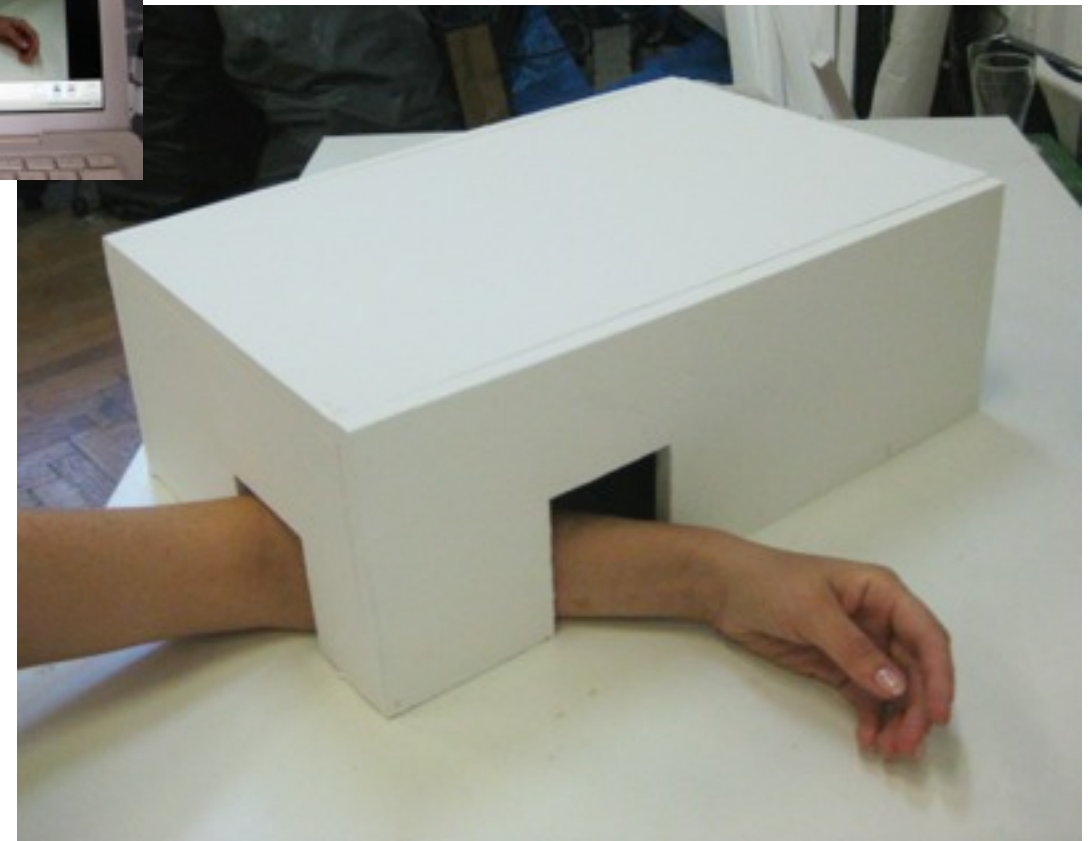
the evolution of recollection, 2012

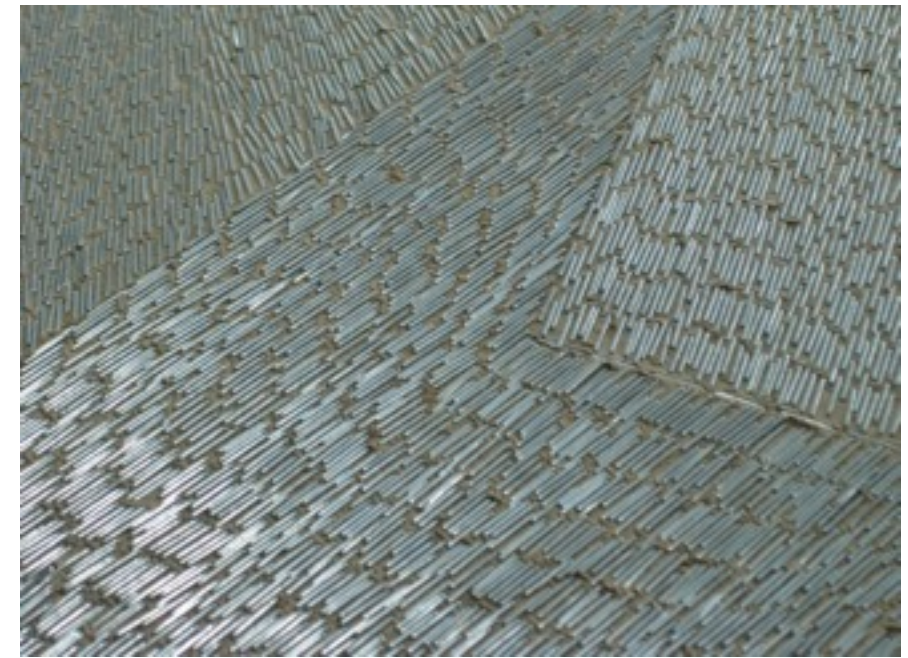
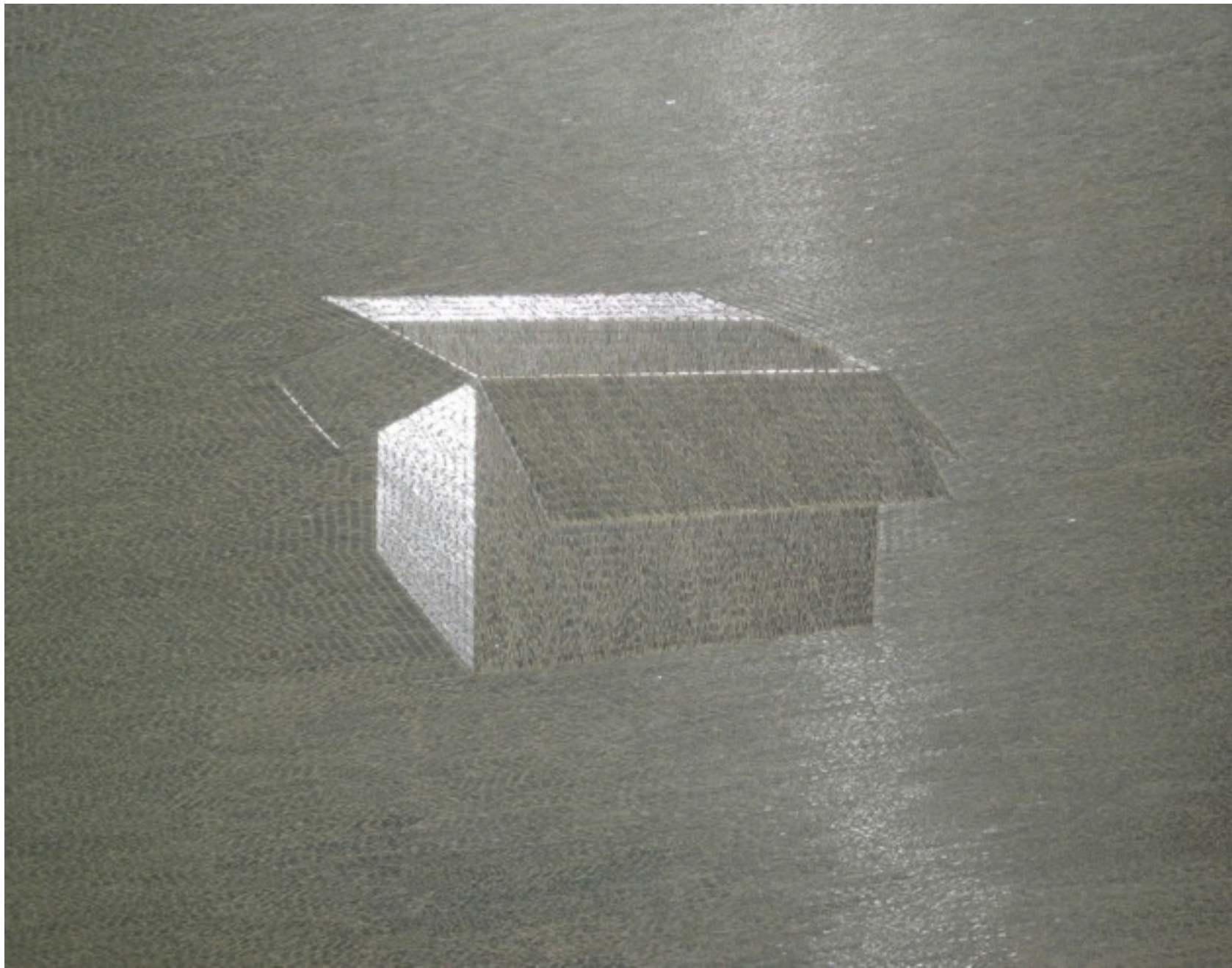
I spent 6 weeks at Bodrum, Turkey this year. The first mausoleum known to man, the tomb of King Mausoleus is in Bodrum. As the mausoleum itself got destroyed hundreds of years ago, one can only see the space where memorial used to exist. I find it fascinating that the space of a memorial has now become the memorial itself and this "nothing" has already been keeping the memory of Mausoleus alive for the past 2300 years (the nothing as body of memory). I used the example of the Mausoleum as a model to build up a project about the evolution of my remembrance of the Mediterranean Sea. I decided to use "the sea" as all the qualities that make up the sea and give it a name are dependent upon external factors (wave-wind, color-sky, shape/size - outside borders) and at the same time it has no static state either. So it is just as conceptual as the memories, memorials and especially the space of memorial as memorial itself, like the case of the Mausoleum of Bodrum.



finding the observer, 2011

In this project I tried to find the residence of my observer-self through documenting documentations of a simple personal action from my side. I made a white wooden box at my studio and i did small, simple movements, gestures with it while I took photographs of this whole process. Later photographed these photos as they appeared on my computer's screen. My purpose was to explore where the borders between the acting, present self and the observer self of mine lay. I wanted to find a position where I was so removed from the situation that I would look at a personal act of mine as if it was someone else's, so much that even I, being the only person who knows what's going on, couldn't tell what was happening.





the transfiguration of opened things
2012, plywood, staplers, 124x150 cm

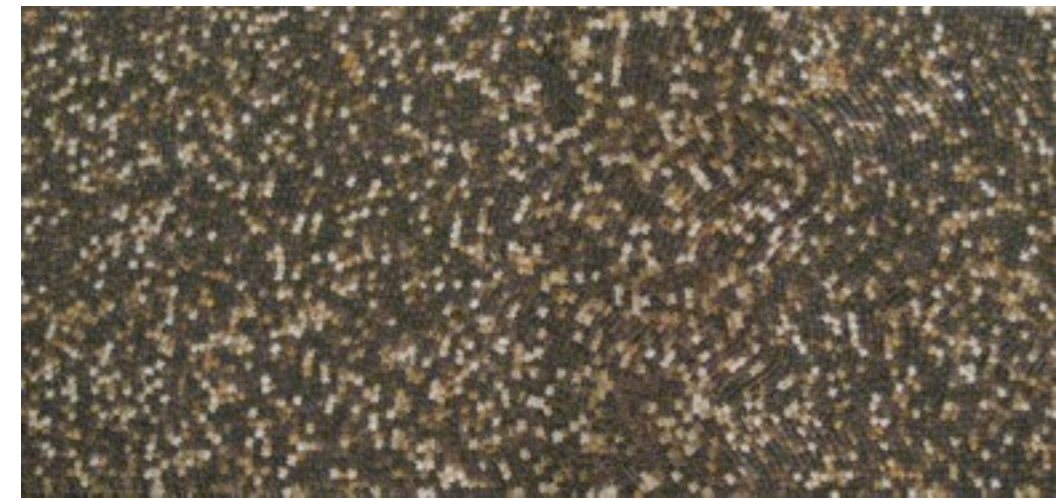
GOYA: THE CLOTHED MAYA
2011, CHIPBOARD, PUZZLE, 97x190
cm

according to taste

2011, puzzle, chipboard, staplers

I chose 11 world famous paintings and bought enough boxes of commercial puzzle images of each to fill a chipboard that was exactly the same size as the original painting. I stapled each puzzle piece onto the chipboard in my own way, however it came to me or however I felt like organizing the colors.

Even though the question of what is art and what is not is completely fragile, there are art pieces that can survive this question for hundreds of years. I played with the idea that if a certain image is art, it means that all its molecules are surely art too. So I can just make a new combination of these molecules according to my taste, as these molecules were also placed into forms by taste of that certain artist who made these paintings. Like this, the works I made out of these pieces can be considered art, just as certainly as the original ones



RAFFAELLO: MADONNA OF THE GOLDFINCH
2011, PUZZLE, CHIPBOARD, 107x77 cm



VAN GOGH: SUNFLOWERS
2011, CHIPBOARD, PUZZLE, 72x91cm



INGRES: THE BIG ODELISQUE
2011, CHIPBOARD, PUZZLE, 91x172 cm



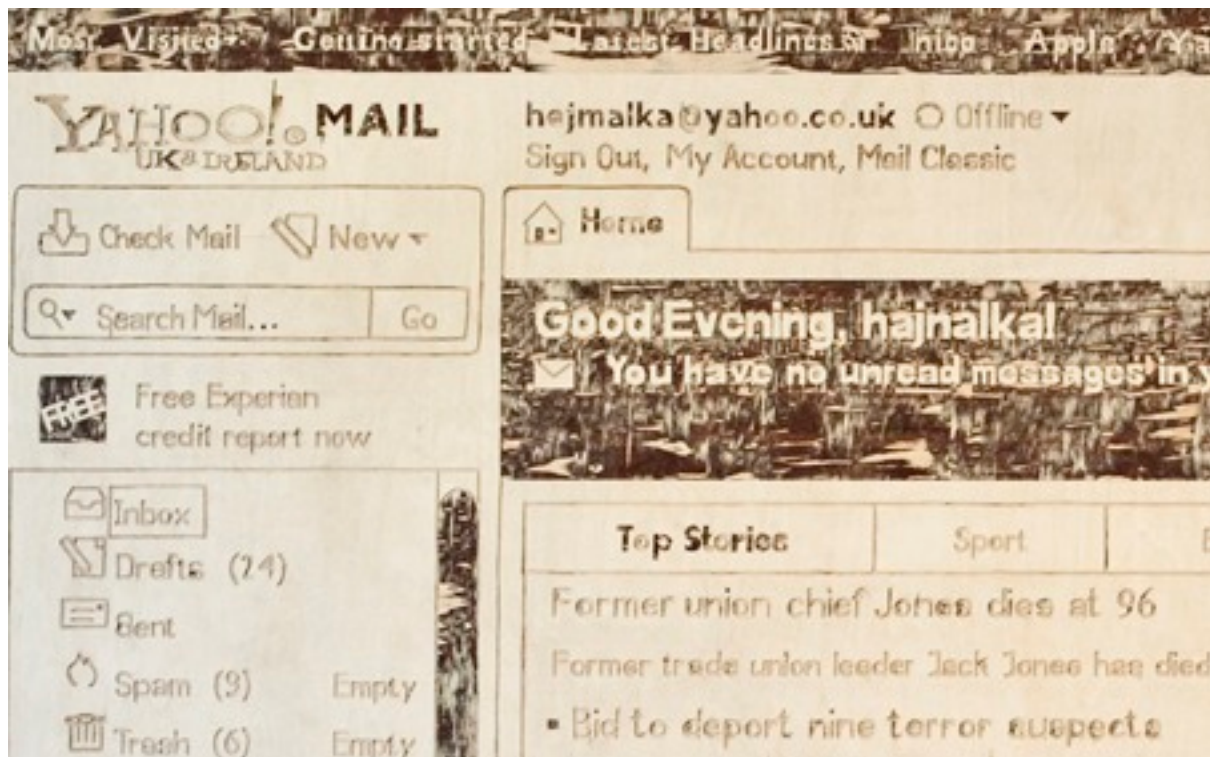
detail

BOTTICELLI: BIRTH OF VENUS
2011, CHIPBOARD, PUZZLE, 172x278 cm

0 unread

2008, wooden embossment, plywood, 250x420 cm

I engraved the image of my empty yahoo mailbox onto plywood while I was in Prague for 3 months. I usually check my emails several times a day, but in Prague I felt like I had to check it all the time in the hope that I would get The Email that would somehow turn my life in another direction, on a personal or professional level. It didn't matter which. It was very disappointing and painful to have to wait and still not get an email like that, and just the "0 unread" message. Therefore, I decided to cut the whole image into plywood. Instead of checking emails and dealing with the meaning of what an empty mailbox is, I was sitting in the form of it and cutting the whole image. The form and the concept that we relate to a certain form has nothing to do with each other. It is never the form that makes one feel good or bad, but the concept and one's emotional relation to that concept that generates a certain emotional state.



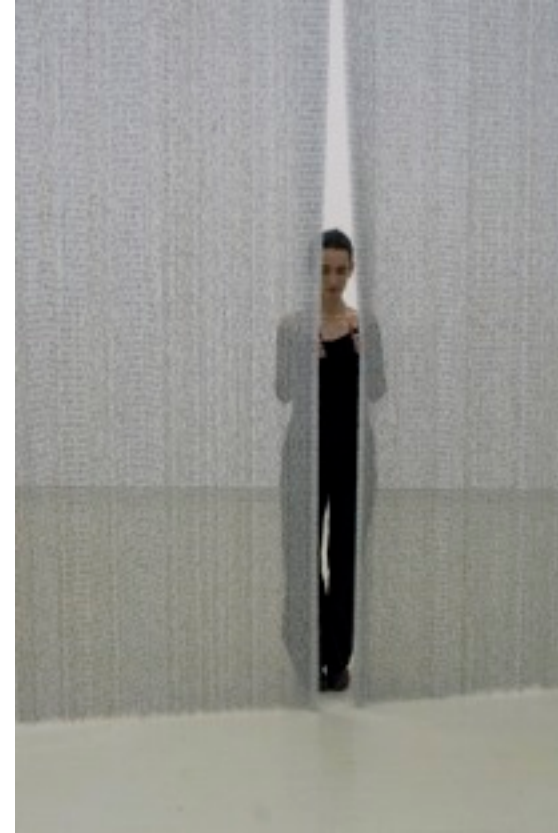
attachment

2008, installation, paperclips, 3.5x9 m

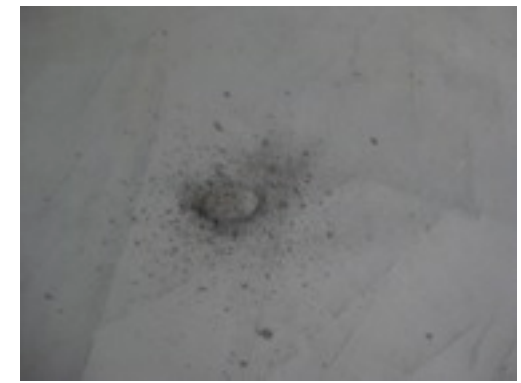
The work was made by the involvement of the patients of the SE Psychiatry and Psychotherapy Clinic, Budapest. I worked with mostly schizophrenic and borderline patients for a month in order to create this wall. Our mental habits, reactions and fears are usually built by automatic, repetitive thinking. This creates a certain way in which we see our life and environment and we name this view “reality”. As one builds up stiff concepts about phenomena, these concepts that one gets attached to start behaving like a wall that feels pretty much real. In the field of psychiatry people have such “difficult mental walls” that they cannot function in life anymore. I wanted to create a wall-like work, that is based on movements that are just as automatic, fast and repetitive as our thinking, heavy and transparent at the same time.

A total number of 70 people worked on the wall, just when they felt like contributing to the clipping. During these sessions most of the patients started to share their thoughts and feelings, they felt much relieved and they even gave advice to each other on how the other should just not care about the problems she/he suffered. At the same time of course they just couldn't get over their own difficulties, but at least they weren't focusing on them, it wasn't making them stiffer.





attachment, detail



mountain examinations

2009, installation, ytong, dimensions variable

I created more or less mountain-like objects and placed them in a space together. The question was, how much one takes a form as a mountain even if it is not really mountain-like just because there are mountain forms in its surrounding environment? I usually like dealing with the concept of “mountain”, simply because it has no beginning or end- who can tell in a case of a certain mountain which piece of stone still belongs to it and which not anymore? Mountains, seas are just perfect models to demonstrate: things have no permanent identity. We try our best to name them, put the whole phenomena-world into structures, logic, philosophies, religions and other systems just to make them less unpredictable.



mountain
2010, plywood, nail, wire, 125x150x3 cm