

HAJNALKA TARR
PORTFOLIO 2019

HAJNALKA TARR

1977, Budapest

EDUCATION

2010- DLA, Hungarian Academy of Fine Arts, Budapest

2006 Graduation in painting at the Hungarian Academy of Fine Arts, Budapest

2004 Studies in printmaking and residency at the École Supérieure des Beaux-Arts, Marseille

2003 Studies in printmaking and residency at the University of Art and Design, Helsinki

1998-2000 Studies in printmaking at the Novus Secondary Art School, Budapest

SELECTED SOLO EXHIBITIONS

2020 In Vitro "H", Institute of Contemporary Art, Dunaújváros ICA-D (HU)

In Vitro, acb gallery, Budapest

2019 Multiple Transposition:7, PINCE, Budapest

2018 Object Relations, acb Attachment, Budapest

2018 Object Relations, acb Gallery, Budapest

2017 *Geometry of Irrationality*, CHB. Berlin

2015 *Transitional Space*, acb Attachment, Budapest (planned)

2013 *Can't get it*, acb Gallery, Budapest

2011 *According to Taste*, acb Gallery, Budapest

2009 *Untitled*, Kunstverein, Dusseldorf, Germany

2008 *But i said no bubbles*, acb Gallery, Budapest

2007 *Sign in-Sign out*, Galerie Klatovy, Klenová, Czech Republic

2006 *Form*, Studio Gallery, Budapest

SELECTED GROUP EXHIBITIONS

2020 Time Machine - A New Selection from the Collection of the Ludwig Museum

2019 Mania, Quiet Strategies, Modem,MODEM Centre for Modern and Contemporary Arts, Debrecen

2018 GameOmetry, Vasarely Múzeum, Budapest

10, acb Attachment, Budapest

Common Affairs - Collaborative Art Projects, Ludwig Museum, Budapest

Autism as Metaphor, Institute of Contemporary Art, Dunaújváros (HU)

NO MORE SECRETS! – Selection from the Art Collection of László Gerő,

Ferenczy Museum Center, Szentendre (HU)

2017 *Summer Show*, acb Gallery, Budapest

2016 *Rain Come Down!*, ZZO Sara Zanin Gallery, Rome, Italy

Akkumulátor, Budapest Gallery, Budapest

Mánia, 2B Gallery, Budapest

2015 *Rendezetlen nőügyek*, Institute of Contemporary Art, Dunaújváros

2014 *Every Day I Pass the Place Where Our Language Ends*, Kulturzentrum bei den Minoriten, Graz, Austria

2013 *Konceptualizmus ma*, Picture Gallery, Paks, Hungary

2012 *Meyer, Hilgenfeld, Tarr*, b2 Gallery, Leipzig, Germany

Casa Dell'arte Gallery, Bodrum, Turkey

Nyolcadik kunszt - Dzsungel, Gallery of Miskolc, Miskolc,

Hungary

Közös ismeretlen, Sepsiszetgyörgy, Romania

2011 *Hybridity in the Carpathians*, MODEM, Debrecen, Hungary

Derkovits, Ernst Museum, Budapest

Libero Arbitrio, Paris

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, Hungary

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, Budapest

The mechanics of the canvas, Ernst Museum, Budapest

Draw in, 1300 Gallery, Helsinki, Finland

Concept conception, extracts, Vasarely Museum,

Budapest

2007 *ESSL Award*, Ludwig Museum, Budapest

AWARDS, SCHOLARSHIPS

2012 AIR Casa Dell'arte, Bodrum, Turkey

2011 Krinzinger Projekte AIR, Petőmihályfa (HU)

2010 AIR Program - Krinzinger Projekte, Petőmihályfa

2009 Meetfactory, Prague, Czech Republic, VARP

2008-09 Derkovits Scholarship

2007 Budapest Galéria, Salzburg, Austria

Visegrad Artist Residency Program, Visegrad Fund,

Galerie Klatovy, Klenová, Czech Republic

WORKS IN PUBLIC COLLECTIONS

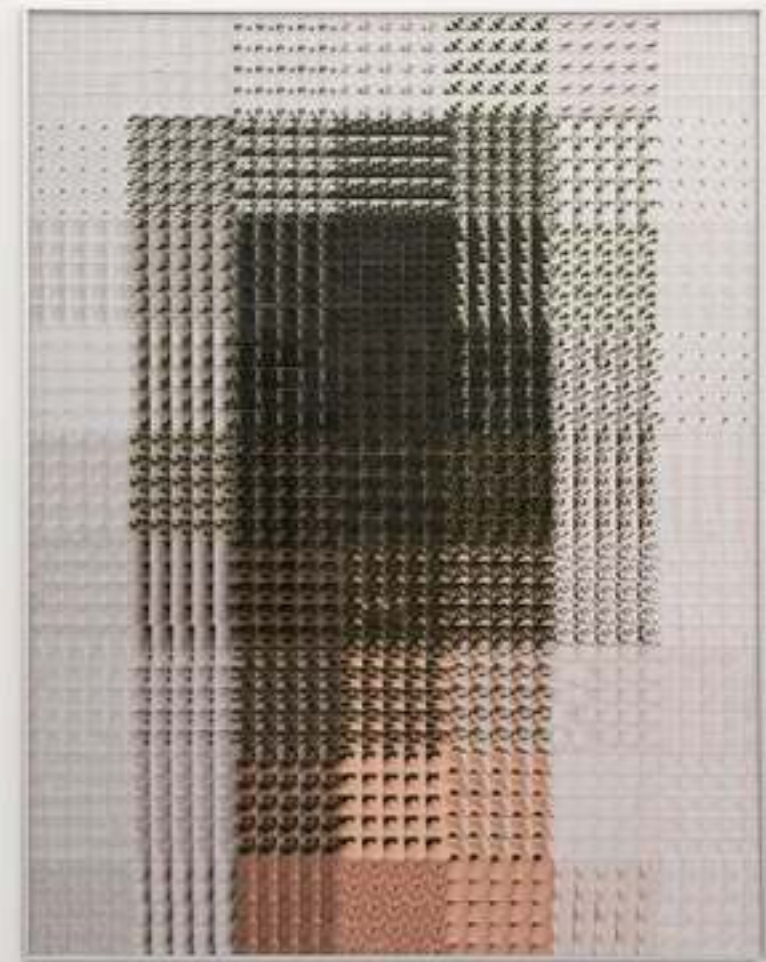
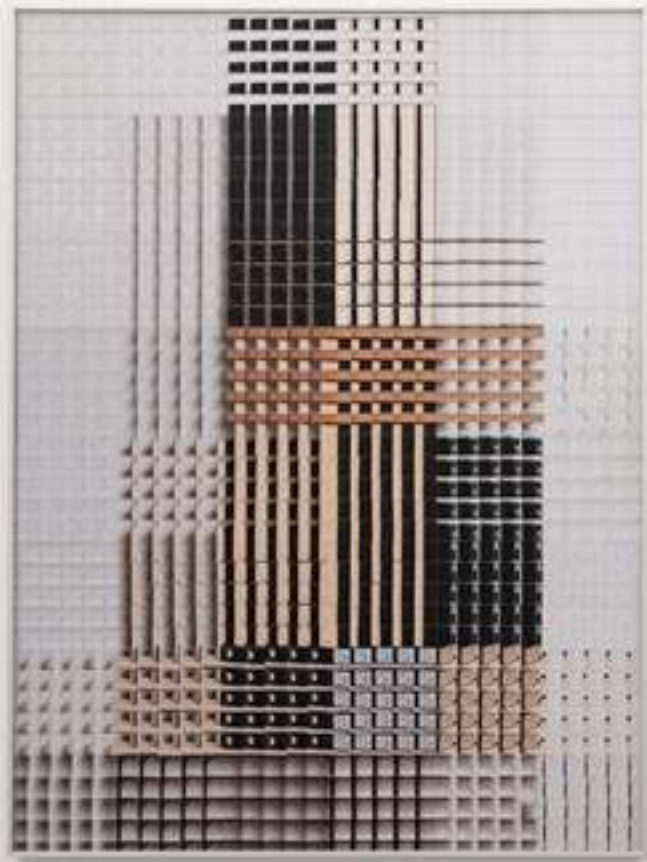
Hungarian National Gallery, Budapest

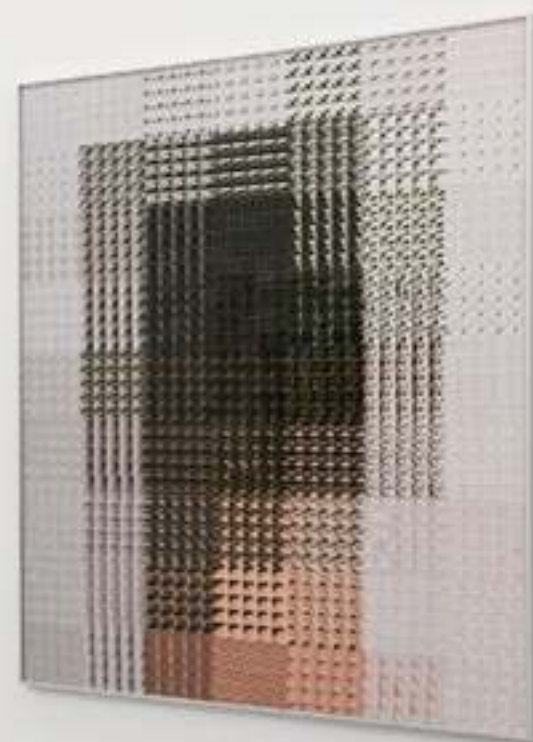
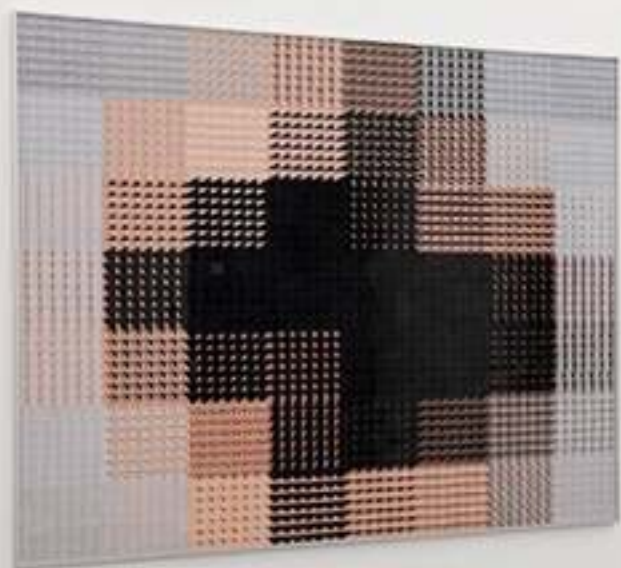
Ludwig Museum - Museum of Contemporary Art, Budapest

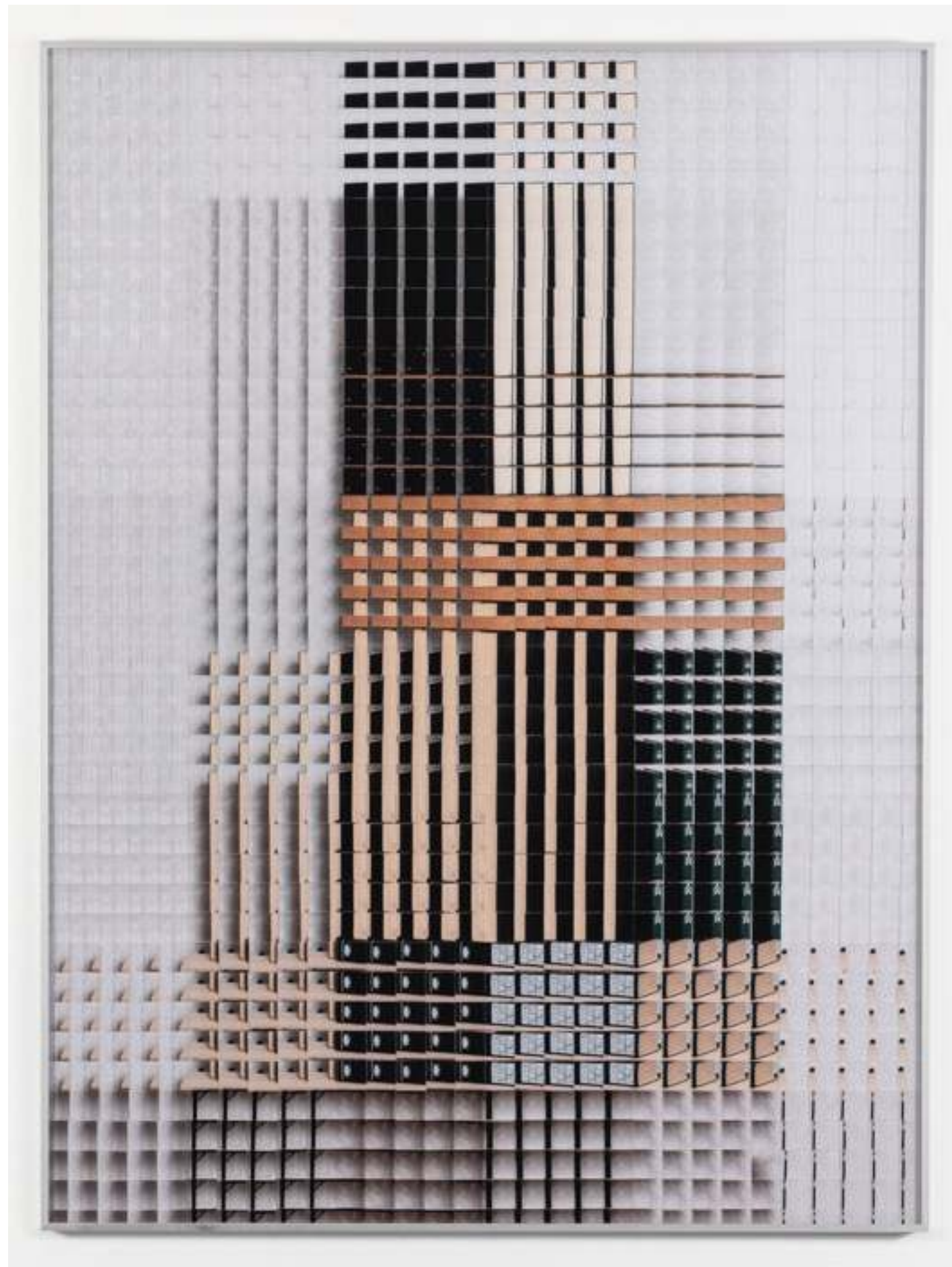
ICA-D - Institute of Contemporary Art, Dunaújváros

In Vitro Mosaics, 2019-2021

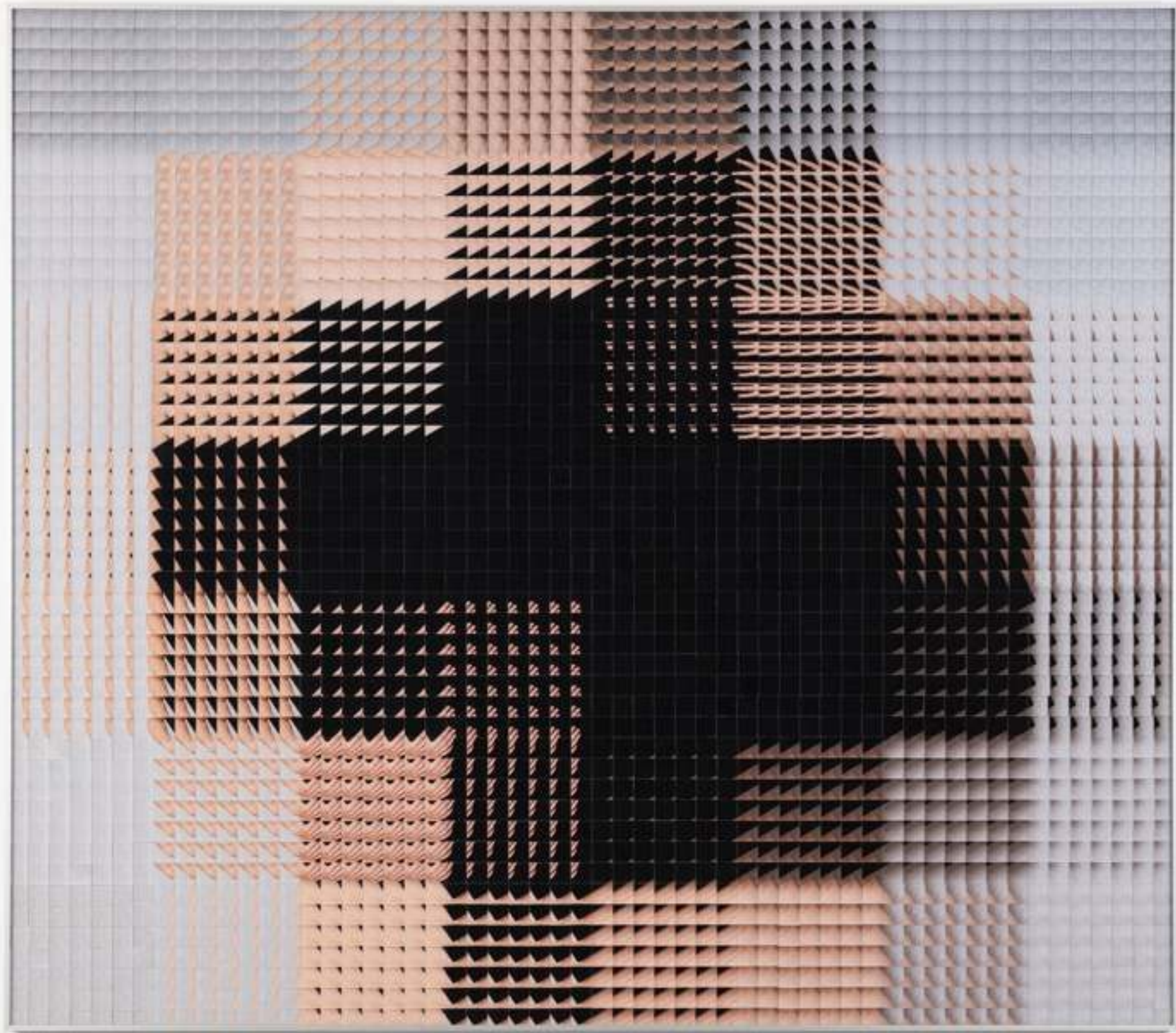
In the seven exhibited pieces of her latest series, Tarr showcases the leitmotifs of her creative practice. The panels feature a set of motifs made up of black plane, plants and pages of the Dictionary of the Hungarian Language augmented by mosaic pieces depicting the artist herself and her previous works. First she takes the photo that serves as the basis of the work and dissects it into elemental details, then carefully reconstructs it by multiplying its own details on the basis of a strict combinatorial system. In the nude, the most fundamental form of self-representation, and two other mosaics, the personal presence of the artist is interlinked with the planar surface of a black square and the image of a plant. The geometric shape confronted with the human body is a reference to the recurring presence of geometric abstraction in Tarr's creative praxis. By rotating the plane through the multiplicative repetition of identical static elements, the composition is rendered dynamic, giving a sense of movement and change. As opposed to this, the image of the organic branching plant is "broken" into geometric order by the fundamentally geometrical character of the mosaic technique. The static reality expressible by means of notions is deconstructed and reconstructed in the course of a visual analysis that is reminiscent of, but not quite identical to, its own formal character.







In Vitro EM/5, 2021, photo and glass collage, giclée print mounted on Dibond, 120 x 90 cm



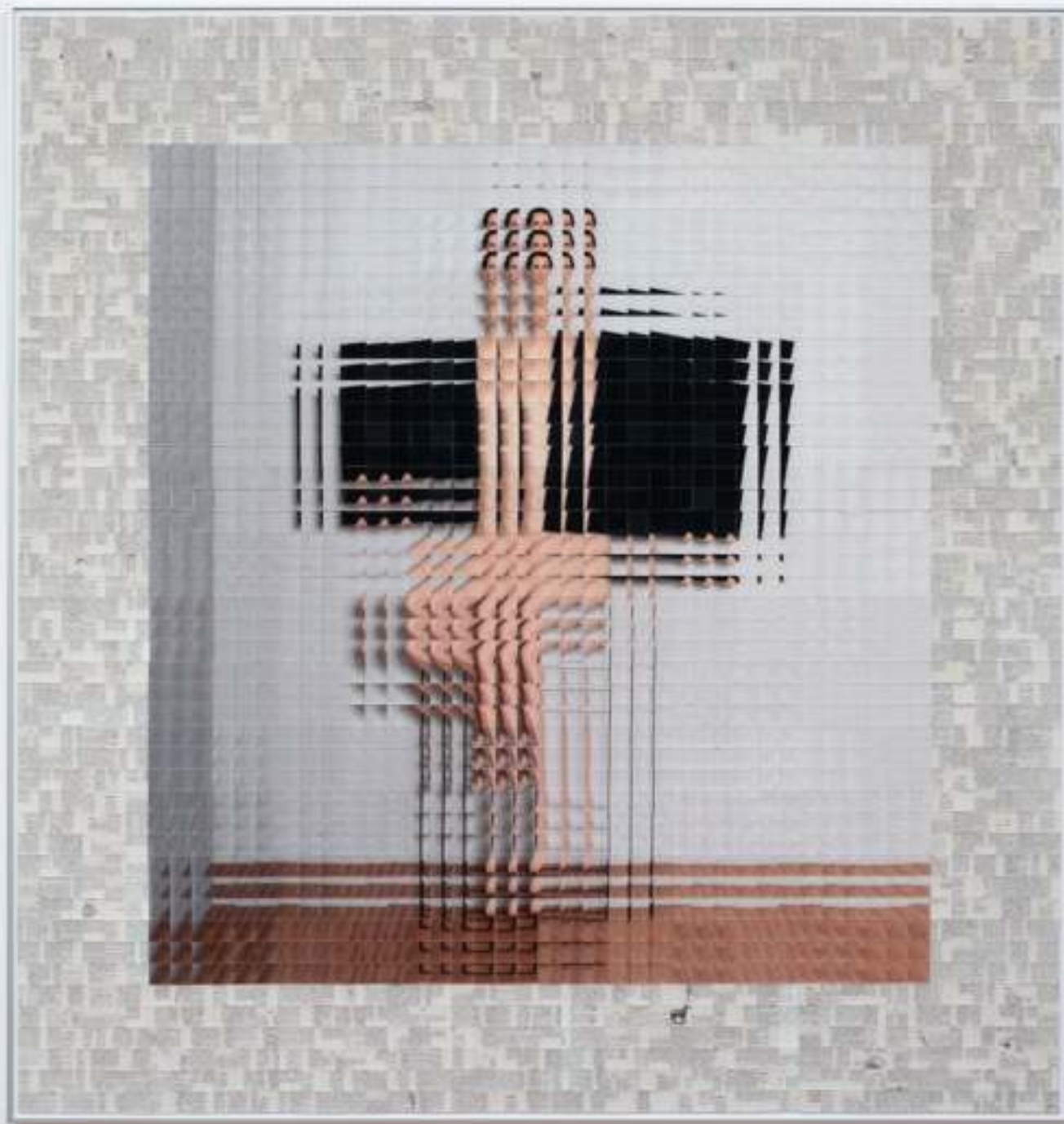
In Vitro NET/5, 2021, giclée print mounted on Dibond 135x105 cm



In Vitro XXV, 2021, giclée print mounted on Dibond 159x135 cm



In Vitro XVII 156x147cm



In Vitro XVI 156x147cm



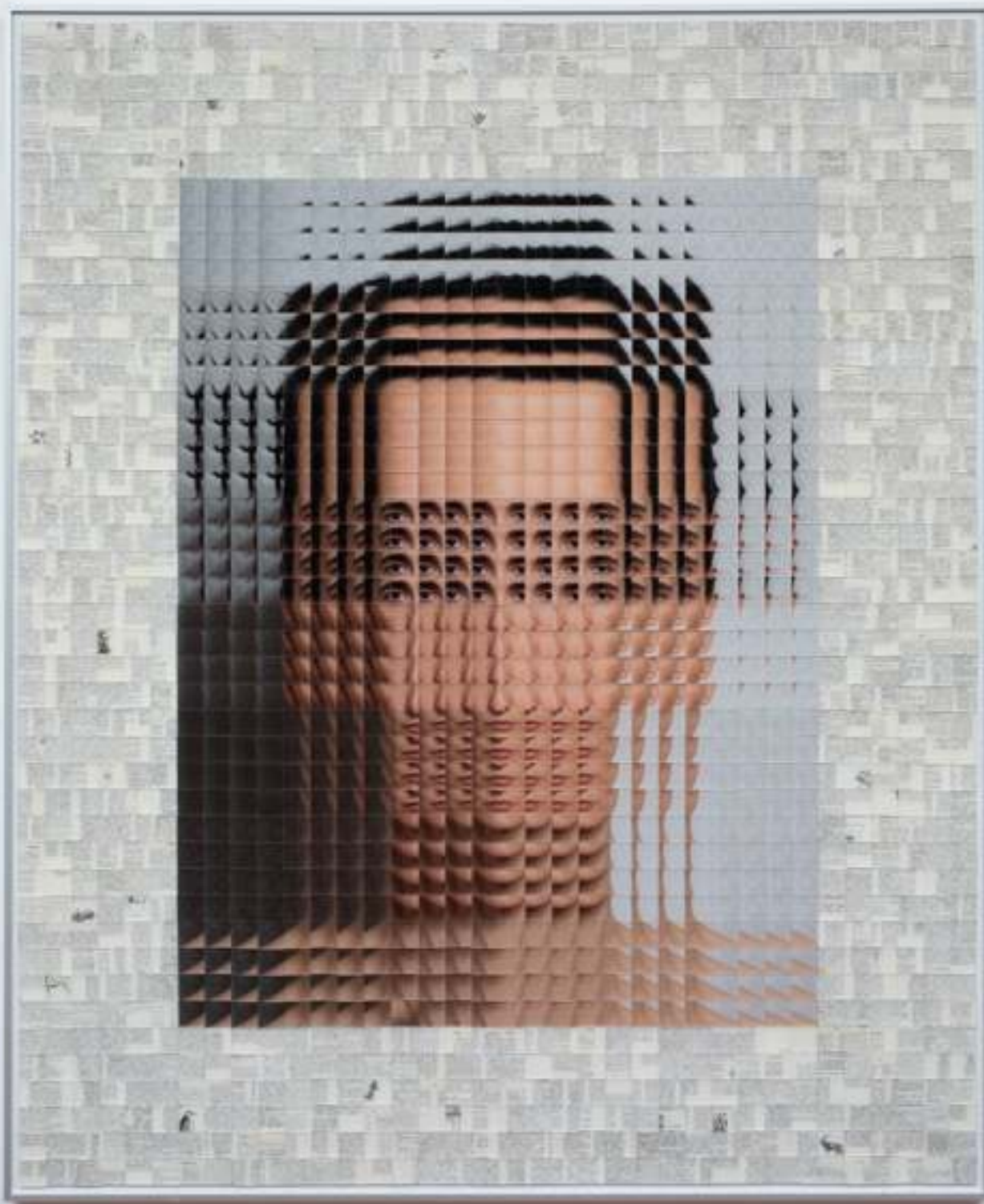
In Vitro XV 156x147cm

In Vitro XVIII 171x147cm

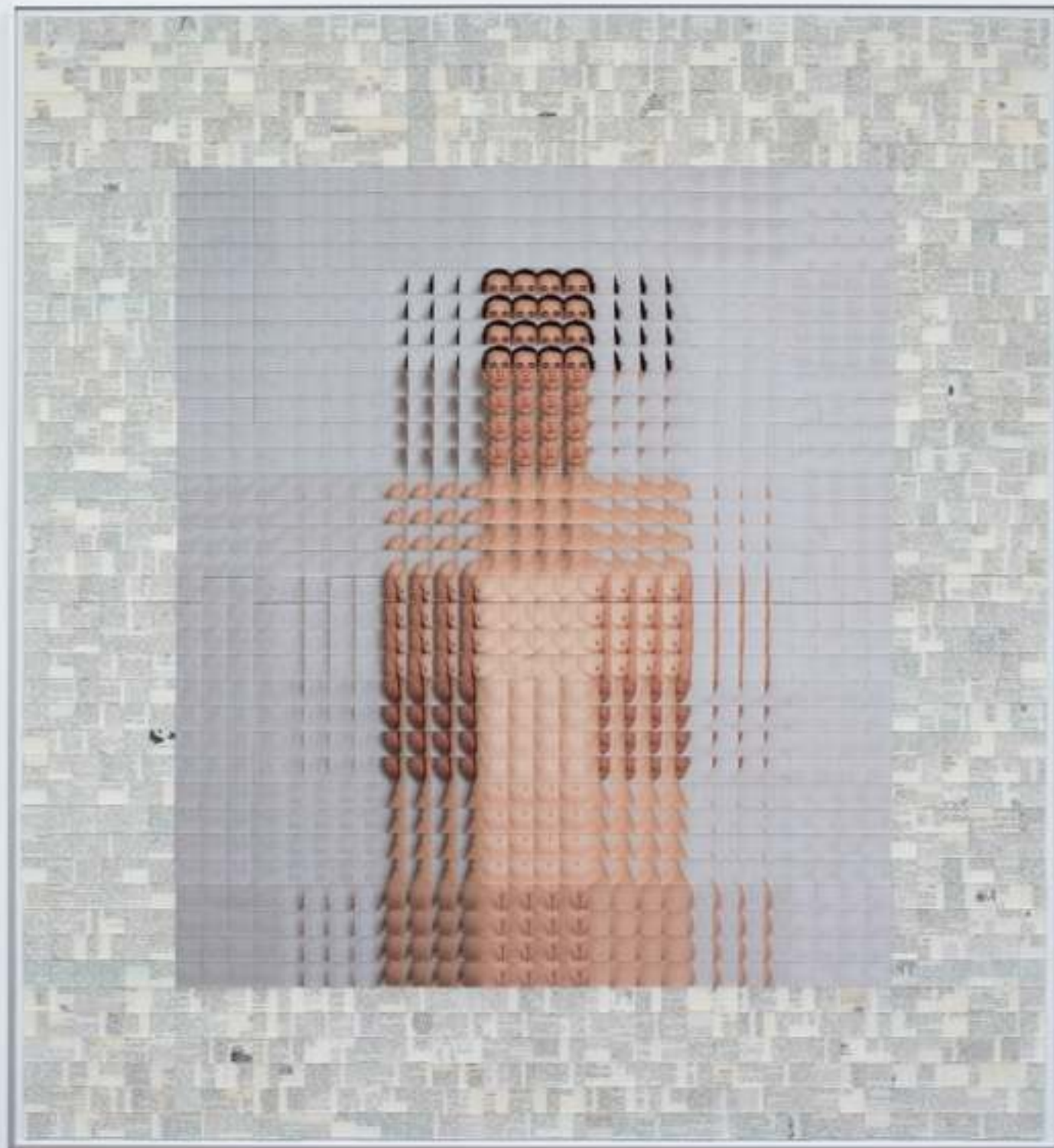


In Vitro XIX 171x147cm

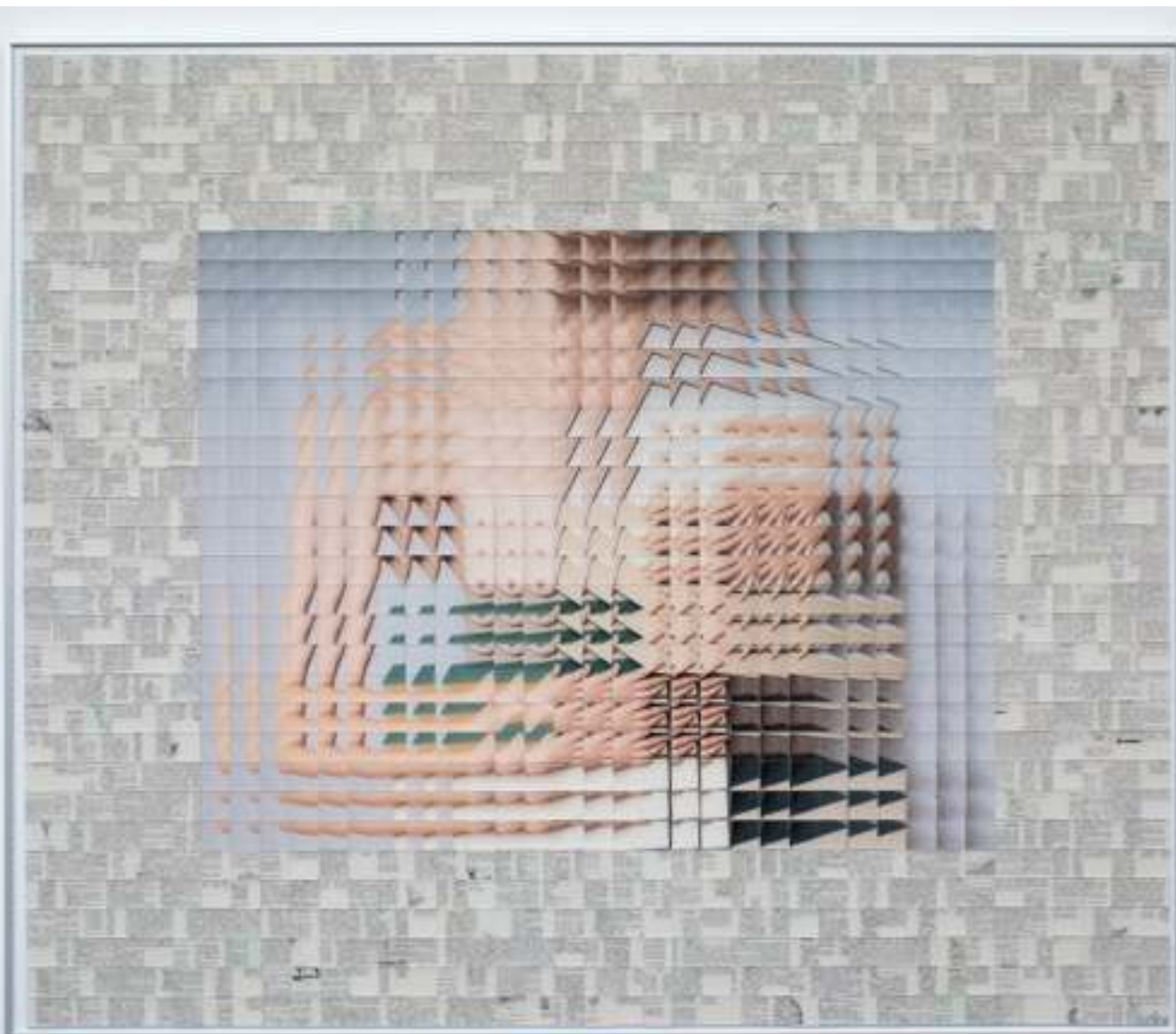




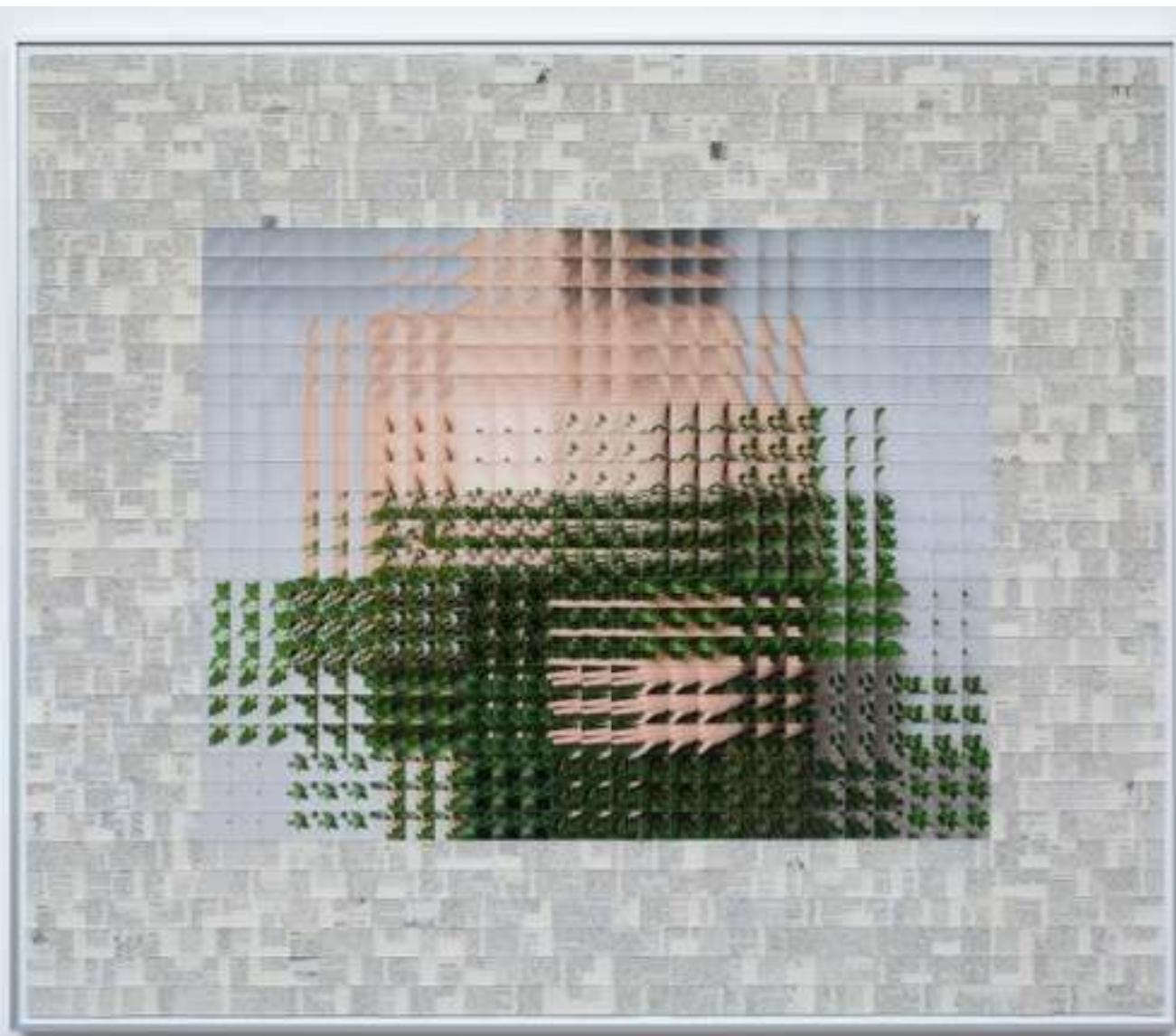
In Vitro XX 135x111 cm



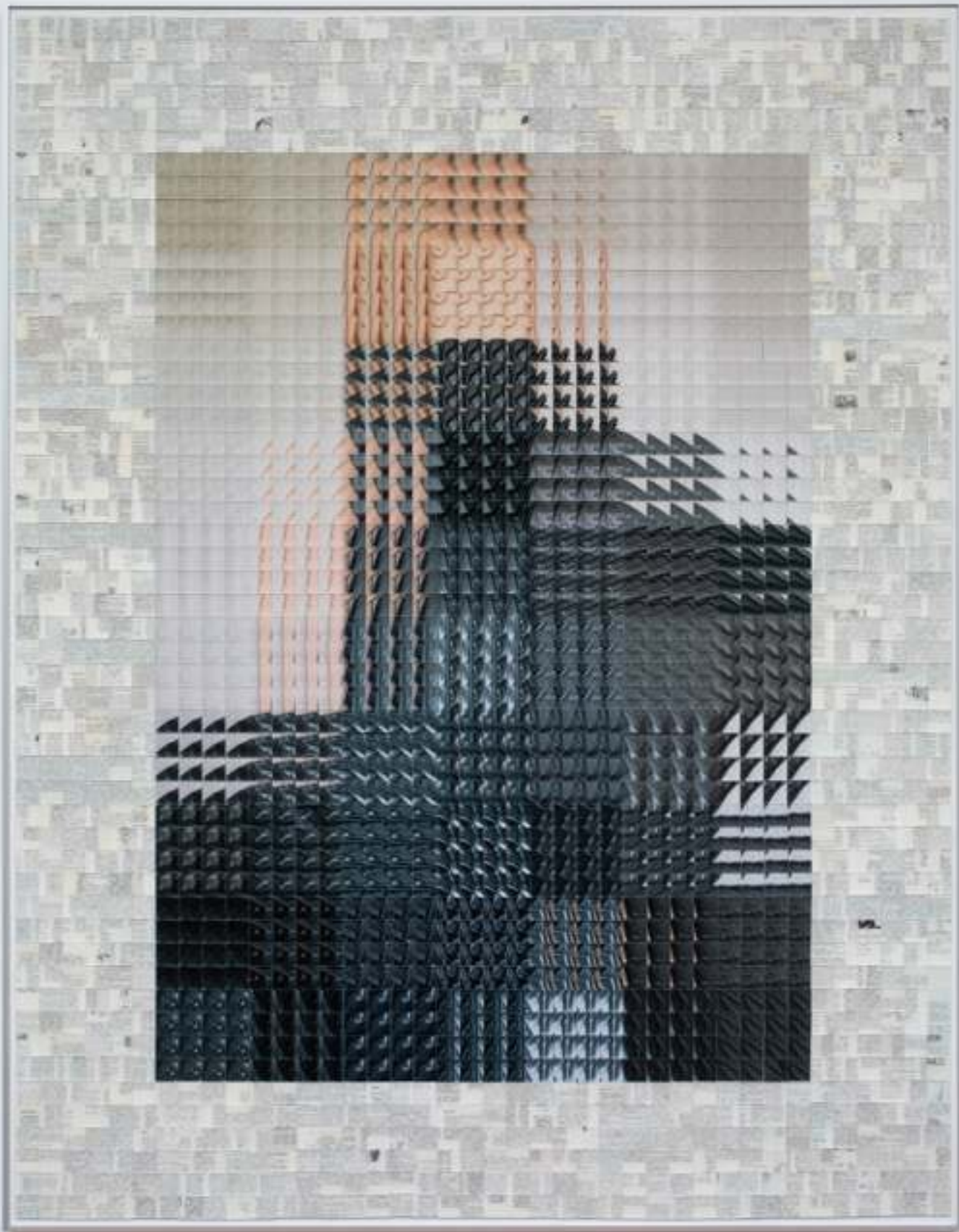
In Vitro XXIV 135x123 cm



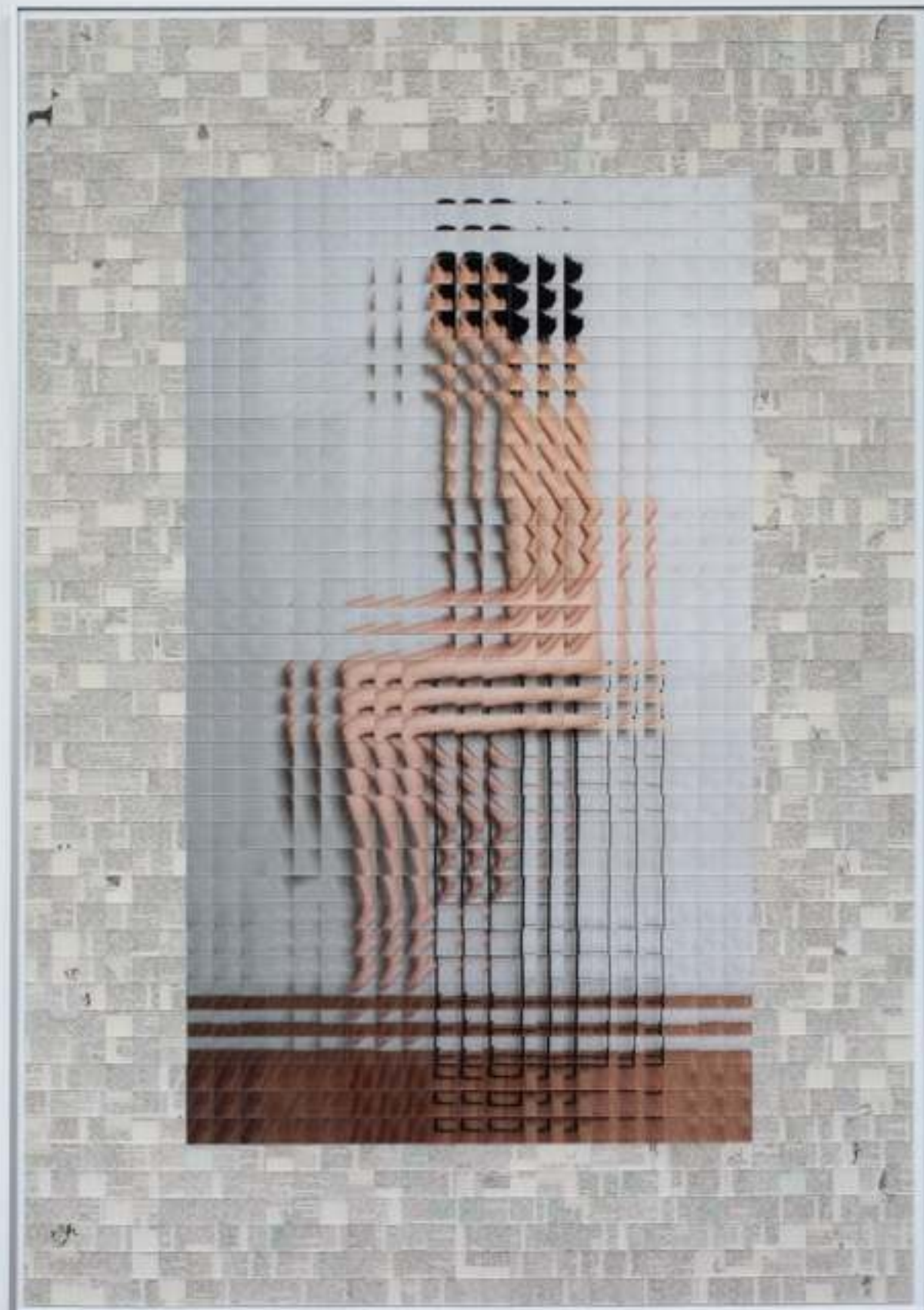
In Vitro XIX 102x120 cm



In Vitro IX 102x120 cm

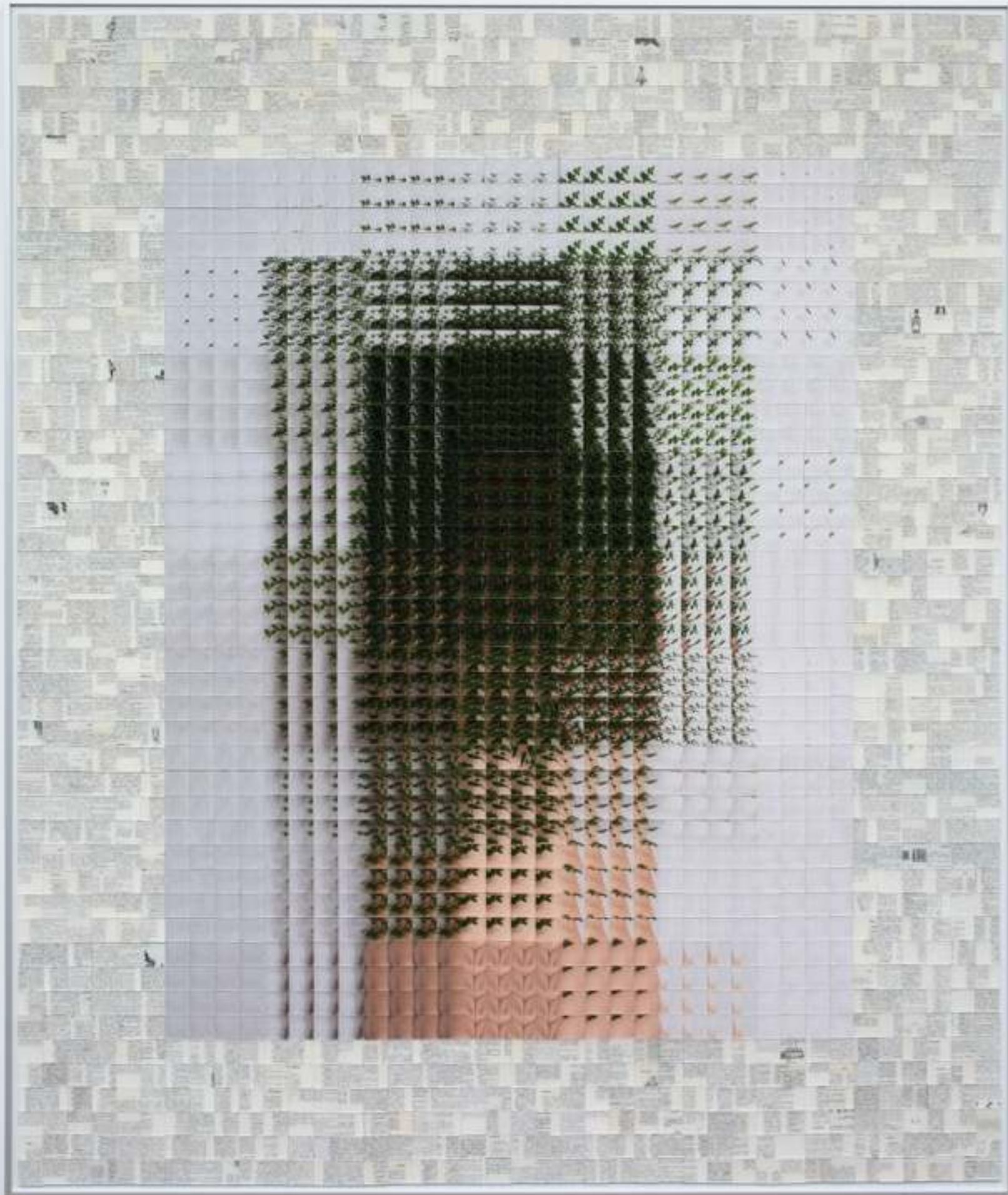


In Vitro Xli 159x123 cm

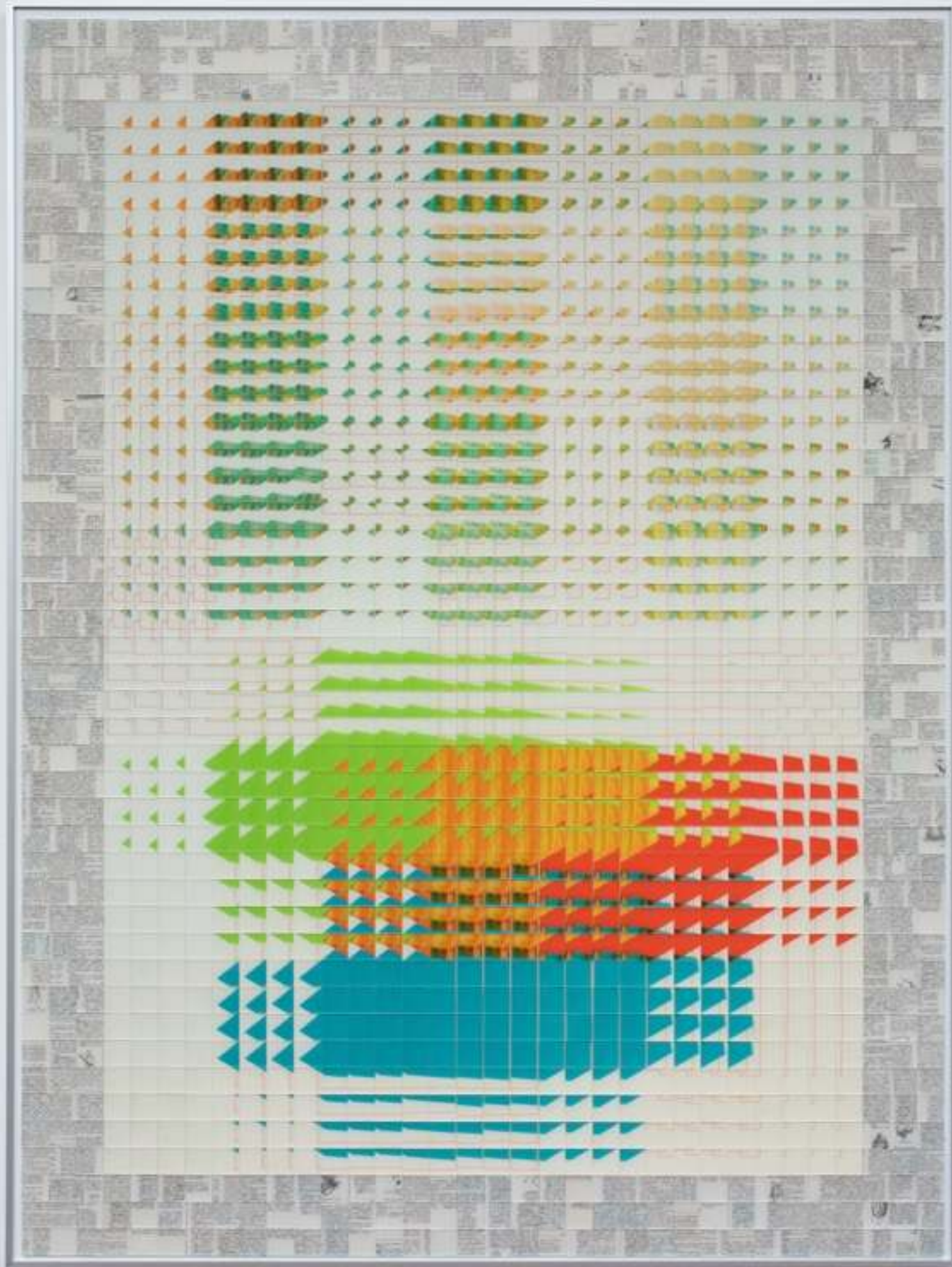


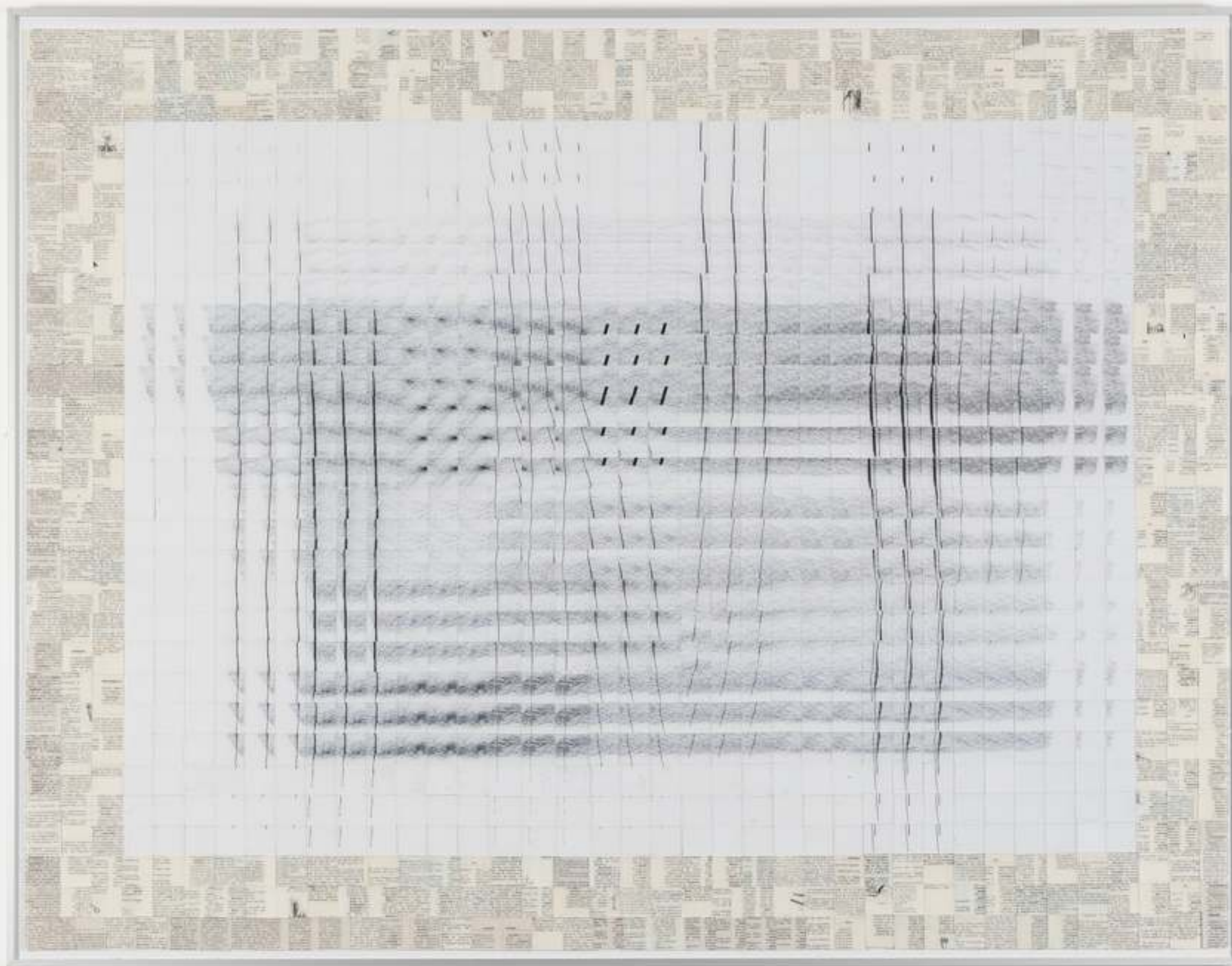
In Vitro VIII 147x120 cm

In Vitro XXIII 147x123cm

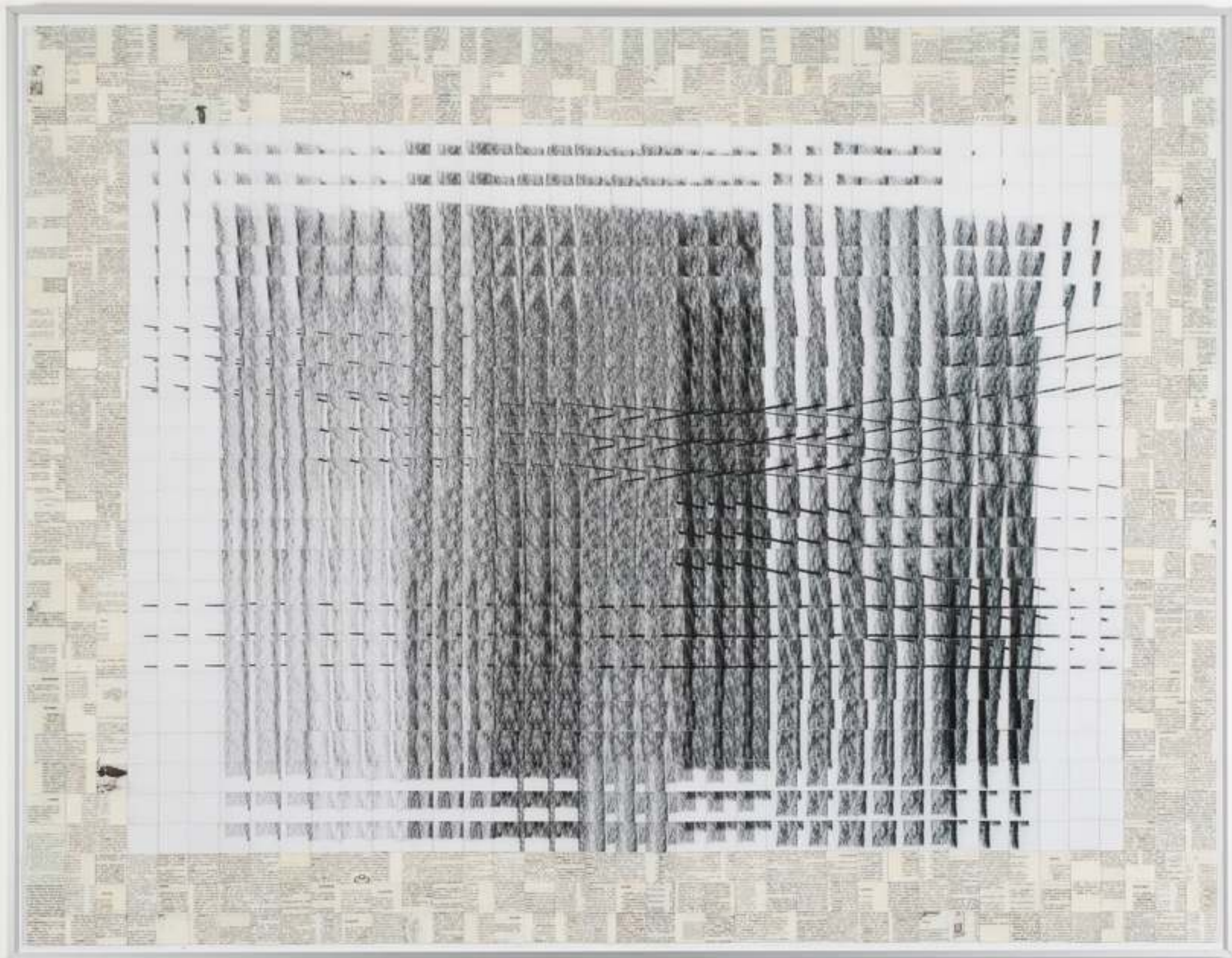


In Vitro R/00 140x100cm





In Vitro SZR/IV., 2020, photo and glass collage, giclée print mounted on Dibond, 93 x 120 cm.jpg



In Vitro SZR/III, 2020, photo and glass collage, giclée print mounted on Dibond, 93 x 120 cm.jpg







Object Relations, 2018

Hajnalka Tarr has been interested in the manifestation of reality since the beginnings of her artistic practice. From her drawings, installations and photo-based works unfolds the fundamental desire for a tangible truth, which, in turn, is constantly confronted with the emotionally affected reality of the conscious mind. The comforting laws of physics are time and again overwritten by psychology, by the ever-changing private reality.

In her latest photo series, she uses her relation to objects to define her place in the visual, logical order created by her. The artist herself is the central motif of the pieces constructed by a fixed structural logic. As one of the most obvious forms of self-representation, the nude is augmented by an array of objects from the immediate surroundings of the artist in her series of photographs. Each piece comprises an image of the artist intertwined with the image of an object assigned to it. Examples of similar forms of self-representation as well as the technique of interweaving photographs can be found in her earlier artistic practice. Her series *Object Relations* is the first instance, however, that the theme of self-interpretation is coupled with the woven format. Although the surfaces slit in the course of weaving loosen up the defined contours, they still project a more authentic image of reality. By deconstructing the subject into its elements, Tarr captures constant change, the constantly changing manifestations of reality. A tension is created between the documentary character of photography as a medium and the lyrical surfaces created by weaving. The varying series of interwoven bodies and objects are at once hermetic and direct.

The wish to get close to reality and the desire for stability are simultaneously articulated by the structural construction of the series. The objects coordinated with the body – black and white plane, plant, dictionary – morph through situations where the two presuppose each other, to eventually reach back into themselves having exhausted all the possible variations. An important new element of the system is the involvement of her own body, and the gesture of rotation. It evokes the performative character of neo-avant-garde practices, wherein the physical presence of the artist is interpreted by the given context. The creator as an immanent part of the creation, the immediate influencer of the series of actions. The dynamically rotating planes of *Object Relations* evoke certain works of Dóra Maurer, who has had a significant role in the development of Tarr's career, namely her *Reversible and Changeable Phases of Movements* (1972-1975), and *Seven Twists* (1979). In both Maurer's and Tarr's case, we can witness the visual manifestation of cognitive processes. While Maurer mainly focuses on the process, in her disciple's work, the sensual character of the artwork also gains importance.

In Hajnalka Tarr's art, the intellect ceaselessly seeks to find its way across the labyrinth of emotions. Having emerged in the neo-conceptual environment of the late nineties, Hajnalka Tarr's sensual creative praxis merges intellectual distance with the claim of self-exposure. Borrowed from psychology, the notion of object relations stands for the manner an individual relates to the world surrounding them, characterised by the same duality. Her series employs the method of systematization to query rationality and the supremacy of the intellect, making more room for a broader spectrum of reality.

Object Relations series:

I have taken twelve photo on myself, I am holding different objects on each photo.

There are 66 versions by pairing all the 12 photos. Two photos are woven into each other, by the intersection of the 8 mm wide stripes resulting in a third, modulated version. Each piece is a unique combination of handmade weaving, can't be multiplied. The twelve works depict all the twelve objects featured in the series of 66 photos. I have taken twelve photo on myself, I am holding different objects on each photo:

Photo I.: 50x50 cm white plane whit graphic grid

Photo II.: 50x50 cm black plane

Photo III.: 35x35 cm black plane

Photo IV.: 35x35 cm black plane turned with 95 degrees

Photo V.: self-portrait on Braille paper

Photo VI. Plant, a

Photo VII. Plant, b

Photo VIII. Plant, c

Photo IX. Plant, d

Photo X. Monolingual dictionary

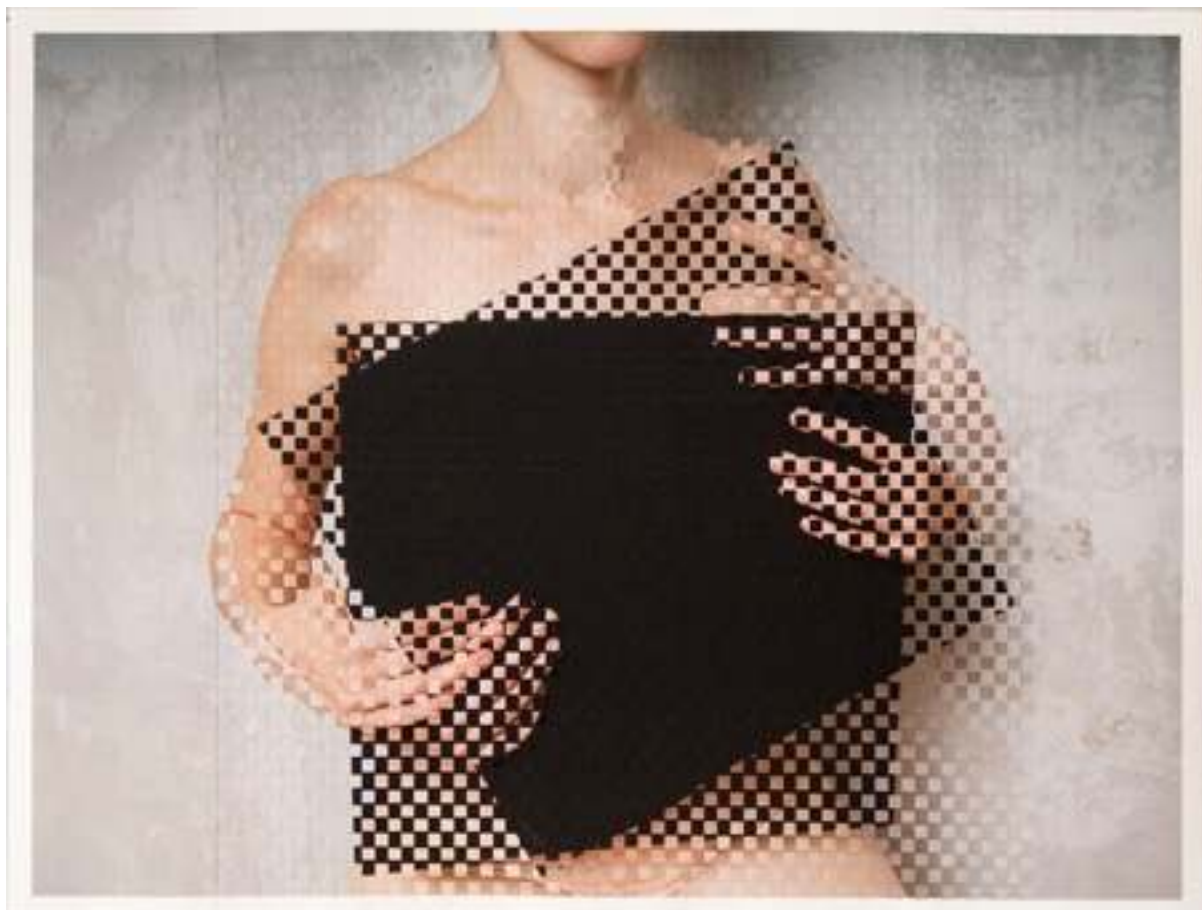
Photo: XI. I am holding myself

Photo: XII. I am not holding anything – passive pose

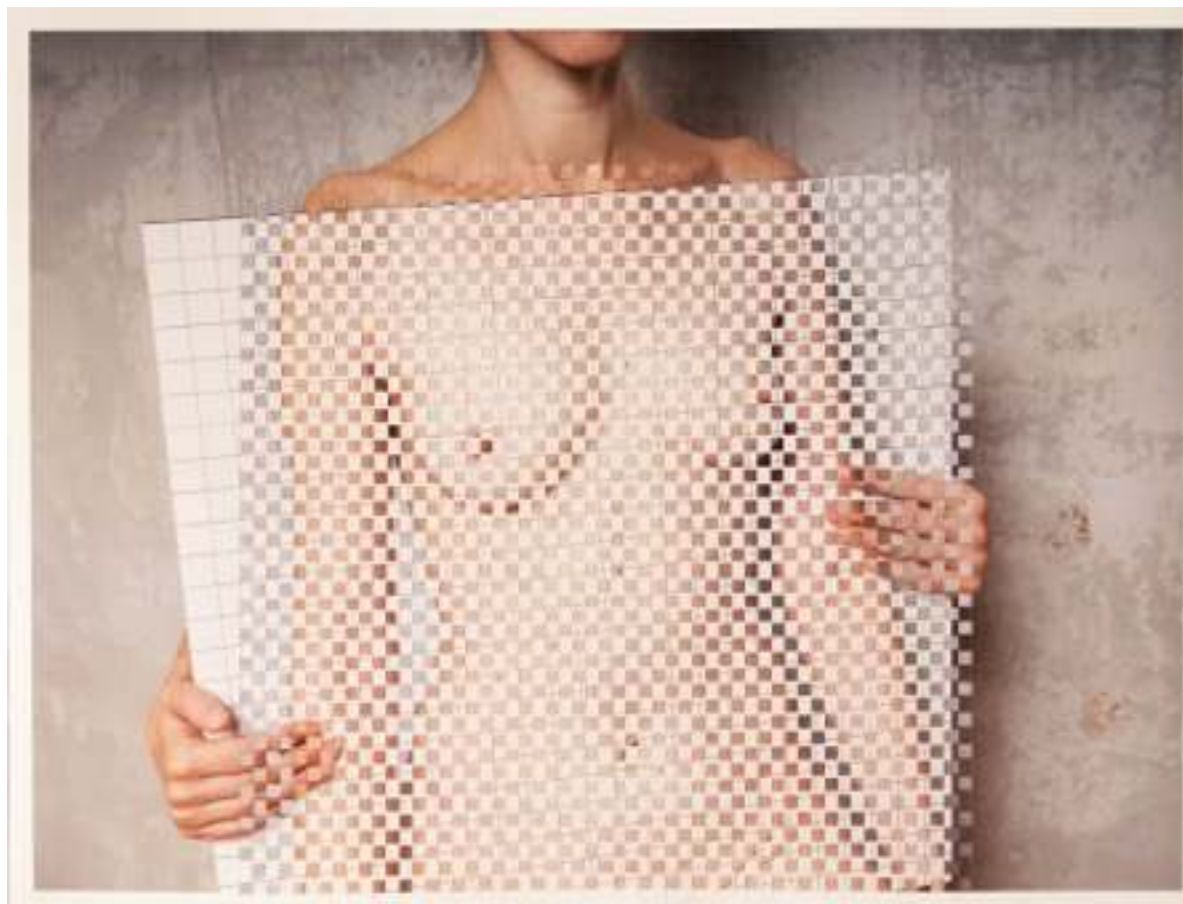
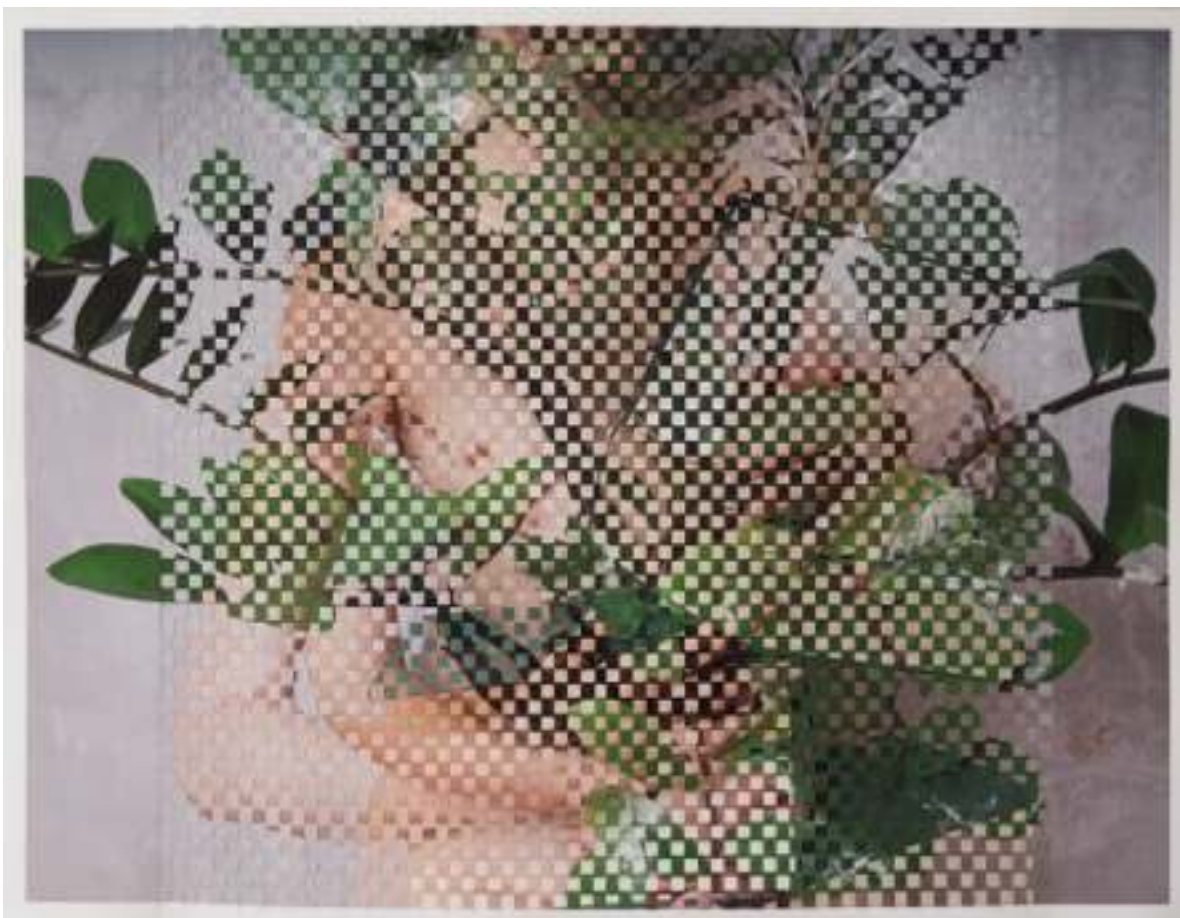
Pic.II. and Pic. III.= Pic. 12



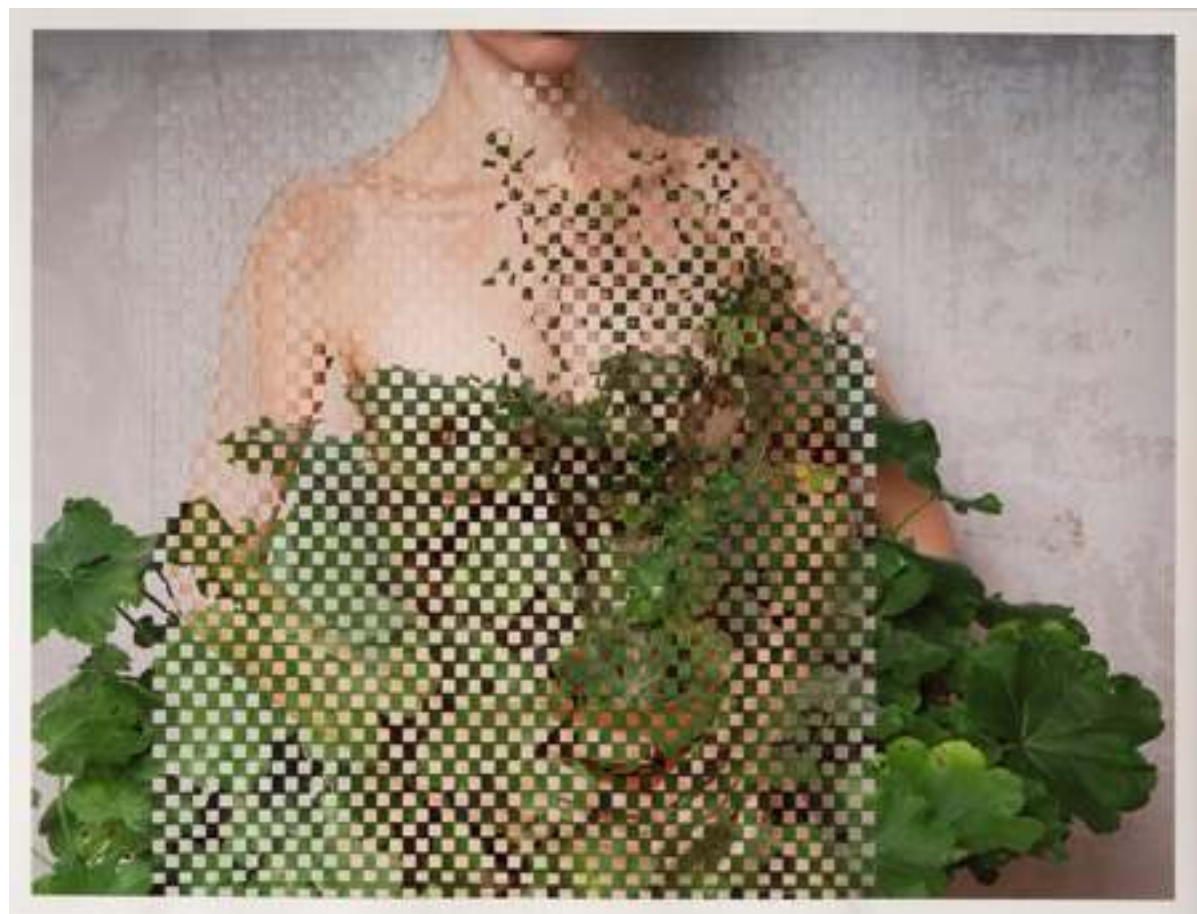




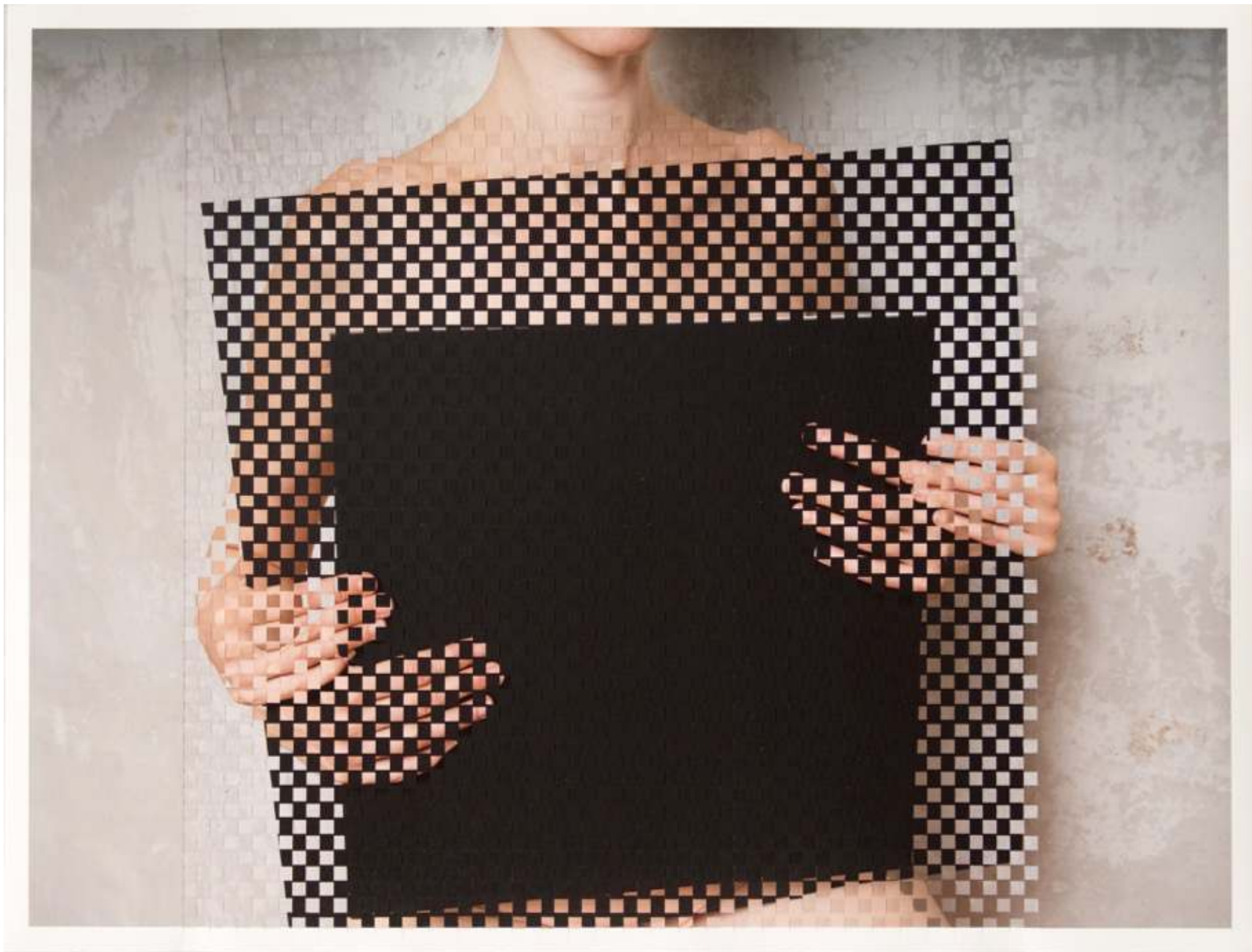
Object Relations 1-66, 2018-19, giclée print, weaving, 56 x 73 cm



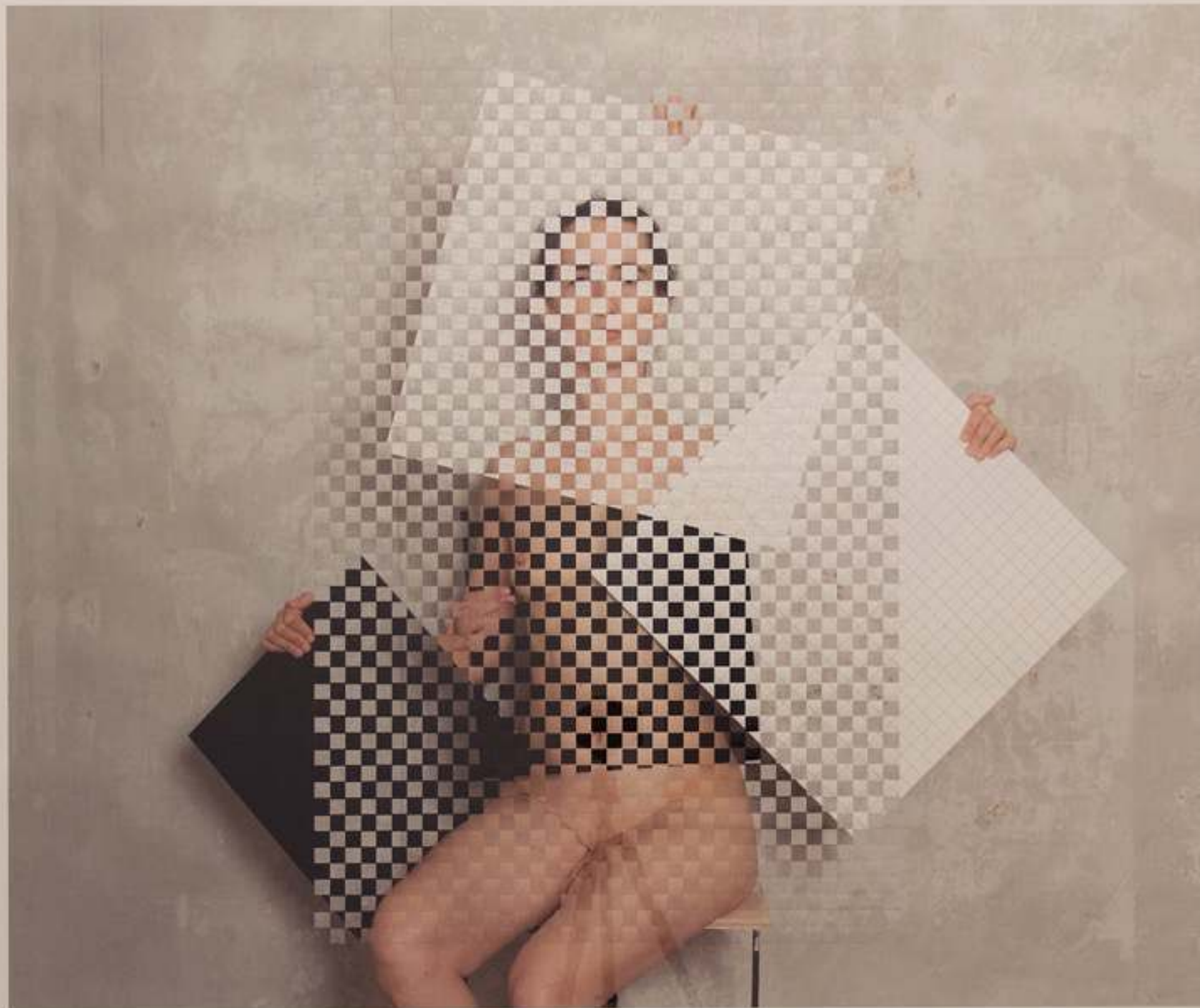
Object Relations 1-66, 2018-19, giclée print, weaving, 56 x 73 cm



Object Relations 1-66, 2018-19, giclée print, weaving, 56 x 73 cm



Object Relations 12, 2018, giclée print, weaving, 56 x73 cm



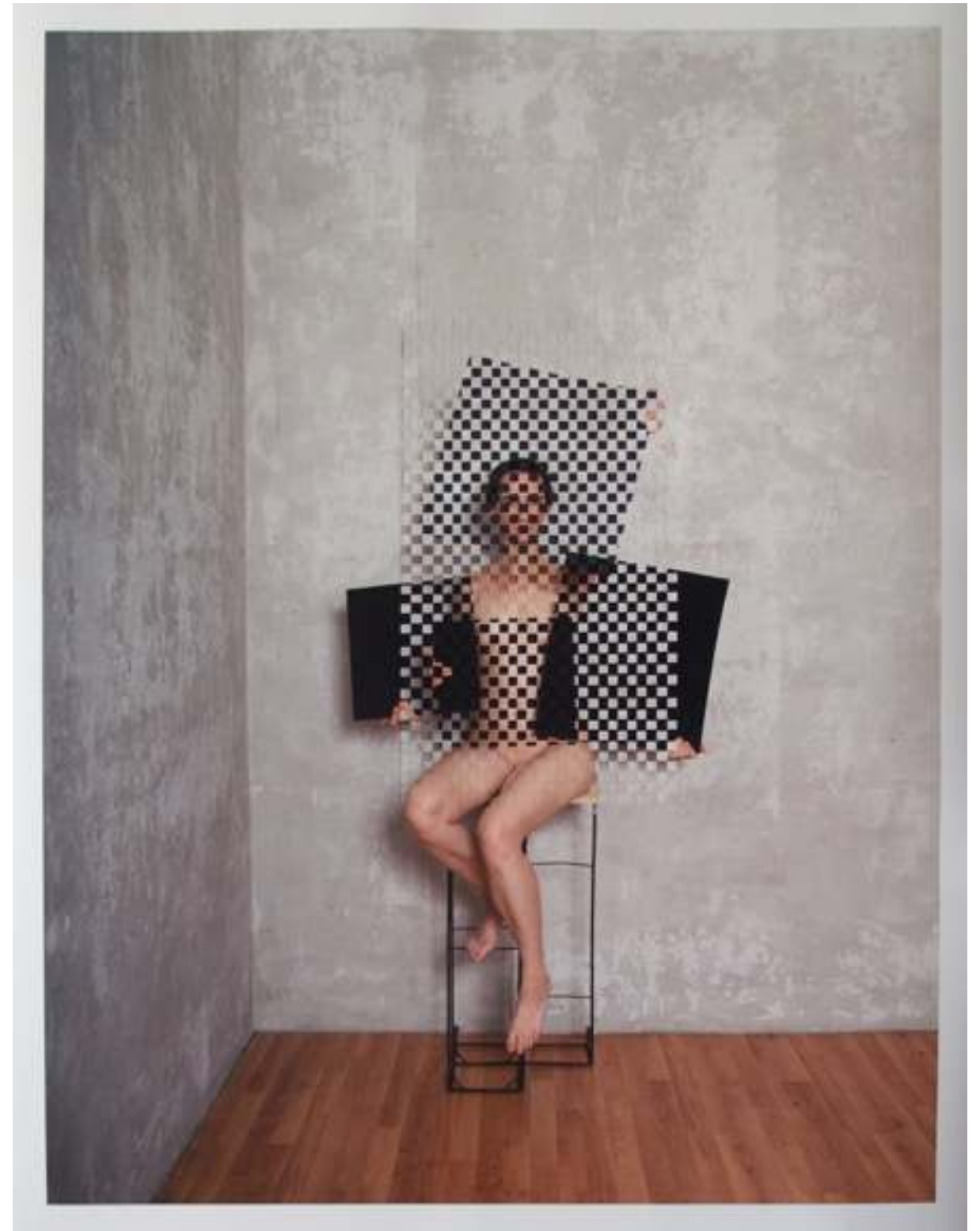
The Big Plate Holder, 2018, giclée print, weaving, 90 x 110 cm

The Plate Holder III,
2018, giclée print,
weaving, 100 x 80 cm

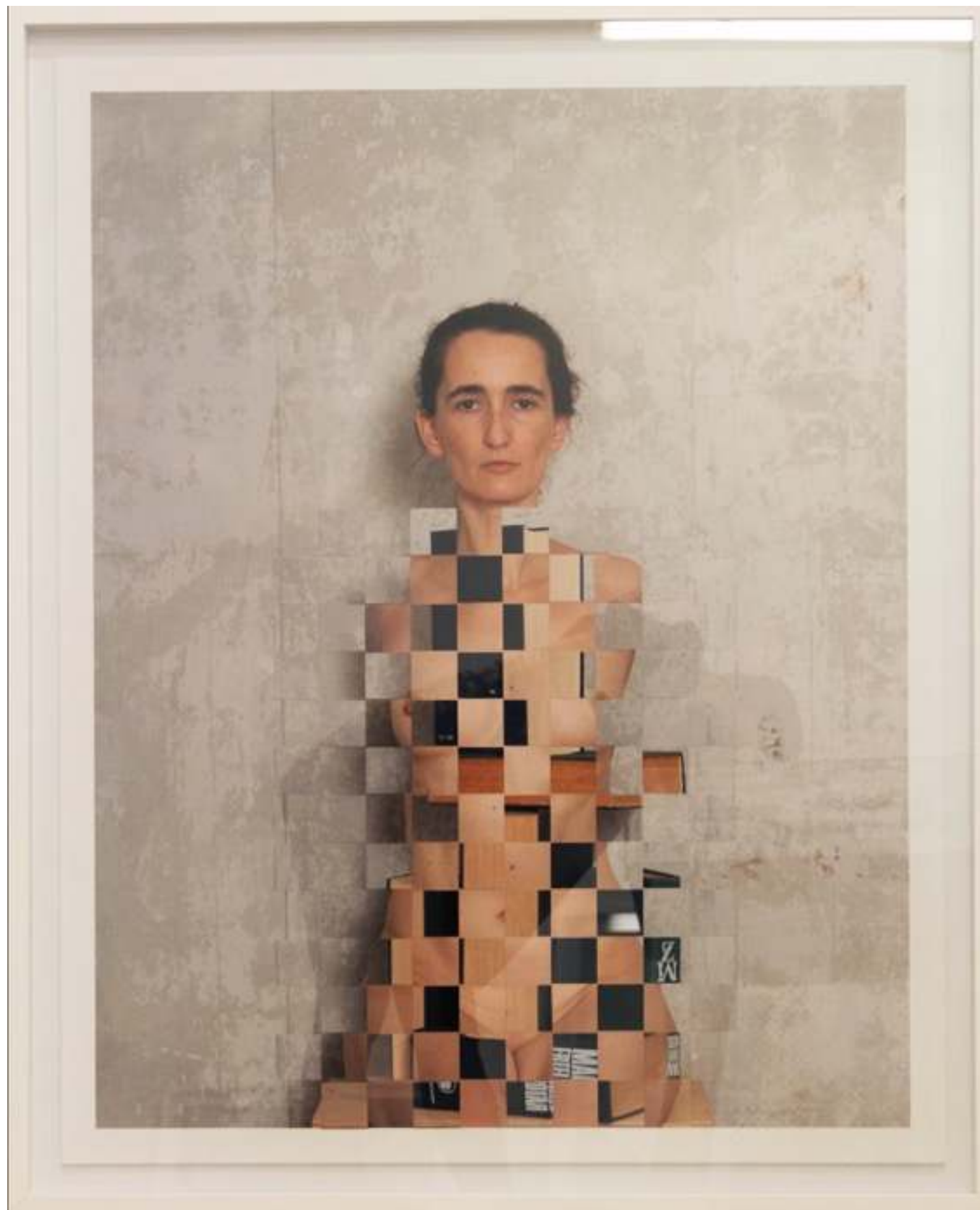


I made my first woven works – still lives - on the basis of photo prints in 2012. Since then, I have been weaving drawings, pages of the Concise Dictionary of Hungarian, sea images, photo prints of myself. In case of my newest works I turned the “pixels” into glass mosaics

I work with different grid measures in my woven pieces. In the case of the ***Object Relations*** series the stripes are 8 mm wide, in other cases the size ranges between 0,5 and 40 mm.



The Plate Holder I-II, 2018, giclée print, weaving, 100 x 80 cm

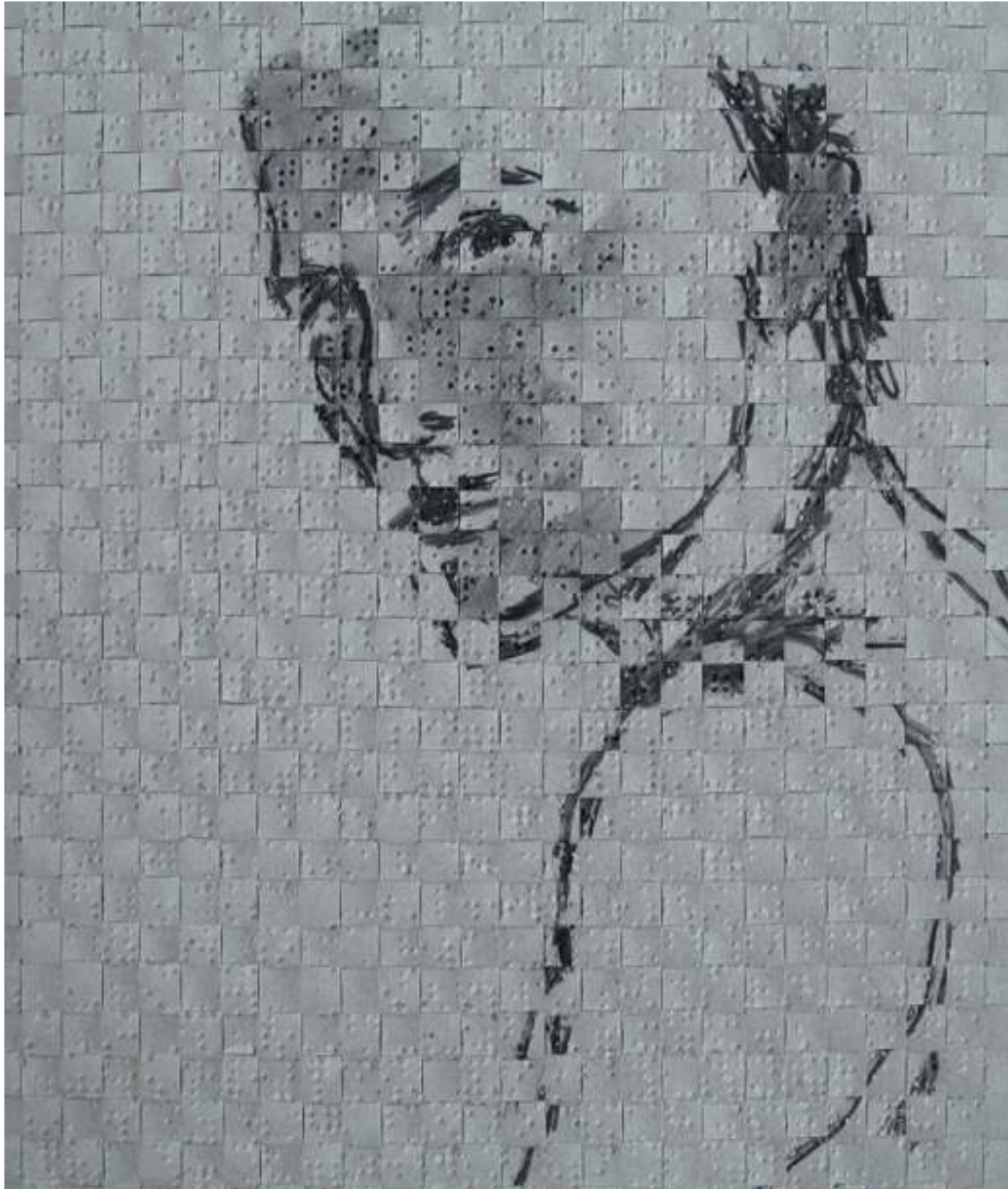


Torso I, 2018, giclée print, weaving, 90 x 70 cm



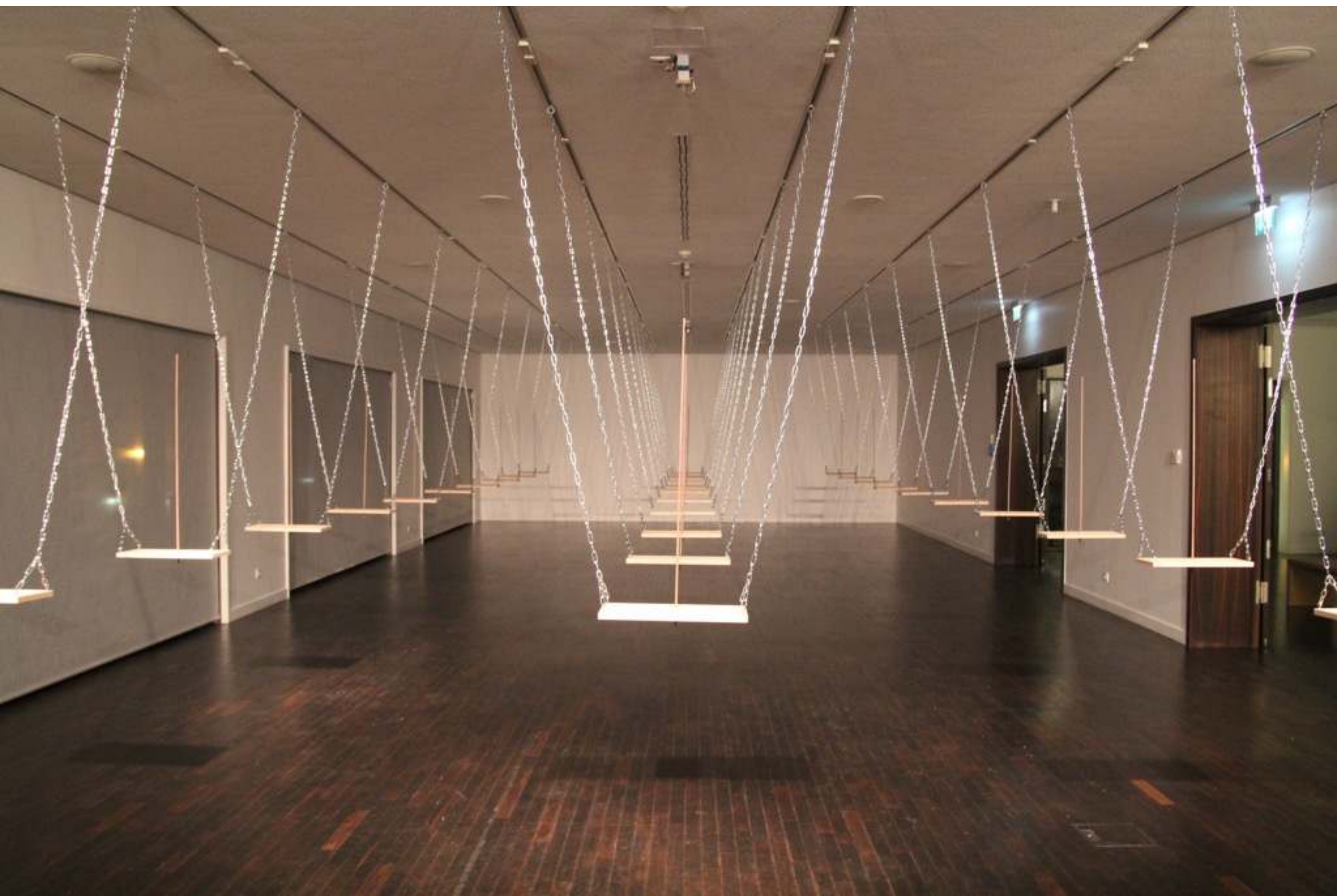
Self portrait, 2018, woven chalk drawing on pages of monolingual dictionary, 46 x 46 cm





Self portrait, 2018, woven chalk drawing on Braille paper, 30 x 23 cm (Two drawings are woven into each other)

Geometry of the Irrational, installation, 2017, CHB Berlin

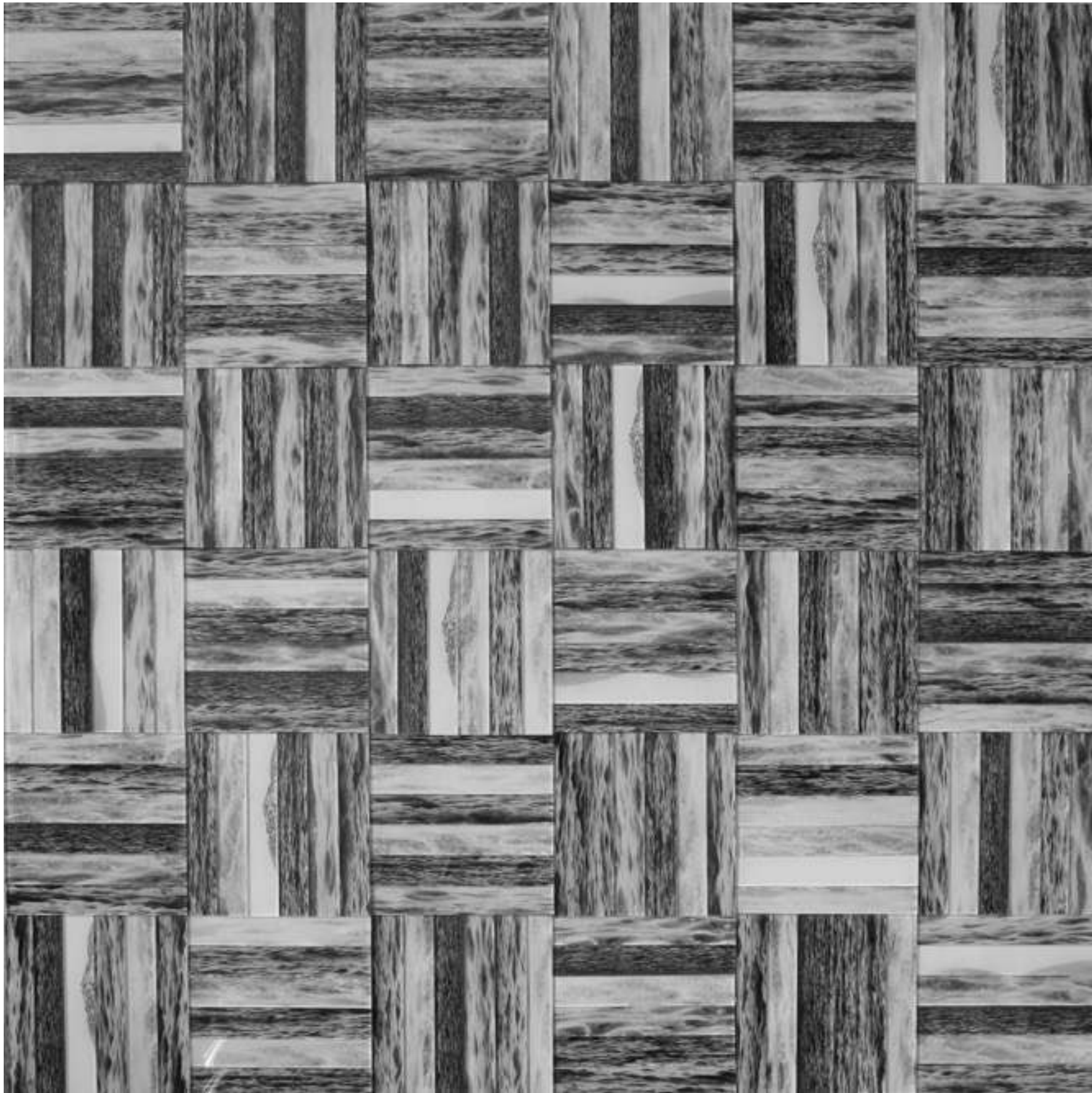




Sea Geometry works, 2018-19

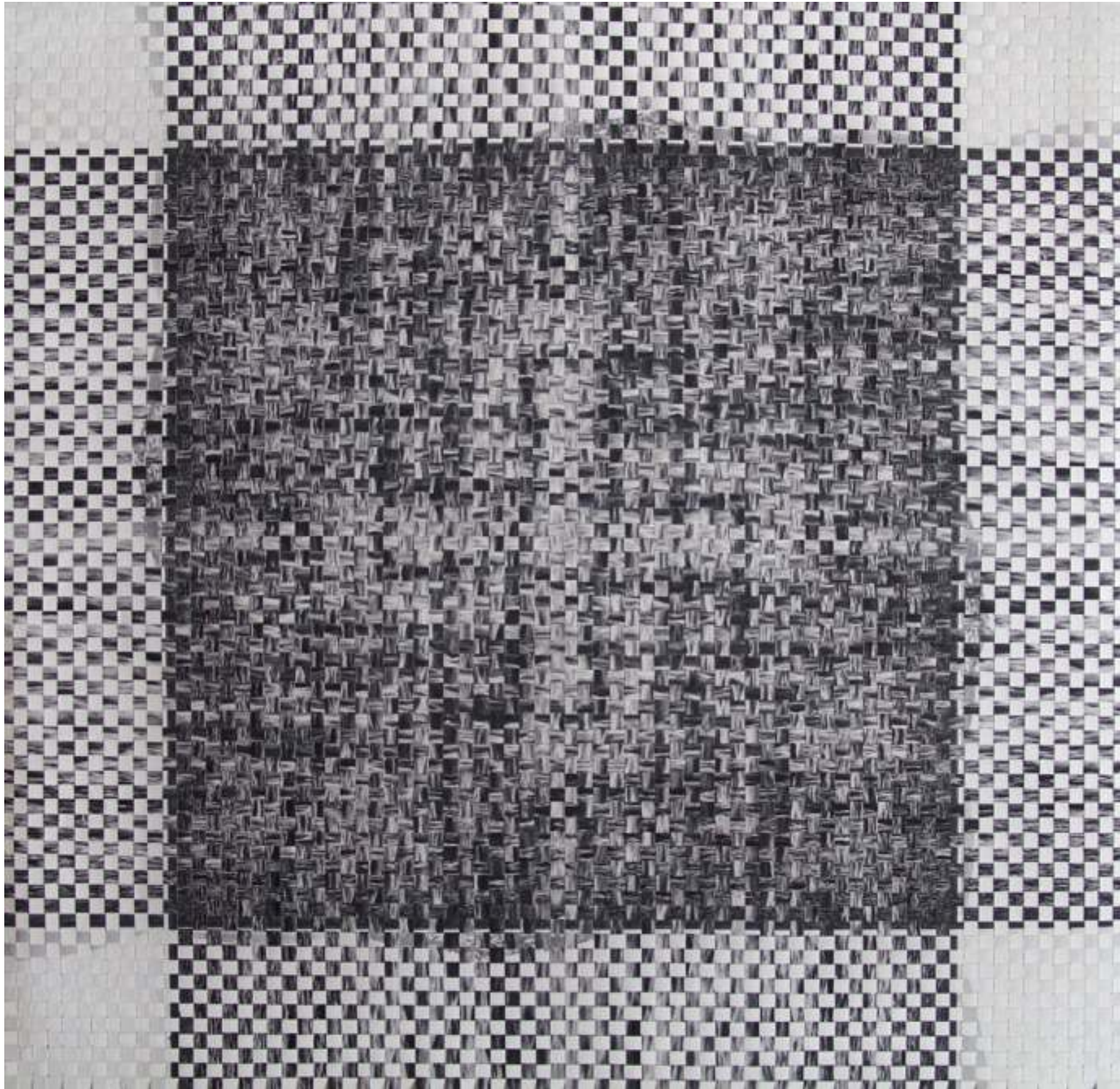


I have been working with a certain black and white sea photo taken by me during my residency in Turkey in 2012. In the Sea photos I am applying this photograph as primary material.

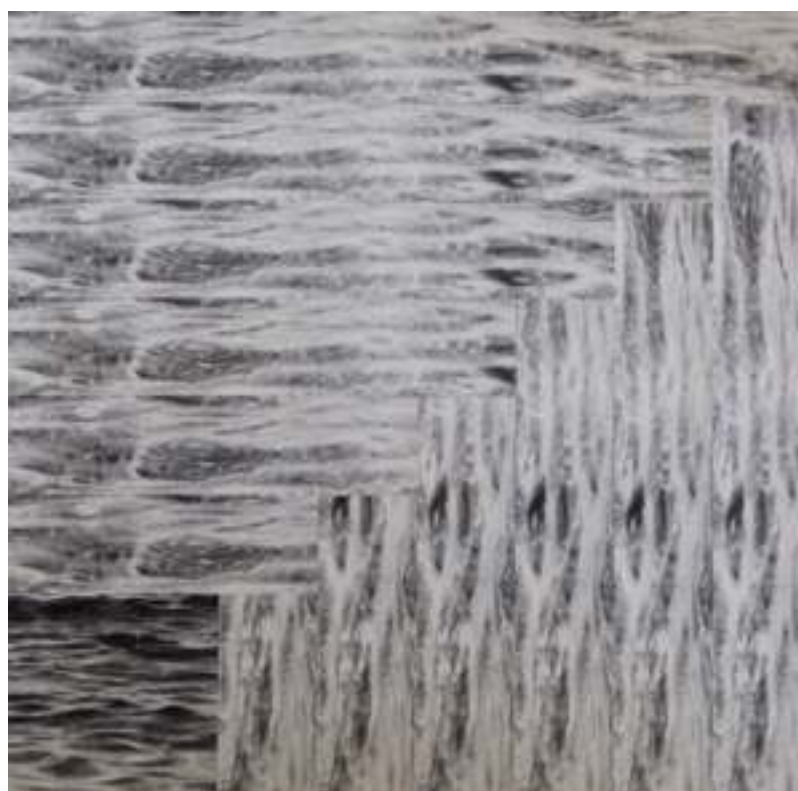
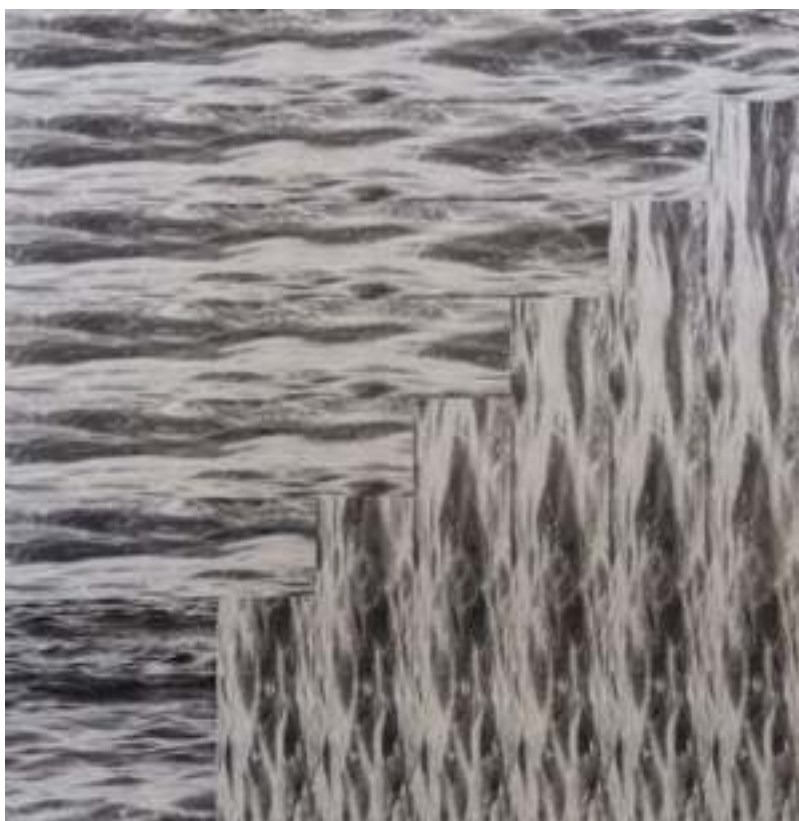


Sea Geometry, diagonal 2019, glass mosaic, mixed media, 54 x 54 cm

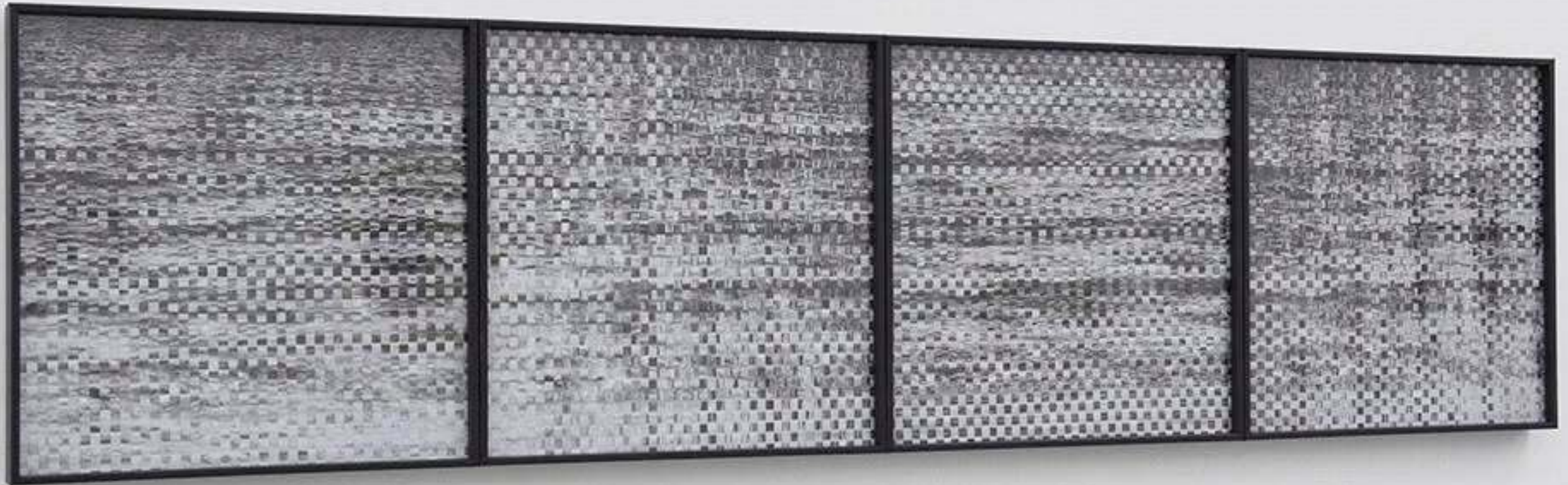
In case of the Sea Spiral I am weaving the four prints rotated into each other, resulting in the 76 x 76 cm cyclic stripe structure.



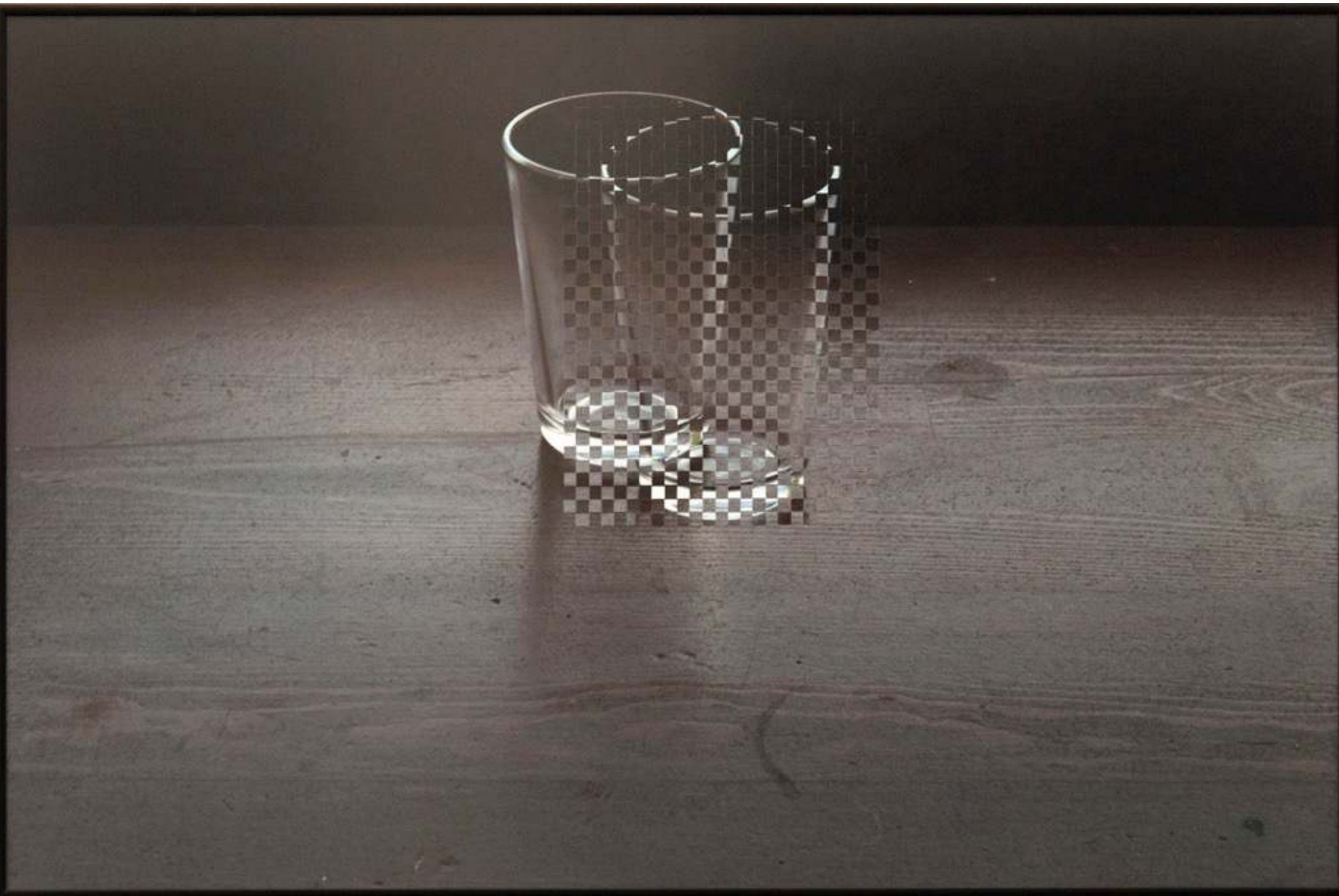
Sea Spiral, 2019, giclée print, weaving, 77 x 77 cm



The Sea Geometry series 1-6, 2019, photomontage, 24 x 24 cm



4 Sea Rotation, 2019, giclée print, weaving, 35 x 35 cm



Still life, 2012, 40 x 60 cm, giclée print, weaving



Still life, 2019, 40 x 60 cm, giclée print, weaving



Still life, 2019, 40 x 60 cm, giclée print, weaving



Still life, 2012, 40 x 60 cm, giclée print, weaving



Still life, 2018, 70 x 70 cm, giclée print, weaving



Still life, 2012, 90 x110 cm, giclée print, weaving



Attachment 2008, 2019

installation, paperclips, 5 x 6 m, Modem, Debrecen 2019,
and 3.5 m x 9 m, Műcsarnok, Kunsthalle Budapest

Patients of Semmelweis University Psychiatric and Psychotherapy Clinic and Debrecen University Kenézy Gyula Hospital - Day Care Psychiatric Ward helped assemble the art piece. My installation called Attachment examines the nature of mind-emotional walls as experienced by an individual, so it is no coincidence that people who endure mental disorders were involved in its creation. In 2008 I spent a month putting together 700,000 paper clips into an iron curtain at the Semmelweis University Psychiatric and Psychotherapy Clinic in Budapest. The work can be interpreted as a kind of self-portrait, trying to grasp the blocking and overriding nature of my own repetitive thoughts and emotional states: the repetitive elements of the tiny and reflex-like thought-circles build a barrier in consciousness, which is experienced as very real due to actually being blocked by it. The wall weighs 250 kilograms and is made of iron; yet it's transparent and penetrable, moreover it is set into a swinging motion even by a tiny touch and keeps on forming waves afterwards. We can break these internal blocks down, the way we build them. The light derived from the nature of metal reinforces the dazzling nature of our inner walls. The title is Attachment, because in English it means both connection and appendage. What we adhere to in a reflex-like way is our mental attachment; it becomes part of our personality and our world, acting as a dam.

One third of the work was offered by Irokéz Collection in the form of a new installation called Process to the Hungarian National Gallery and is displayed there. For the current exhibition, we re-created the missing part with the patients of Kenézy Gyula Hospital Day Care Psychiatric Ward in Debrecen. The 5 x 6 metre piece in the MODEM is the size of the original artwork, so the whole installation is on view once more.



Attachment, 2019, MODEM, Debrecen



Attachment, 2008, Kunsthalle, Budapest





Process, 2008, paperclip, mirrors. 14 x1 m, Hungarian National Gallery

Work in progress with the patients of the Kenézy Gyula University Hospital Psychiatric Ward's Day Care Hospital of Debrecen University



Group photo with them at the private guided tour





Inner Furniture, 2018, Common Affairs, Ludwig Museum

Judit Pappné

Judit Pappné (68) is the mother of three sons and eight grandchildren; her Facebook profile picture has the caption “Granny Papp” – not incidentally. All her life it was important for her to provide a classic maternal hinterland for her family members. Caring for others is an elemental part of her personality. This is the core of her identity, this makes her life feel valuable and herself important.

In 2012, her sight began to radically deteriorate. By now she has almost completely lost her vision, she can see light and shadow, but no contours or details. She had to face the fact that in addition to no longer being able to tend to her family and grandchildren, she would need to relearn being self-sufficient – without the ability of sight.

Since the birth of her first grandchild, she regularly took photos of the family and prepared for them montages and albums as presents. With the deterioration of her vision, these pictures have gradually become inner images, visual fragments. Instead of leafing through albums, the browsing of inner images has become her quotidian activity. From these mosaics of memories, she has constructed a mental folding screen, a piece of inner furniture in her room of memories. This screen can be walked around, it is at once a hiding place and a rearrangement of the living space of reality. The reality that no longer provides visual points of orientation, instead her inner images, her memories become hubs in the inner coordinate system of her soul-space.

With the help of her oldest grandchild, Judit selected 112 photos from the past 10 years, which we interlinked at Judit’s home. Meanwhile, we talked about our families, and not in the least: Judit could care for me, waiting for me with lunch and tea, and I was happy to indulge.



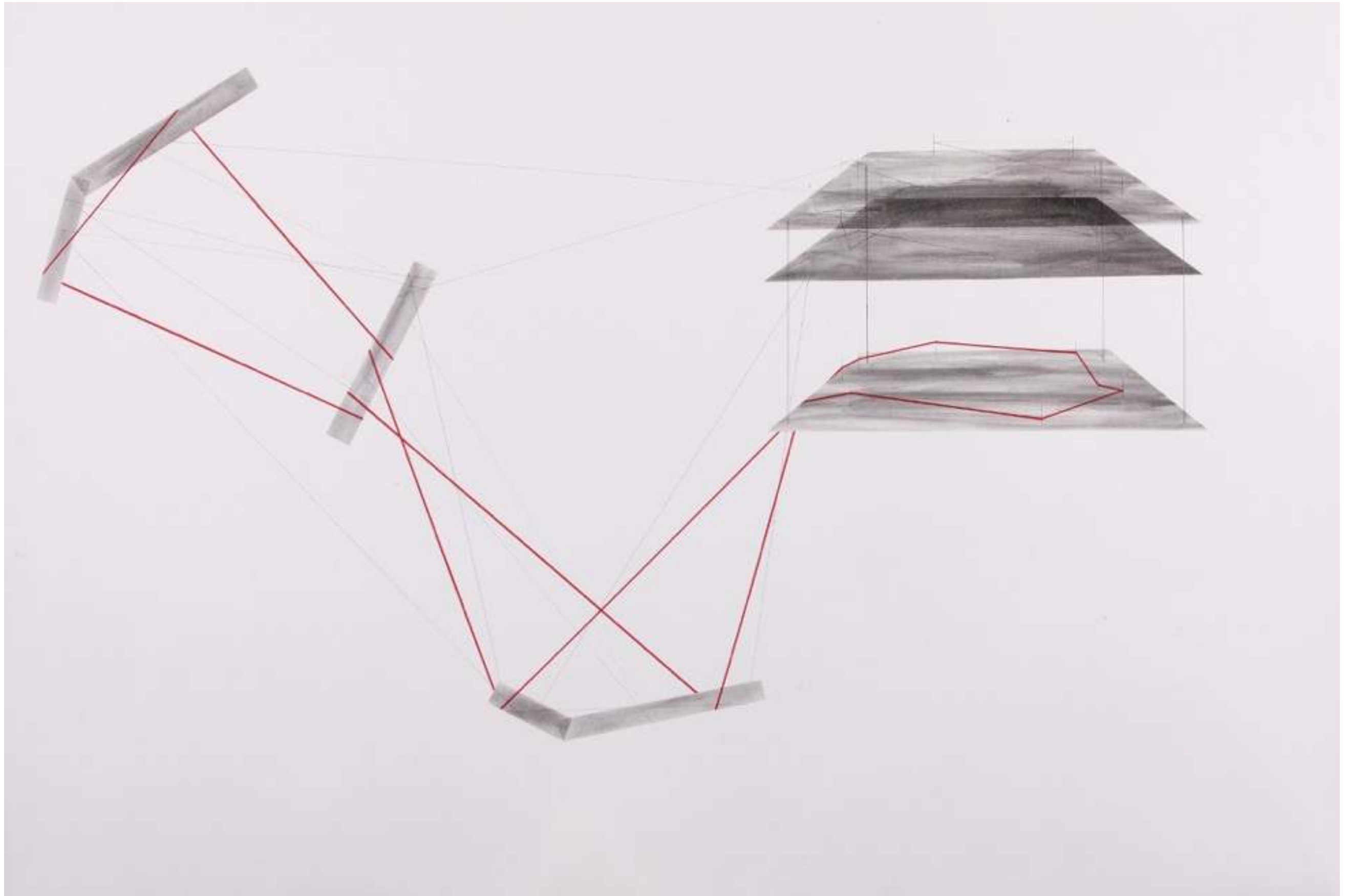


Inner Furniture, 2018, woven photo prints, oak, 180 x 200 cm

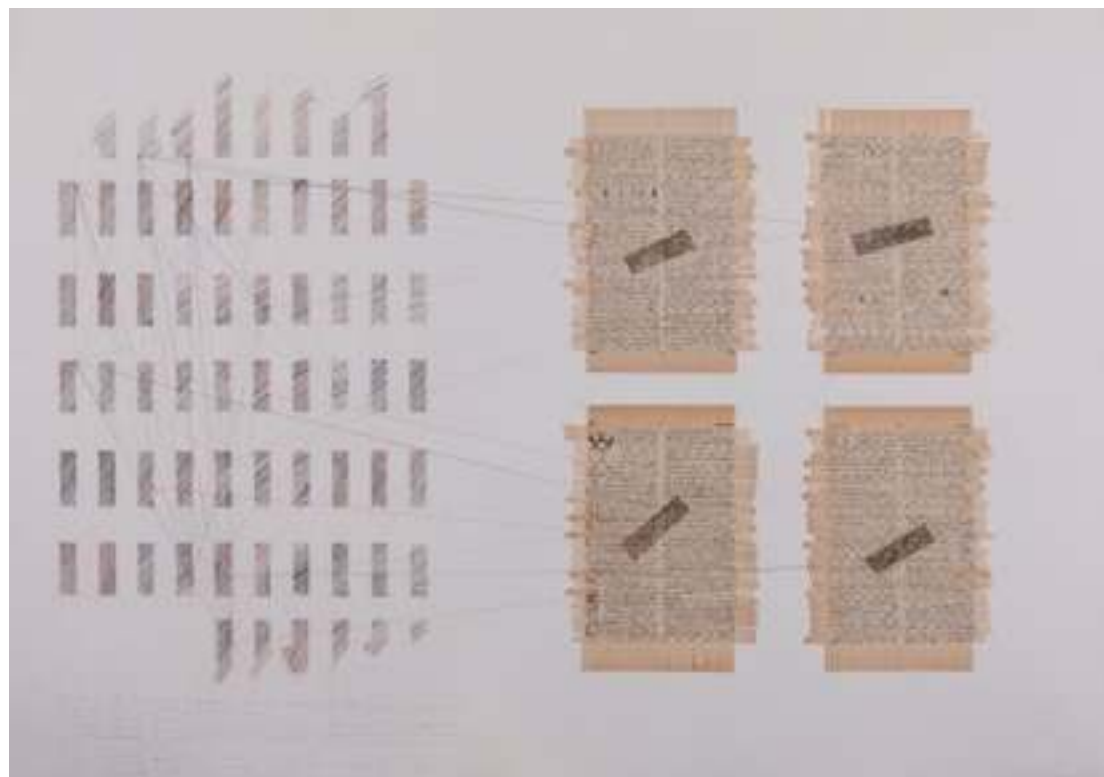
Transitional Space, 2015

“From the moment of their birth, human beings have to face the problem of the relation between objective perception and subjective experience. The space of this continuously overwritten relation, the place where continuous movement takes place is the transitory space of approaching experiences, to which the inner reality contributes just as much as the outer reality, between which it constitutes a transition and in which space we spend most of our time. The purpose of this space is twofold: on the one hand, to separate the inner and outer realities, and on the other hand to maintain mutuality between these two domains. The exhibition is an attempt at the visual modelling of this space and movement within it, exploring the geometric spaces of the network of correlations between objective and subjective points, while maintaining the question: if we are solely able to articulate every statement and definition we formulate about reality from this space moulded from both subjective and objective elements, is it not a completely presumptuous attempt to make any statement about reality? Or perhaps the simplest solution is to concede that our acceptance of reality is never perfect, and nobody is exempt from the burden of relating inner and outer realities, an endeavour we wilfully or involuntarily undertake all throughout our lives, like fallen heroes, the fact of whose predestined failure we refuse to admit even at the end of the film. At least not out loud.” – Hajnalka Tarr.

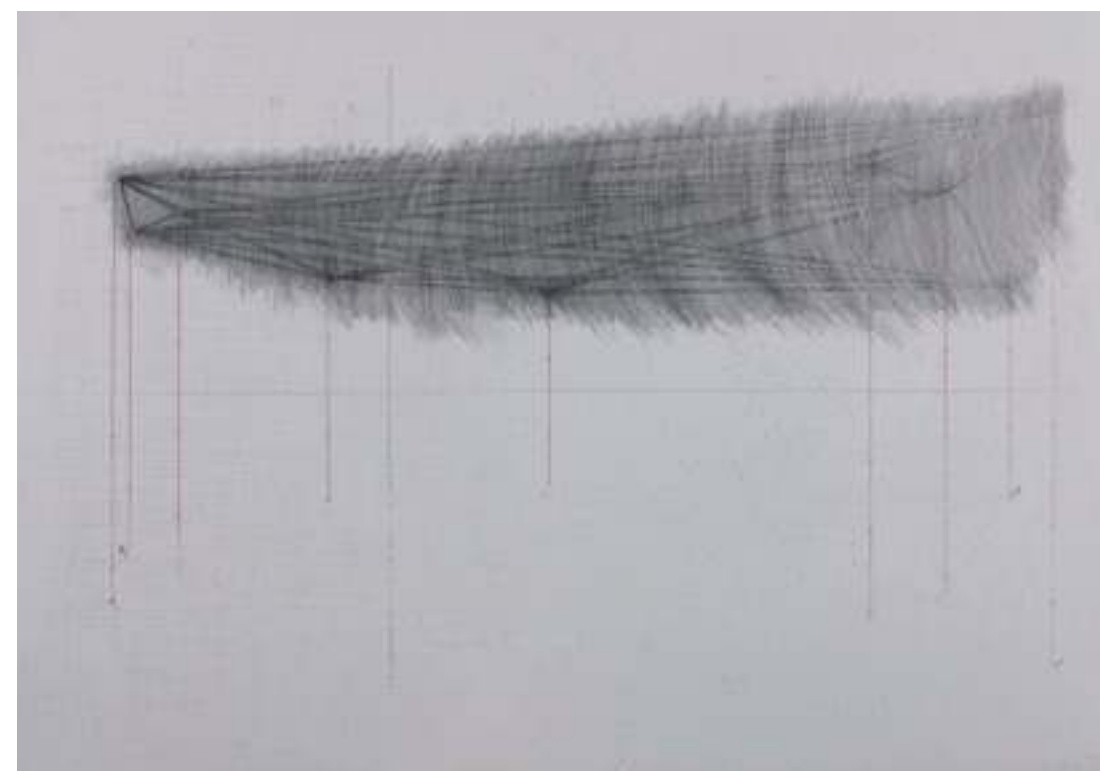
The new works of Hajnalka Tarr explore the domain, correlations, overlaps, points of connection, system of relations and coordinates that exist between inner, emotional and psychological spaces and outer, real or supposedly real physical spaces. Formulated as transitory spaces, these works are created through a repetitive, meditative creative process. The exhibited works include picture objects, reliefs, spatial images and spatial dimensions created using mixed technique. Their medium is plywood, onto which collages are installed and two- and three dimensional line structures drawn or applied using wire and fishing line. Several pieces feature a background made by interlacing pages from the Concise Dictionary of the Hungarian Language, evoking Hajnalka Tarr’s recent series addressing the impossibility of conceptually grasping the outside world.



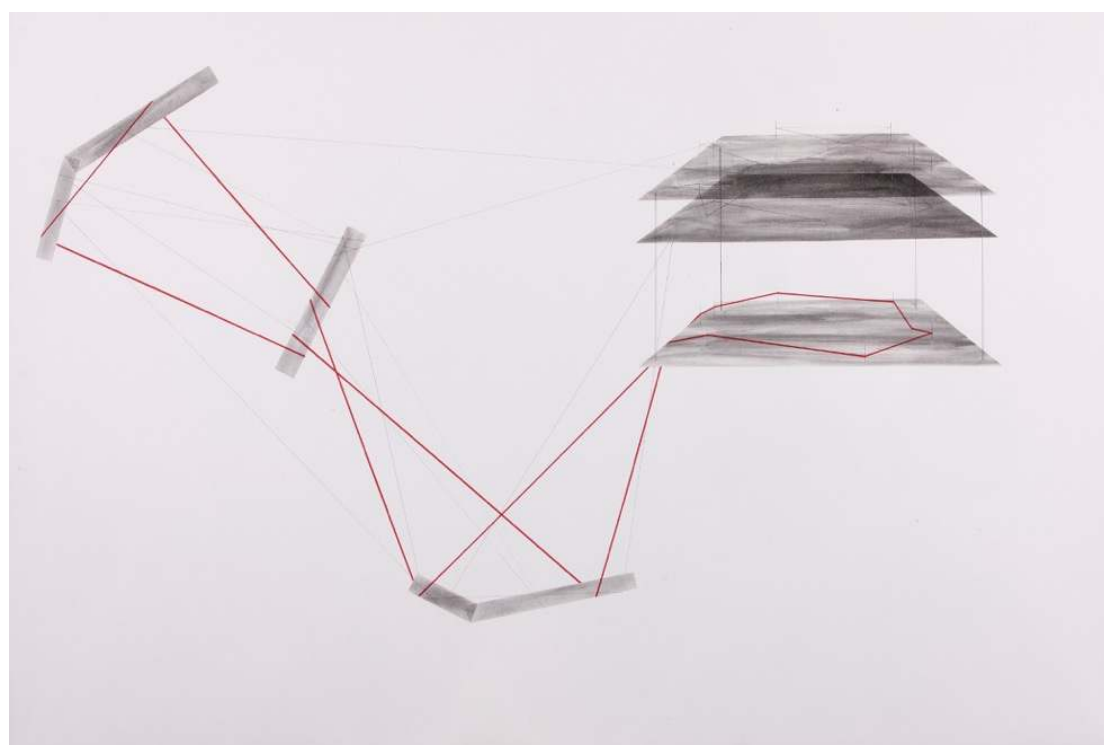
Transitional Space N.5, 2014, drawing on paper, graphite powder, acrylic, 70 x100 cm



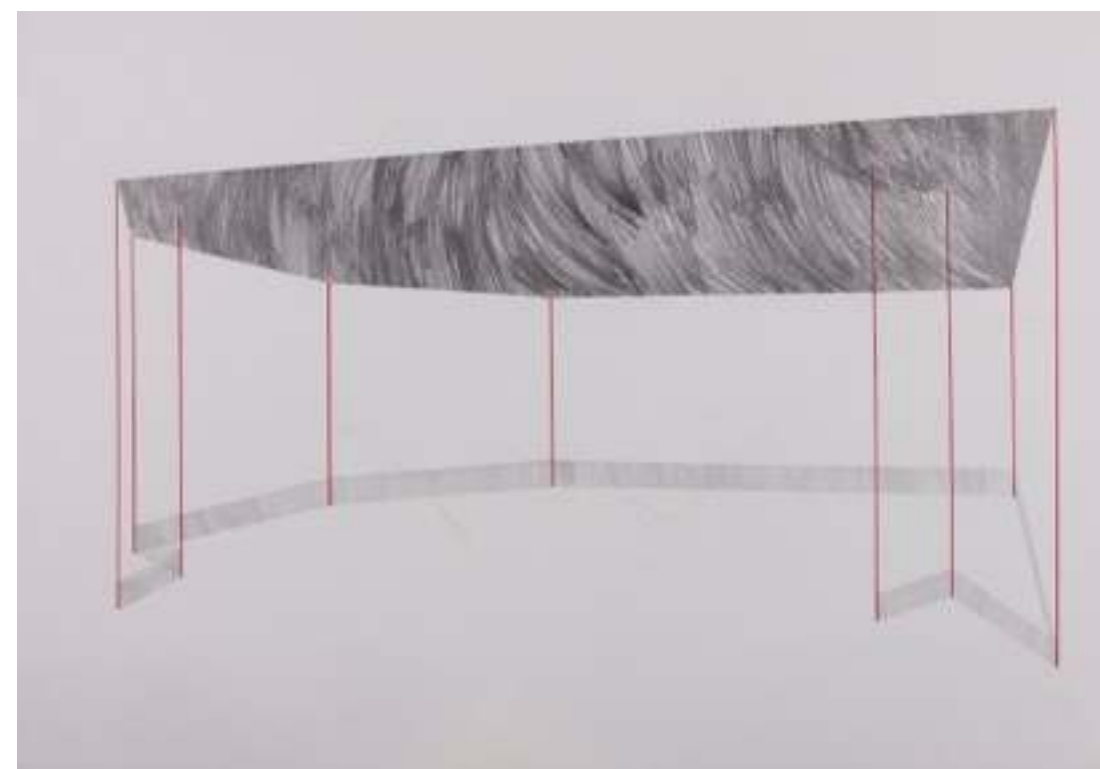
Transitional Space N.2, 2014, drawing on paper, woven monolingual dictionary pages, 70 x100 cm



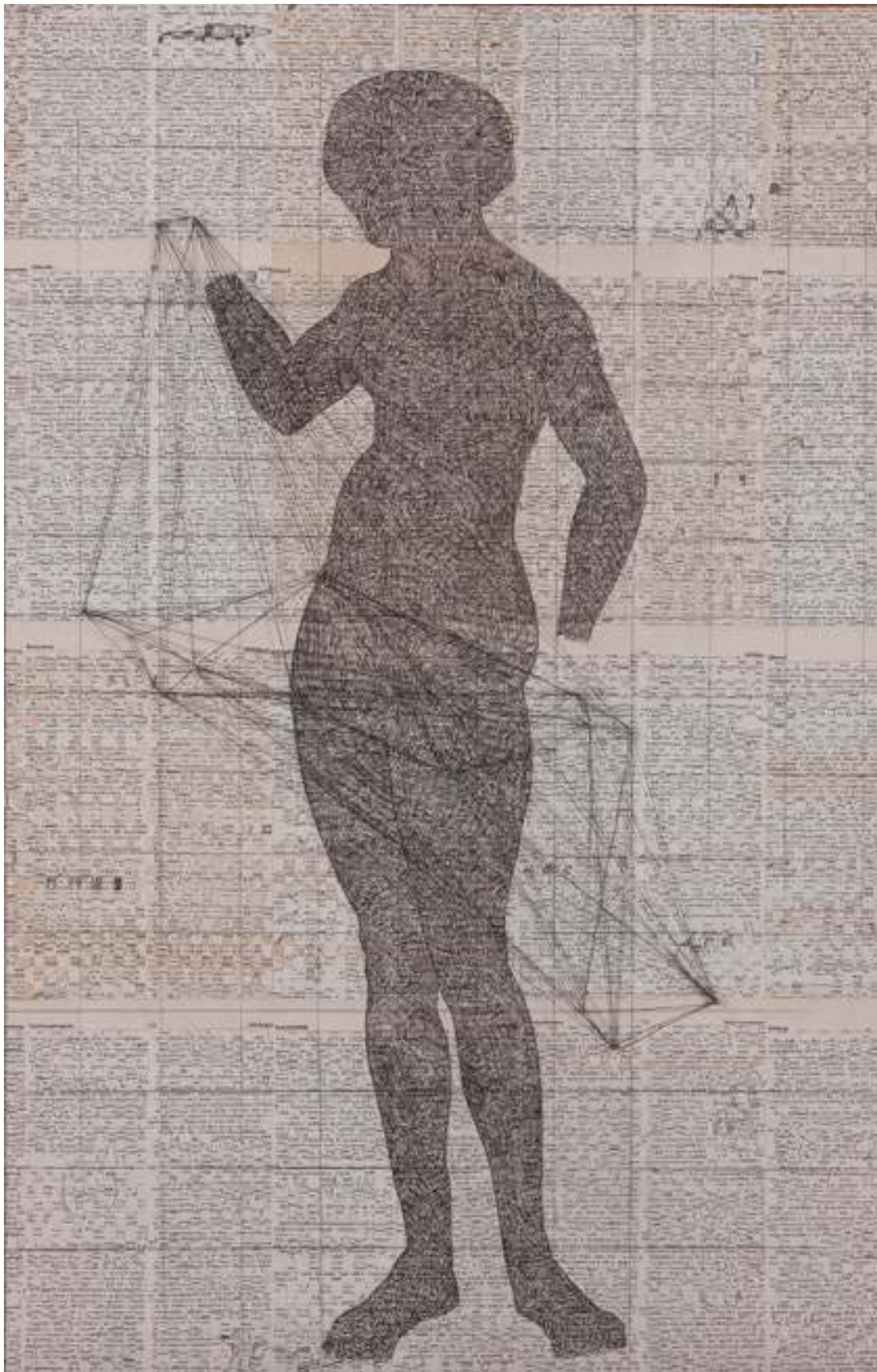
Transitional Space N.3, 2014, drawing on paper, correction roller tape, 70 x100 cm



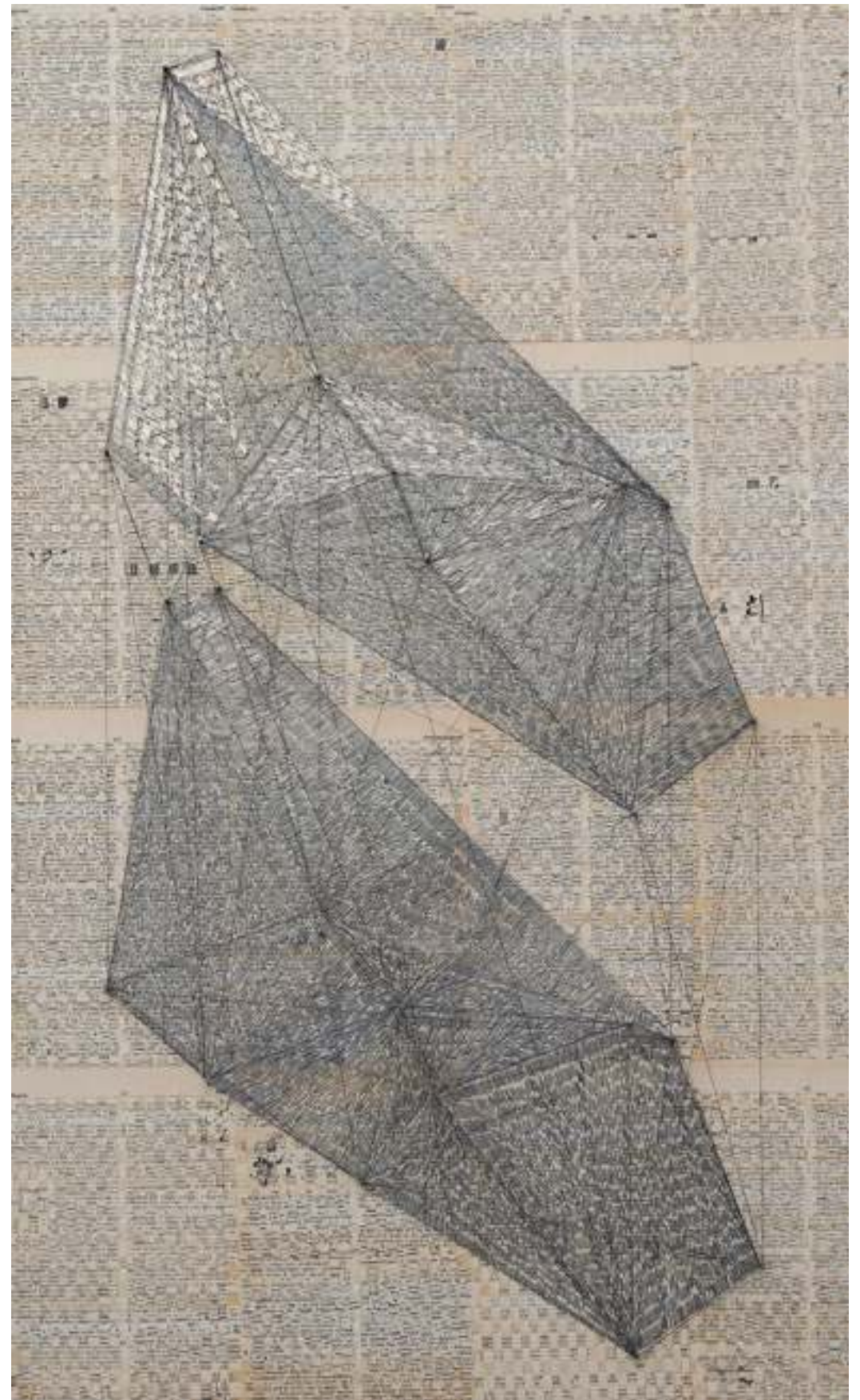
Transitional Space N.5, 2014, drawing on paper, graphite powder, acrylic 70 x100 cm



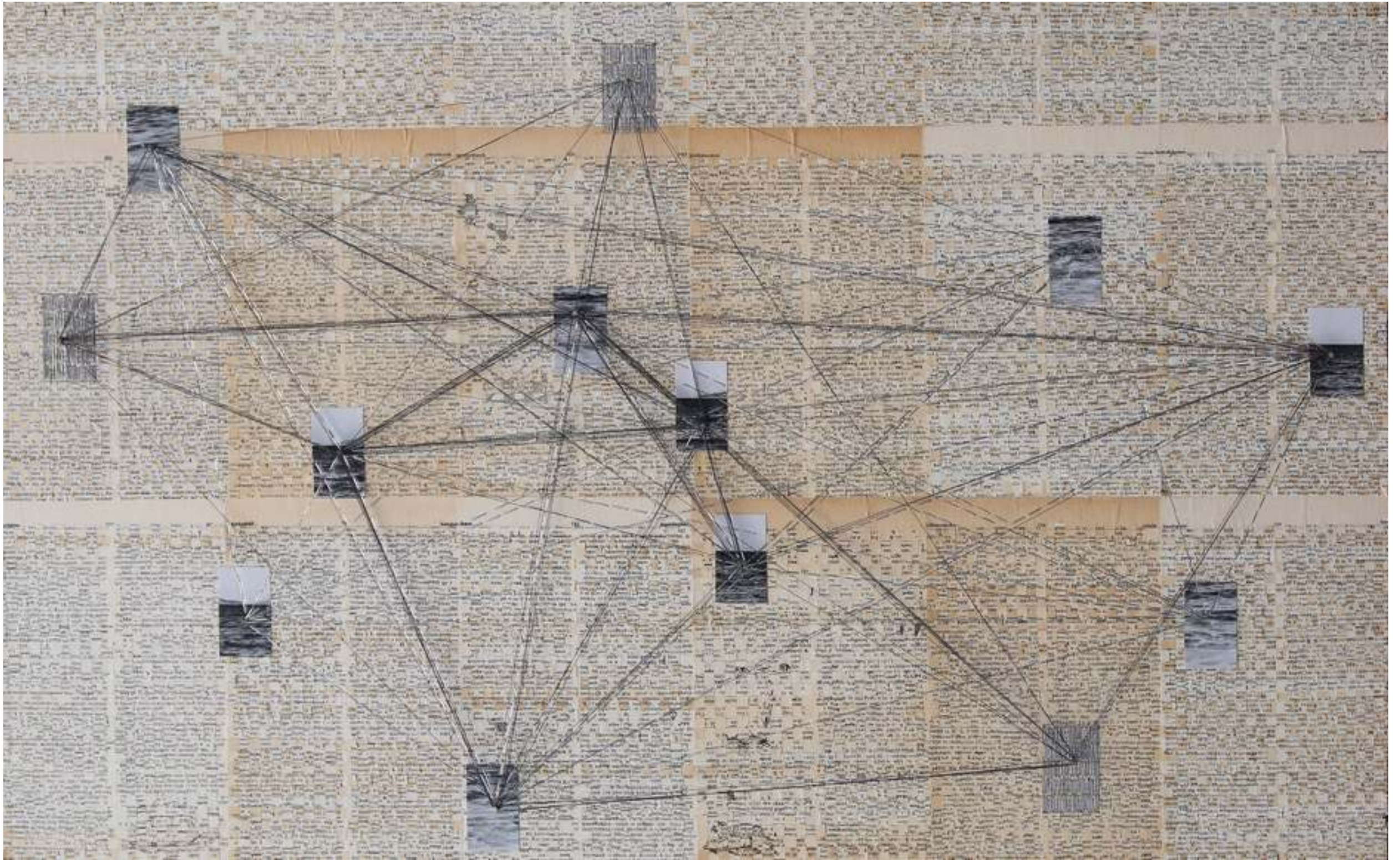
Transitional Space N.5, 2014, drawing on paper, acrylic, 70 x100 cm



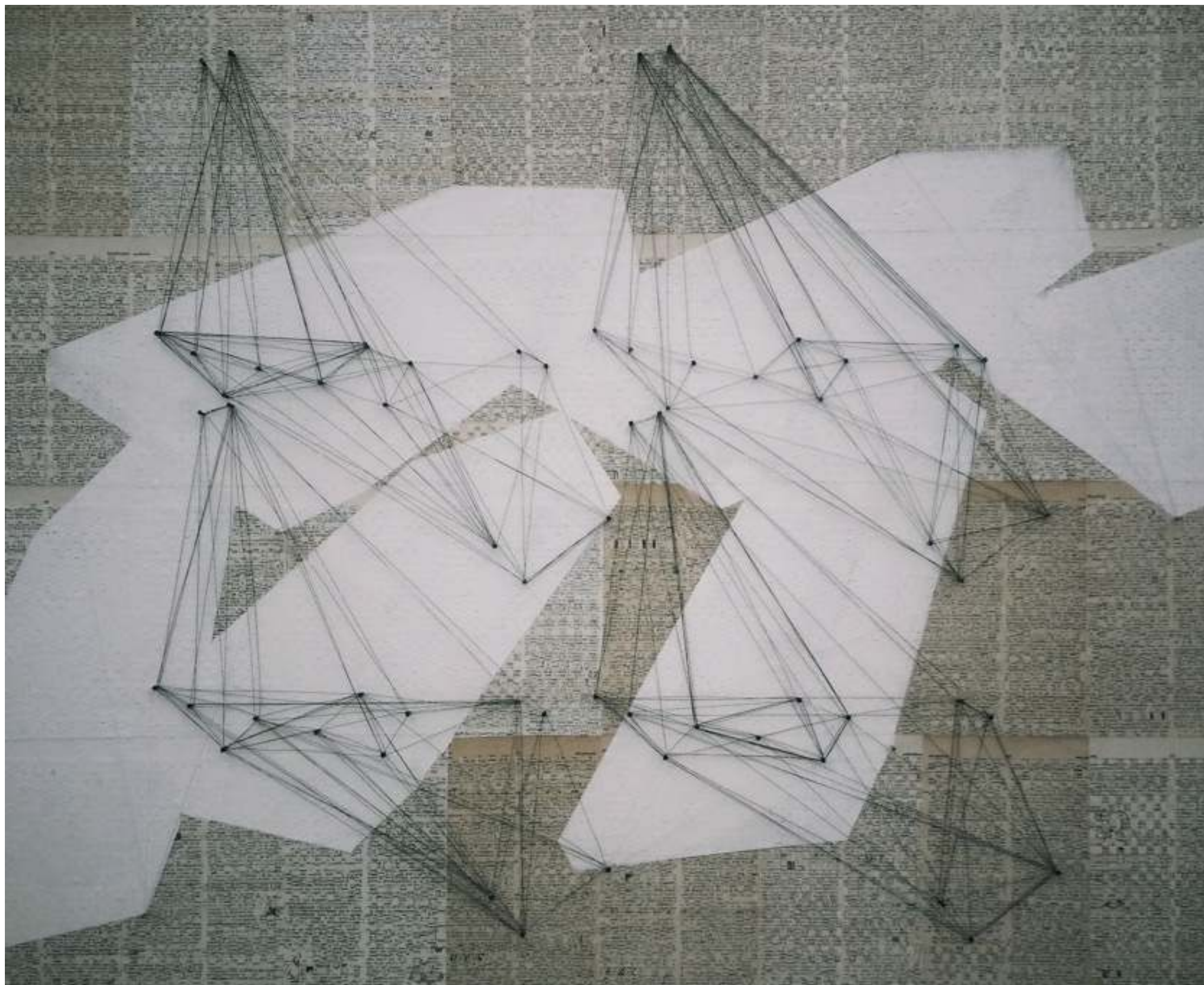
R.I.M.F. 01. 2015, plywood, wire, woven pages of monolingual dictionary, mixed media, 75 x 49 x 4,5 cm



R.I.M.F. 04.,2015, plywood, wire, woven pages of monolingual dictionary, staples, 81,9 x 49,5 x 2,1 cm



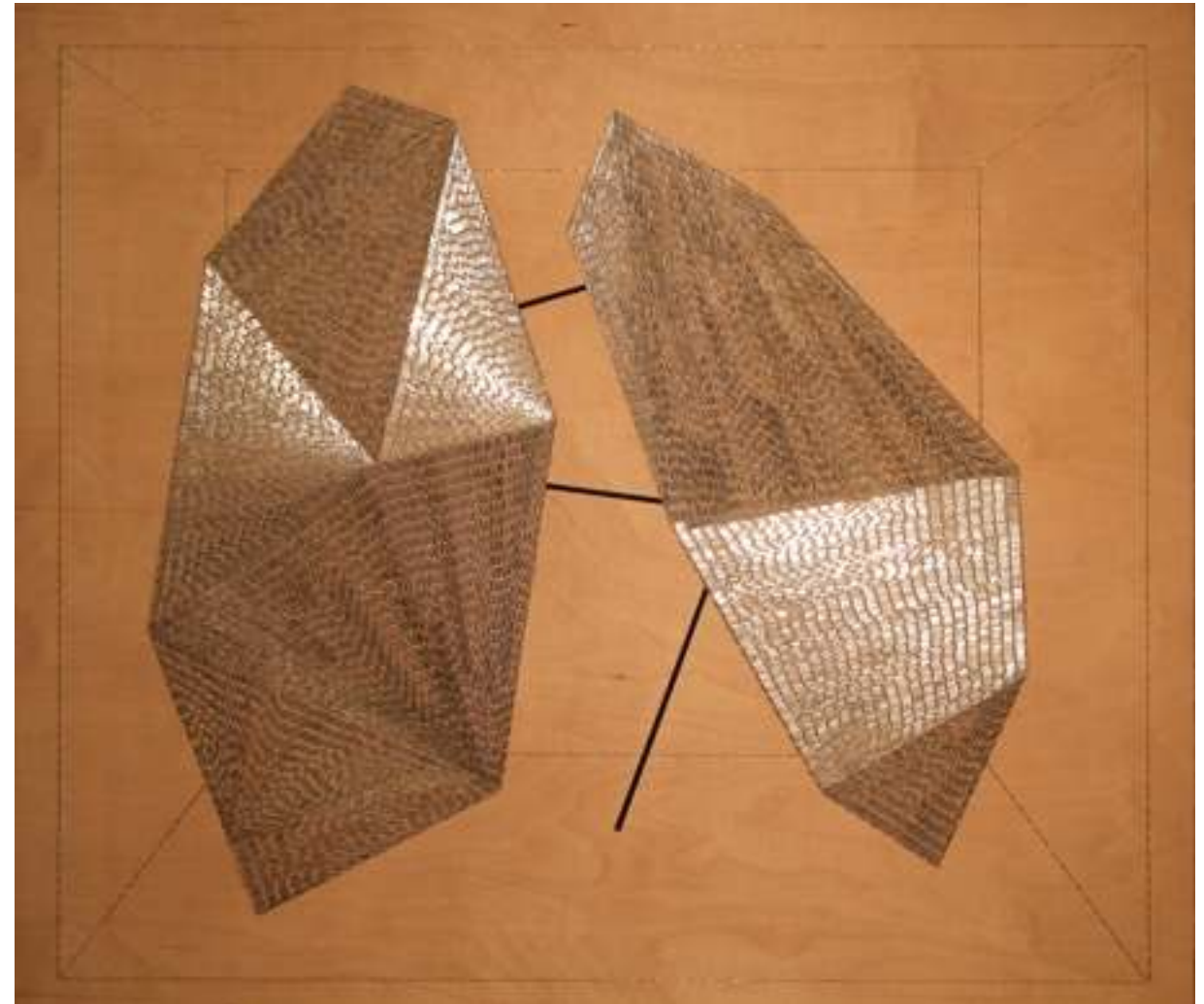
Transitional space, 2015, plywood, wire, woven pages of monolingual dictionary, staples, 49,4 x 80 x 2,5 cm



R.I.M.F. 03.,2015, plywood, wire, woven pages of monolingual dictionary, acrylic, 82 x 102 x 2,2 cm



No title, 80 x 90 x 2 cm, 2017, plywood, staples



No title, 80 x 90 x 2 cm, 2017, plywood, staples

Monolingual Dictionary

I consider the phenomenon of monolingual dictionary the bible of the human being thrust into reality; a book with a function similar to those of different religions (such as the Holy Bible, the Brahma Sutra, the Koran etc.): the book that covers and includes the definitions attributed to words, that are mental constructions to explain reality. That is, the meanings of the names of elements of reality. Therefore, this book is the dictionary of the reason, of that reason through which we incessantly attempt to grasp, and thus tame reality, which – either to our good or ill fortune – is incapable of becoming a domestic animal, and remains a changing, uncontrollable entity.

The dictionary is an almost poetically touching haiku collection of the man who is completely vulnerable in the protective clothing of his incompetency, and thus, in the end, it is absolutely devoid of functionality, so in this regard the dictionary is an abstract work of art, a statue or in a religious sense, an idol: you can believe in it, you can worship or adore it, but ultimately it would not make any difference when we crave for relief in a situation in which the mere knowing that there is some sort of explanation for that, could be a great solace. What we know is predictable: the way wildlife functions, wild animals live; we know that venomous snakes are venomous, so we know that they are active at night but inactive during the day. Predictability makes us feel safe. The motivational drive of interpretation aims to make phenomena predictable, foreseeable, to organize them so that at last paying attention shouldn't be needed. So that we could just be. So that the existential anguish and anxiety is extinguished. That we can be fetuses gently slumbering in the womb of our intellect.

Inner Definitions, 2013, The Concise Hungarian Dictionary, weaving

For a start, I chose fifty notions I considered ambivalent (e.g. ‘family’, ‘mother’, ‘father’, ‘love’, ‘loneliness’, ‘harmony’) – words that over my life haven’t been able to “find their place”, so as a result of their “placelessness” their primary meaning a certain kind of frustration and “disorder”, and only after that appears anything else that I can find under the definition offered by the dictionary.

(Of course, nobody opens the monolingual dictionary after having lost one of their loved ones, hoping to find, for instance, relief from the multitude of complex and torturing emotions evoked by their loss.

After having chosen the fifty notions (henceforth: base words), I wrote them down. For the project I used two identical dictionaries. From one of them I randomly cut out pages, then I cut out strips along the lines of each page: thus I was left with a heap of fragments of definitions. As a next step, I mixed all these 4-milimeter-long fragments and placed them in a bag.

Then I chose one of the fifty notions, and, concentrating all the time on that notion, that is, on the ambivalence experienced in myself I started to pick stripes, one after another. I read every stripe: if the fragment touched my heart, if I laughed, it meant it “hit me”. If there was no emotional response to a strip, I put it aside. After every five stripe that stimulated emotional response, I looked up the ‘base word’ in the other dictionary and then manually weaved the respective stripes into the word’s definition. As a result, the definition became pixelated: it included both my own emotionally based, subjective definition as well as the conceptual description. I consider this dual unity exact and I find its illegibility more realistic than if it was legible. It is only assumable. (For example I picked the phrase “too large boots” for ‘harmony’. I found the phrase extremely appropriate, since my feet always slid out of the boots, although I intend to wear them.)



Inner Definitions, 2013,
monolingual dictionary
50 over-woven
definitions

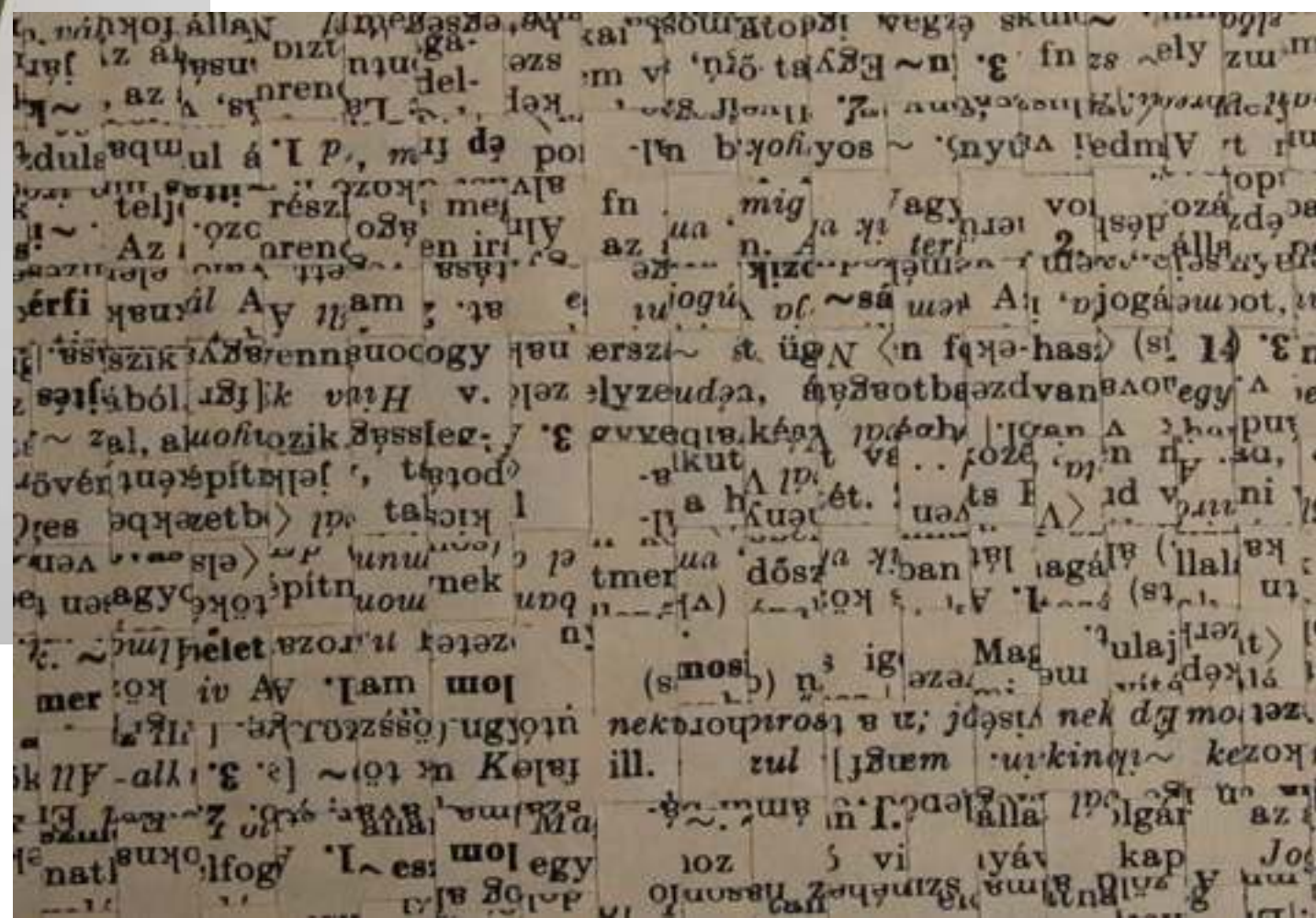


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All inclusive, 2013, monolingual dictionary, 300 woven pages



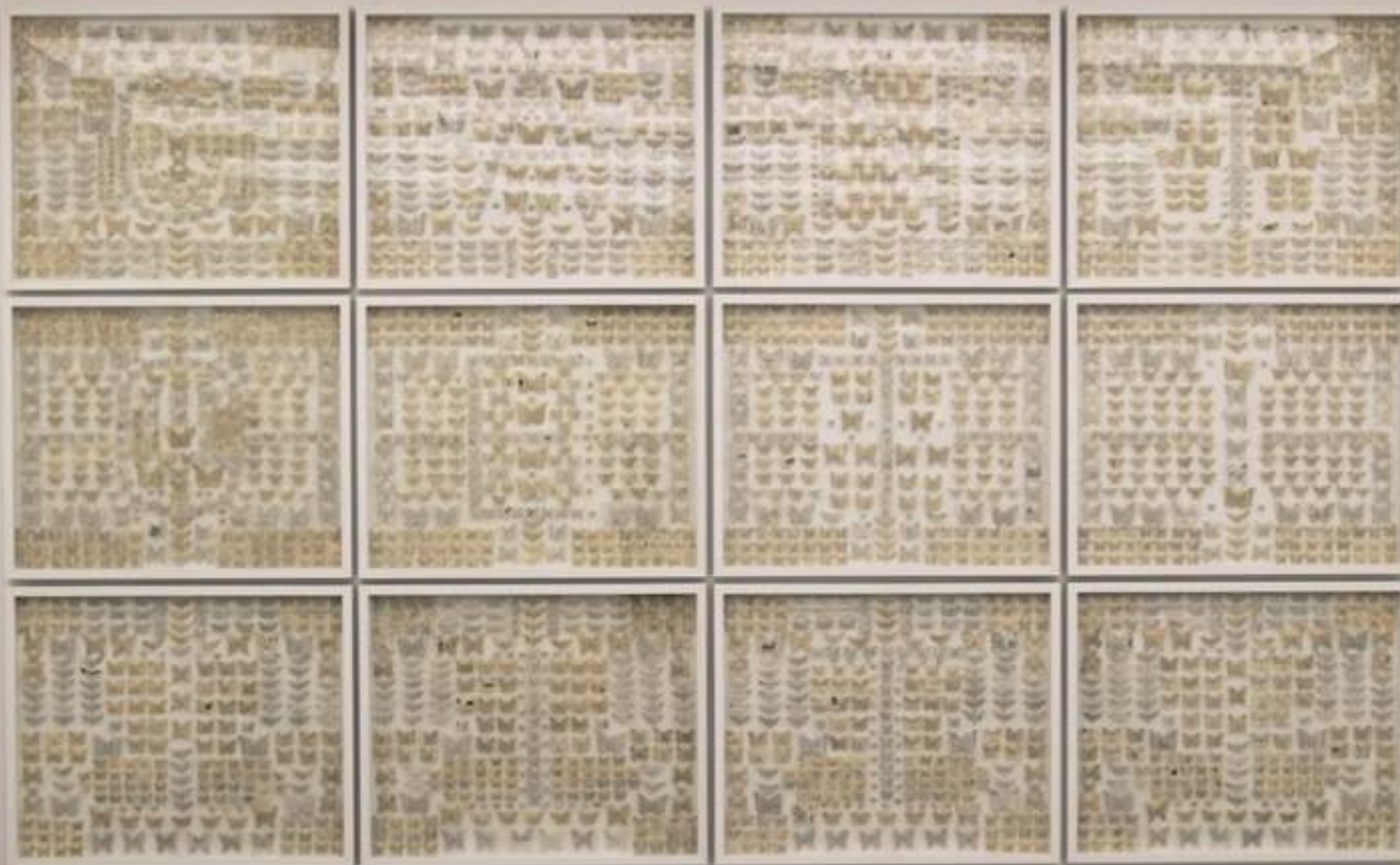
Self portrait with Concise Dictionarys of Hungarian Language, 2018, giclée print, weaving, 40 x 60 cm

Can't get it, 2013

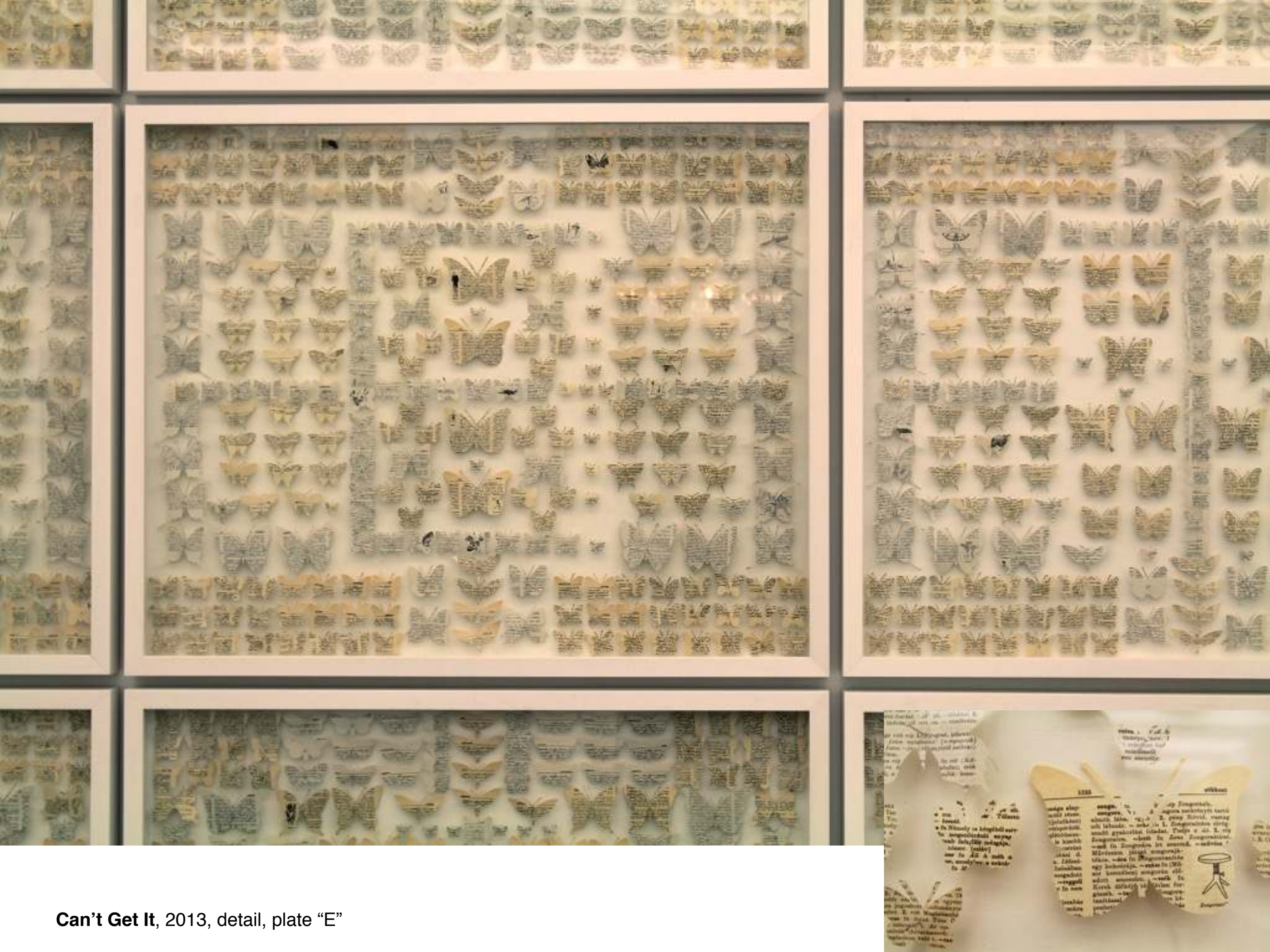
The material featured in her exhibition entitled Can't Get It engages the problematic of subjective attention, interpretation and perception versus reality: where is the meeting point between the subject and the world of phenomena? Things and what we think about them are not one and the same; the dimension of forms as perceived by our senses generates the thoughts we experience as reality. The exhibited works aim to explore the spectrum that ranges from the reflex for direct, intellectual interpretation – which operates with definitions – to intuitive cognition.

In her displayed works, Hajnalka Tarr utilizes tools that, according to consensus, serve the description and interpretation of reality. The central piece of the exhibition is a butterfly collection consisting of 12 boxes (80x100 cm each), whose variously shaped “specimens” are cut-outs from the pages of the Concise Hungarian Explanatory Dictionary. The dozen boxes together form a sentence made of butterflies: “Can't get it”. The work points to the nature of the phenomenal plane – because of its constant changeability and conditioned quality – as ungraspable along the lines of definitions and rational interpretation, even if these methods are necessary and of great use to us in finding our way in the world. In speaking of her work, Hajnalka Tarr points out: “Rational interpretation in itself is unsuitable for grasping things in their wholeness just as collecting butterflies and impaling them on pins will not cause us to possess “butterfliness”.

The other tool employed by Hajnalka Tarr in her representation of rationality is geometry. In her 16-piece series entitled Subjective Reality Structures, she combines the objectivity of the line and the point with a photograph depicting the sea. The 16 pieces of the series and the drawing created by bringing them together constitute the artist's structural model of how we know the things of reality. The sea as a thing also comprises the subject of further examinations as the theme of two other works in the exhibition: the aforementioned photo of the sea was also used as the raw material for a woven picture and is also featured on the cards of a tarot deck. Given that the sea is a culturally loaded concept, whose definability is rather problematic, as all of its properties (colour, shape, size) comes from the outside, it is highly suitable theme for Hajnalka Tarr's purposes of presenting it not only as the subject, but also the symbol, of exploration.



Can't Get It, 2013, plywood, paper butterflies made out of monolingual dictionary pages, 270 x 420 cm



Can't Get It, 2013, detail, plate "E"

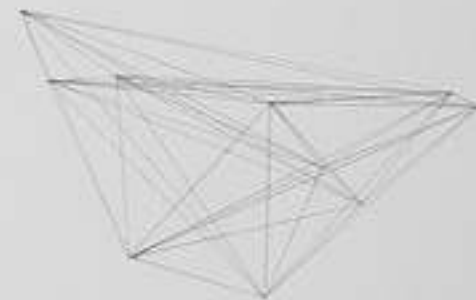


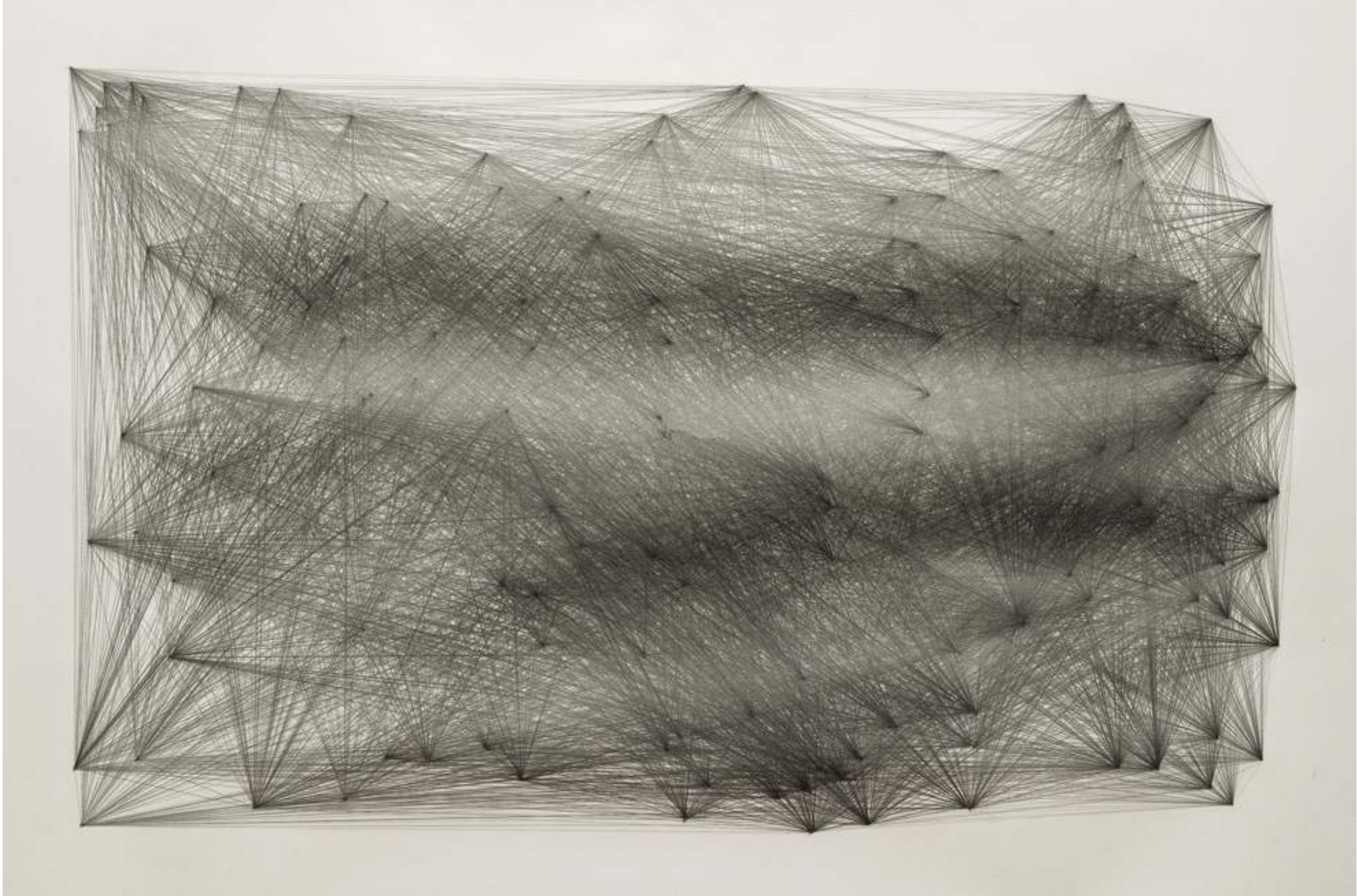


Models of Subjective Reality, 2013, photos and drawings on paper, 30 x 80 cm each



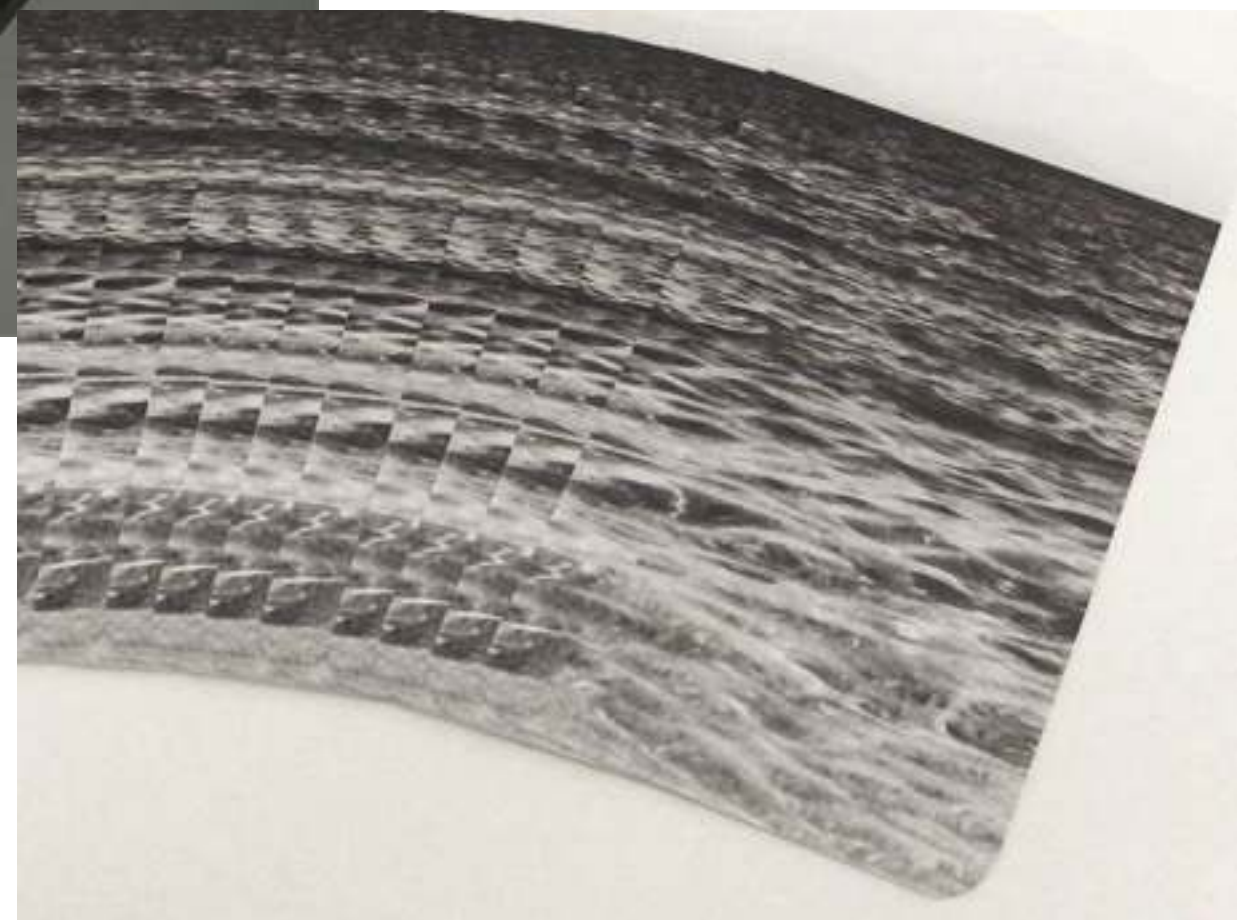
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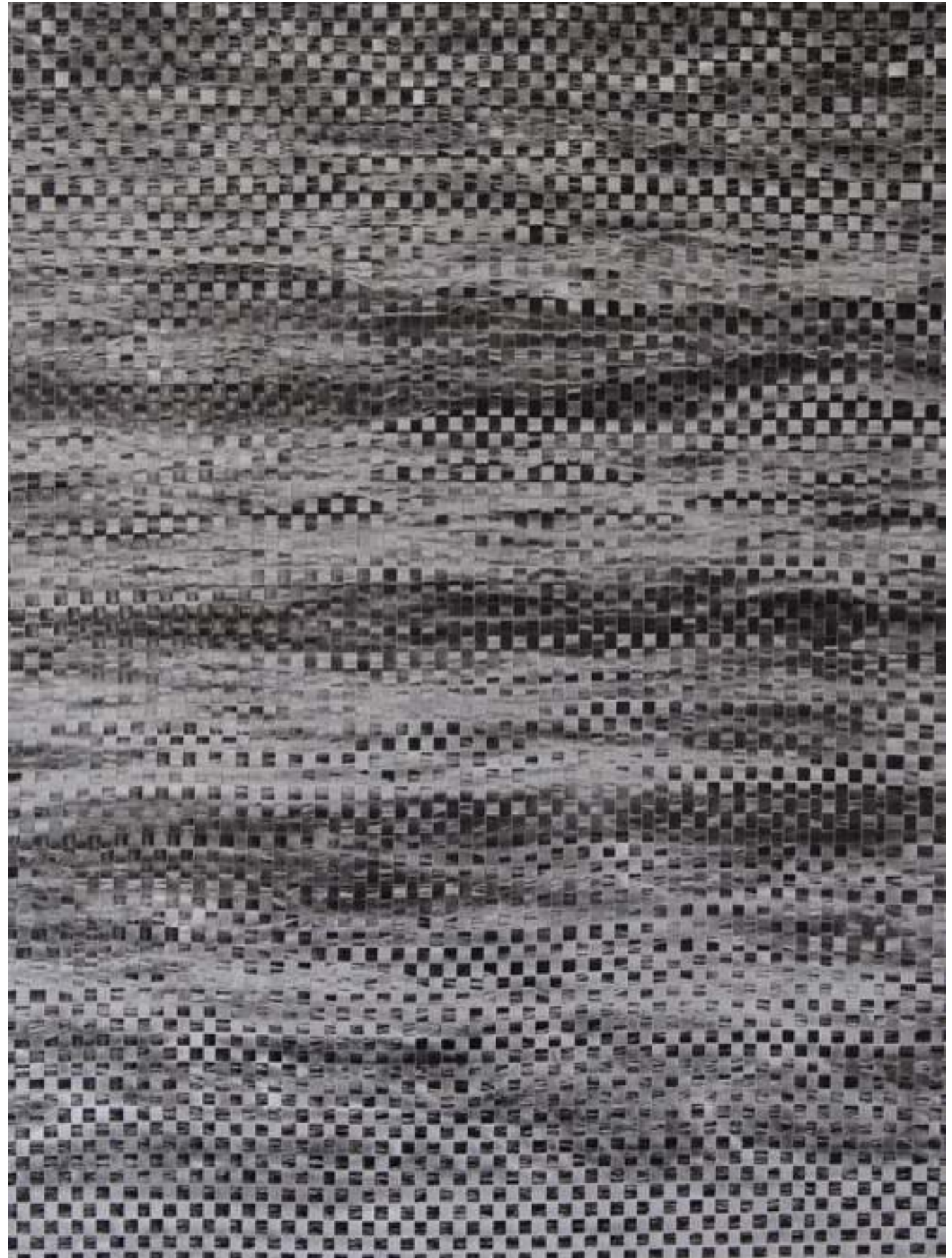


Model of Subjective Reality all in One, 2013, pencil, paper, 70 x100 cm

I took all the 10x16 spots from the “Model of subjective reality” works, (160 dots), placed them all on one paper and connected all to each other.



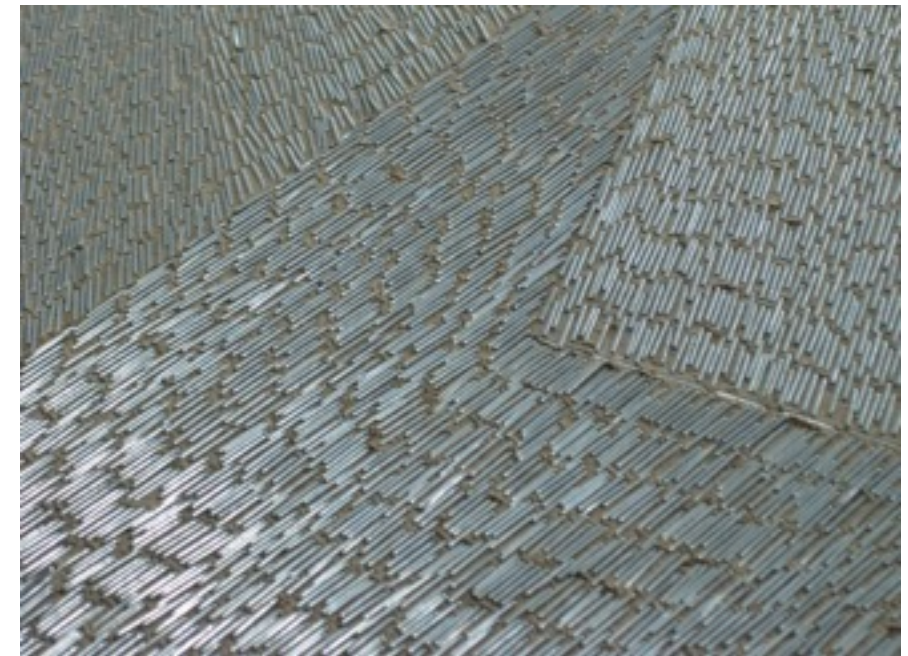
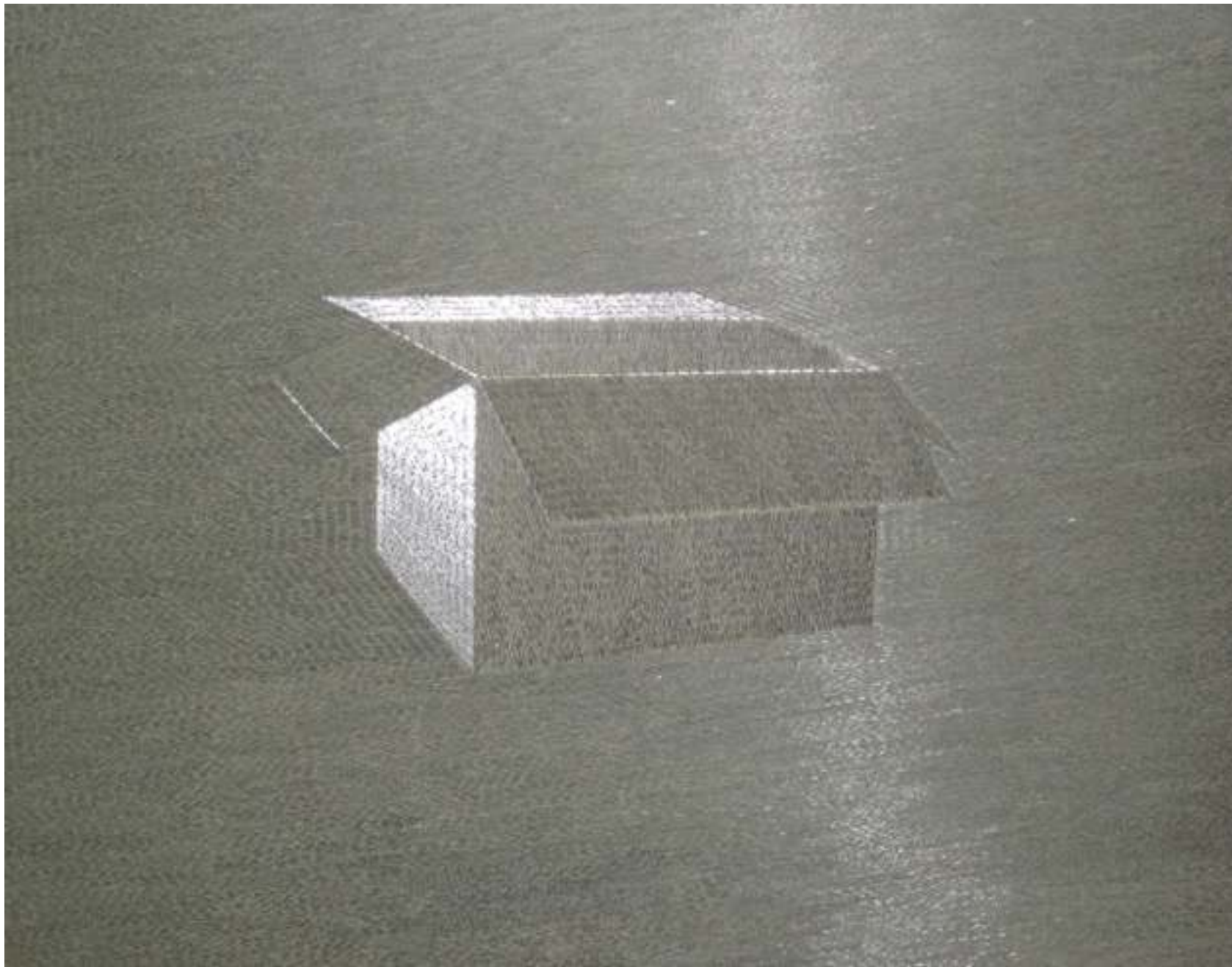
Tarot, 2013, 78 piece of 11x6cm photos. All the images are the same.



Sea Pause, 2012, giclée print, weaving , 50 x 35 cm

The Transfiguration of Opened Things, 2012, plywood, staple, 124 x 150 x 2 cm

The work made of 110,000-pieces of staple puts a box in the centre that floats in a neutral space and light is reflected off it in various ways depending on where the viewer stands. In other words, the investigator itself, the subject of investigation and the process of investigation form a coherent unit that is unique. As with my paperclip and puzzle works, the aim is to demonstrate the relative identity of the phenomenon, complemented by the fact that our own reality, our internal aspects, our context determine our attention and what we notice from the totality of the elements of reality and what we make of it. Thus, in fact, each person is given a personalized definition based on the individual approach. In addition, since the individual's ideas and emotions are also wide-ranging, the same phenomenon allows for several interpretations even to the same individual.



The transfiguration of opened things, plywood, staples, 124 x 150 cm

According to Taste, 2011, puzzle works

The works use iconic masterpieces from the history of painting as a starting point in that they are comprised of the puzzle versions of these famous artworks. Hajnalka Tarr rearranges the tiny jigsaw pieces, which are modeled after the original paintings, according to her own taste, thus producing abstract images that conjure up the original artwork only through their size and colors. The overlapping puzzle pieces, which are unique for each artwork – assuming sometimes swirling, sometimes geometric structures – form a relief-like surface, whose texture is further enhanced by the clamps used to keep the tiny cardboard pieces in place.

Through her process of deconstruction, Hajnalka Tarr explores how we think about art, asking those questions that resurface time and again in relation to authenticity, aura, and the relationship between the artwork and how it is received. In her own words: “I was interested in what happens to those works that wish to exert an effect differently, those that have maintained an “I am guaranteed to be art” identity for the longest time. These works are paintings. To what extent it was the given era that turned them into works of art and to what extent they are that regardless, is impossible to tell. What can be stated about most of them, however, is that they still “work.” They are still ticking. They are not documentations; they emanate the scent of art. It is the origin of this “scent” that I was curious about; the physically ungraspable quality that have sustained these paintings as works of art for centuries. The products of my own activity don’t seem to carry quite the same guarantee of a work-of-art identity in the long term. To be honest, I would be hard pressed to name works from the domain of visual arts in which I sense an essence that would sustain them as works of art even 200 years from now. Thus, I have created objects whose every atom originates from artworks that carry this scent of immortality. If “A” is the truth, then every molecule of “A” is also the truth. And if every one of its molecules is also the truth, then it doesn’t matter, how these are arranged. They will still constitute the truth if they pile into a “B” shaped mass. Or not...”

Hajnalka Tarr’s questioning – similarly to her earlier works – is conceptual in this series as well, which, as always, nevertheless offers its viewers an experience that is not only intellectual, but also aesthetic.



Caravaggio: Bacco, chipboard, puzzle, 95 x 82 cm, 2011



Raffaello: Madonna of the Goldfinch, chipboard, puzzle, 107 x 77 cm, 2011



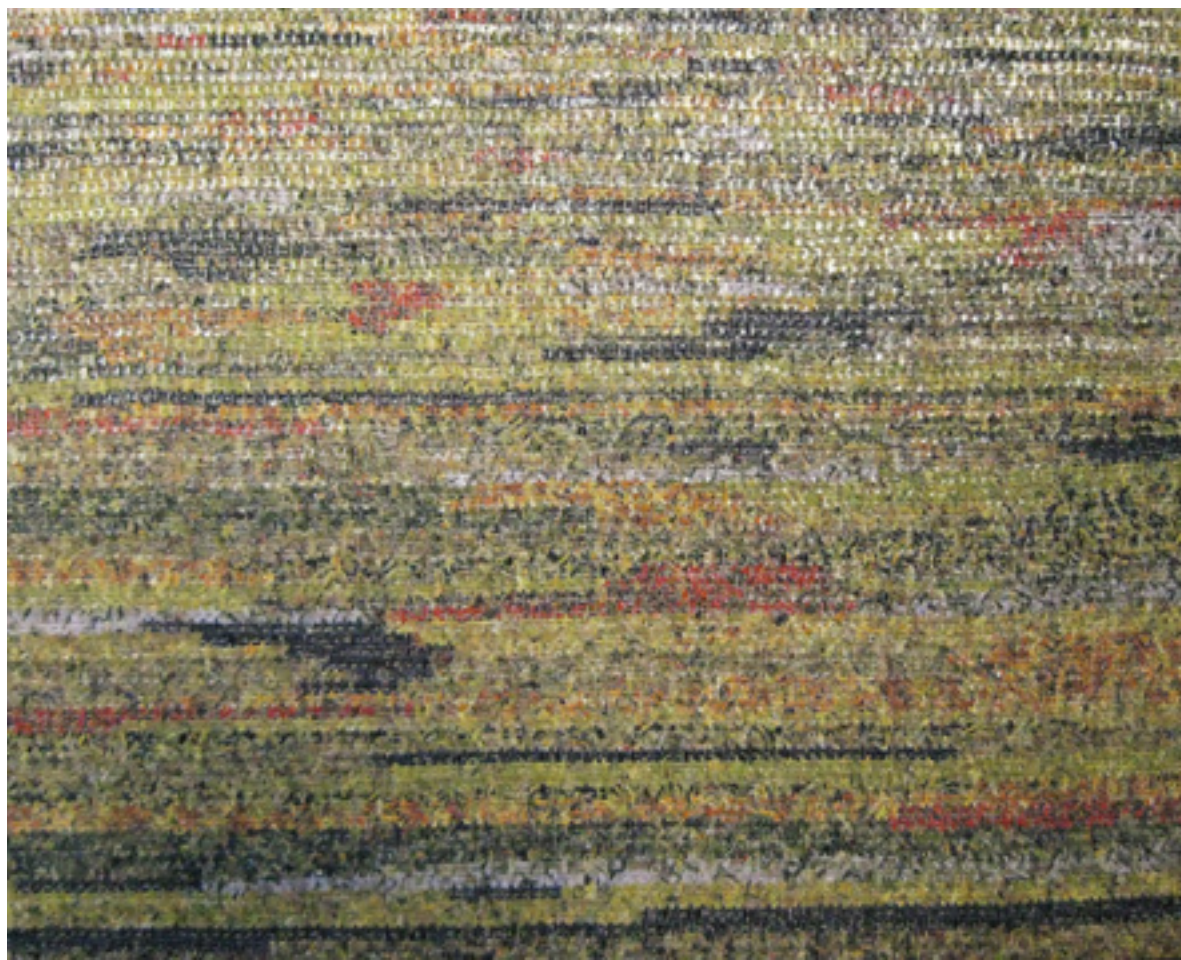
Van Gogh: Sunflowers, chipboard, puzzle, 72 x 91 cm, 2011



Ingres: La Grande Odalisque, chipboard, puzzle, 91 x 172 cm, 2011



Goya: Clothed Maja, chipboard, puzzle, 97 x 190 cm, 2011



Rousseau: Tiger in a Tropical Storm, chipboard, puzzle, 130 x 162 cm, 2011



Brueghel: The Tower of Babel, chipboard, puzzle, 114 x 155 cm, 2011



Manet: Olympia, chipboard, puzzle, 130,5 x 190 cm, 2011



Leonardo: Lady with and Ermine, chipboard, puzzle, 54 x 39 cm, 2011

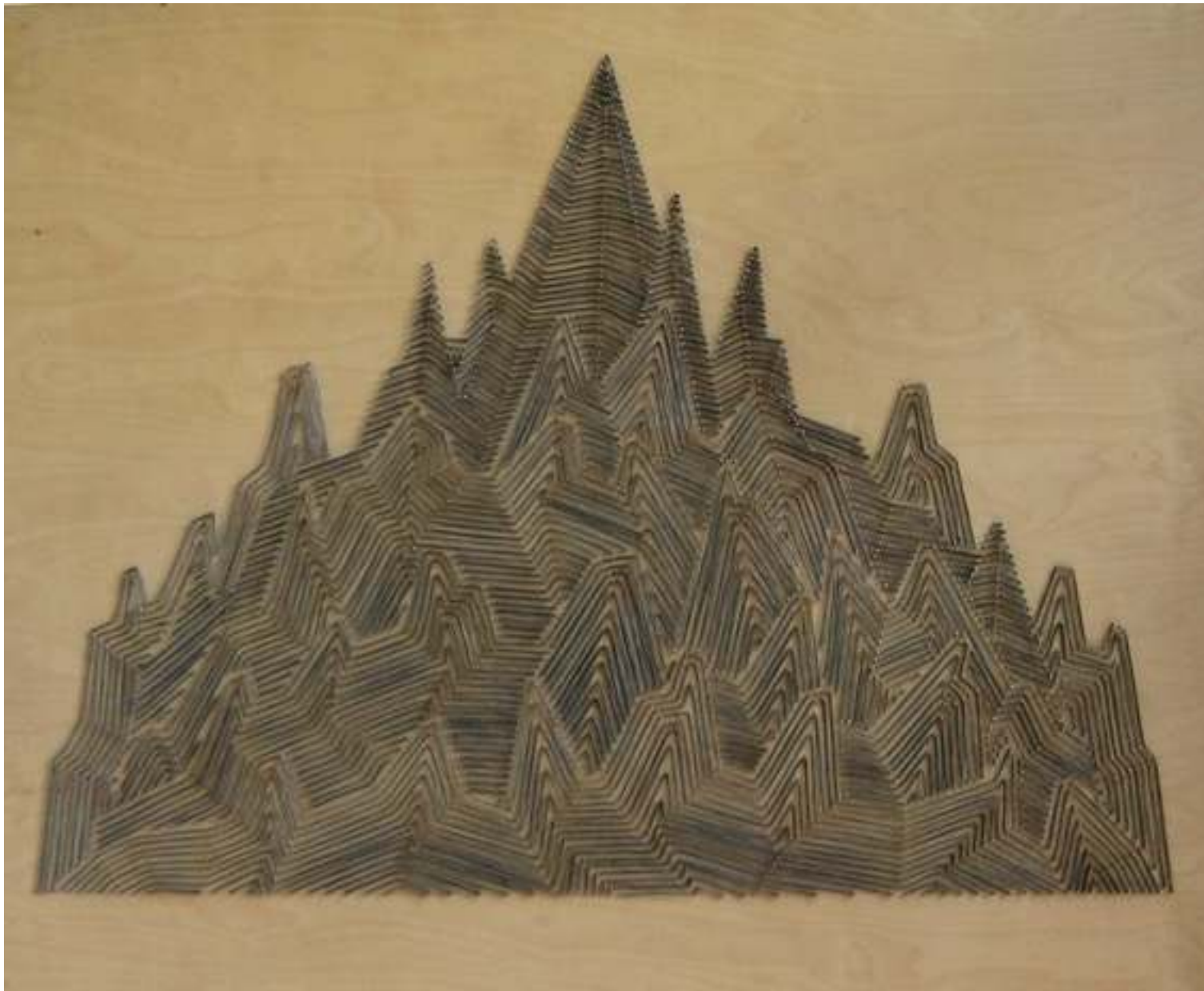


Leonardo: Mona Liza, chipboard, puzzle, 83 x 52 cm, 2011



Botticelli: Birth of Venus, chipboard, puzzle, 172 x 278 cm, 2011

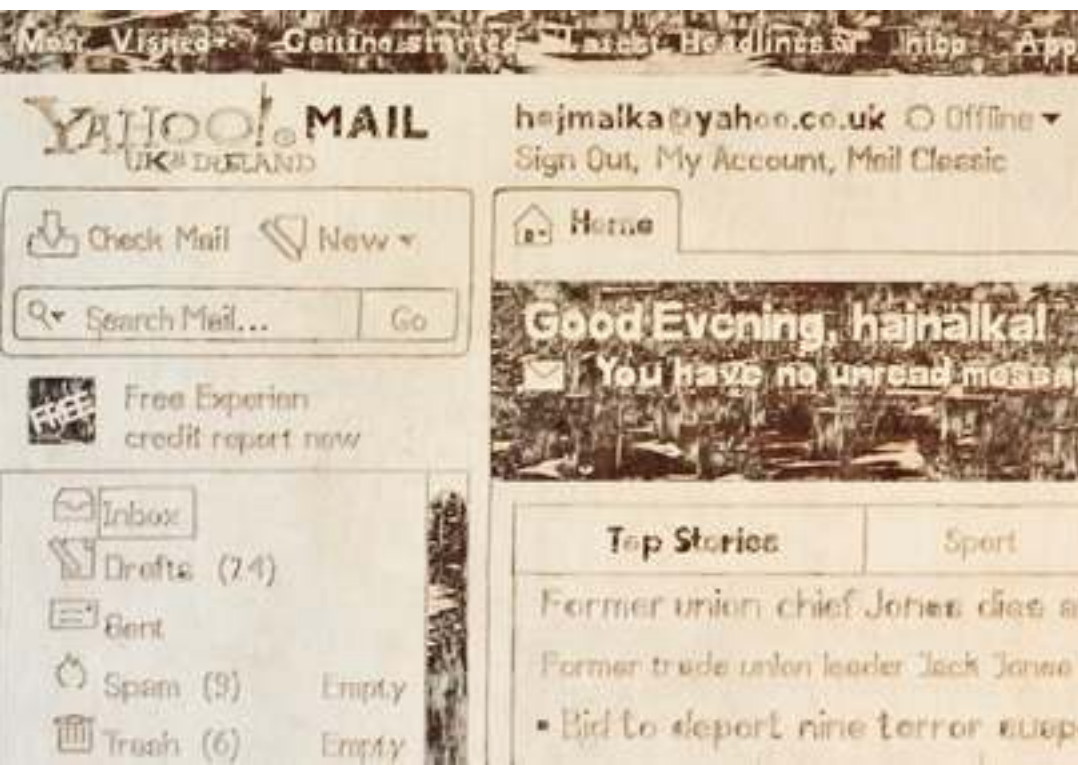




Meru, 2010, plywood, nail, wire, 125 x150 x 3 cm

0 Unread, 2009,
wooden embossment, plywood, 250 x 420 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 keep checking 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 have 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.





Instant Flock, 2006, installation, 1200 plaster lambs, colour photos (Photos by Peter Hapák)







Visual base units and their equivalences used in my works

Sea photo

Since 2012, (Aegean sea, Bodrum, Turkey.)

Equivalence: Reality as the homogenous material of the totality of constantly self-overwriting (aka: changing) phenomena - be they within one's consciousness (emotional, intellectual, experiential, etc.) or outside of it (material etc.)

Nature: dynamic

Glass photo (still life)

Since 2012

Equivalence: The reflex of interpreting reality in "thingness system". (Thinking in „thingness“)(Thingness, but not in the sense of Heideggerian Thing Theory).

The human operating theory that dynamic elements of dynamic reality are equated using a static (conceptually definitive) system and think of it as such. For example we assign a fixed word, fixed meaning, fixed identity to it.

The simplest metaphor is the set of evident objects, for example a glass.

Nature: changing

Concise Hungarian Dictionary

Since 2009

The totality of static concepts assigned to dynamic elements of dynamic reality. The relation of the word and the assigned definition of it: the word is the title/sound bar of the definition and not the identity of the defined thing. In our thinking and speaking it is the stuntman of the "thing", but not the "thing" itself.

Nature: static

Braille paper

Since 2007

The aspect of reality that the something that manifests itself from it shall return to the material of formlessness, in other words the something (information) and the not-something is the same material.

Nature: partially inaccessible (visible but not scannable, or: scannable but not visible)

Glass

Since 2018

Examination, object slide

Nature:

1. Tangible space as material
2. Tangible transparency as nature
3. Tangible slowness: glass = slow liquid

Plywood

Since 2009

Equivalence: multiple layering in one material

Photos of myself

Since 2018

Element between the elements.

The fact of starting from the examiner in the inseparable triade of examiner, process of examination and object of examination.

(In the Hungarian language the sequence of subject, predicate and object are interchangeable. In the case of using my own photos in an artwork the intended predicate of the artwork starts with the subject.)

Nature: subjective

Hand positions

Since 2018 (on the photos)

Nature: Passive

Opposing

The identity outside of the possibility of connection (a priori no hands, never was, never will be, neither it is now)

Held objects

Since 2018

1.Layers: rational aspect

Nature: finite, predictable, closed system

2.Plants: intuitive, emotional aspect

Nature: infinite, unpredictable, open system

3.Held self-portrait on Braille layer: whom observes me I do not observe in A mode because in A mode I observe what happens in the laboratory, but I look out on it in B mode.

(mode without connection and mode entering into connection)

nature: one-pointed focus

Weaving

Since 2012

The visual manifestation of the transitory identity between two identities.

In my opinion there are only transitory identities but we cannot articulate these, unlike the identities on which our conscience can settle.

I call this phenomenon - and the woven works mapping this - saccade pictures. Saccade is the rapid eye movement that serves the purpose of shifting the fixation from one object to another. Saccade means the rapid, simultaneous movement of both eyes in the same direction. The name originates from the French saccader meaning lugging, jolting. Saccade is a characteristic tool of visual searching, scanning. During the saccadic movements of our eyes there is no information uptake, in other words we are blind.