

PORTFOLIO

HELENE THÜMMEL

2016

SHORT CV

Helene Thümmel (*1990) studied architecture in Graz, Austria. She worked as set designer at theater and film productions since 2010 and was part of different art cooperation and associations. Since 2015 she studies Media Arts and Practices at VSU Nova Gorica in Slovenia.

As artist Helene Thuemmel ranges between analog and digital media. Inspired by science, logistics and systems and due to her background in architecture, she tries to arrange and understands wide connections, dealing with the terms of time, distance, space and borders within social and political context. Thuemmel worked and exhibited in Austria, Belgium, Croatia, Germany and Slovenia.

STATEMENT

Art is direct interaction with all the areas of society. Artists can apply their broad observation to convey connections and influences between variable fields. My aim is to understand interactions and reciprocity among different positions. As artist I want to increase my awareness, to understand and reinvent systems. Michelangelo Pistoletto says “the extreme freedom that art has attained comes to bear maximum responsibility.”¹

¹Michelangelo Pistoletto:
Omnitheism and Democracy

YEARSAGOSTORIES

2013

INSTALLATION, MAPPING

WORKSHOP MAPPING KOMIZA NARRATIVE

<http://www.adriart.net/mapping-komi-narratives>

excerpt from my work in Komiza

(I really love to see satellite pictures)

when someone tells me about his travels, or when i read the newspapers about any kind of conflicts going on, i always want to see a map.

that's a reason why I love to use google maps, I look up the cities and countries, I love to see the satellite pictures, I look at woods and deserts, I see houses and cars, and then I start to image how it would be being there. and suddenly I have something like a connection.

this connection is even bigger when I have been to some of the places before, when I met people from there and listened to their stories. suddenly the newspaper information is getting more real, more personal.

(suddenly I am a part of all these stories)

nowadays all world is connected with the internet and different kinds of networks, in cyberspace you can go everywhere. with google maps I am walking around in the African desert or I try to see pirates near the Somalia coast. I can see the destroyed houses in Syria or the refugee camps in Libya.

how is it if you have to leave home because of war? or because you are not able to earn enough money to feed your family? how is it living far away from your parents and siblings? I can visit my brother all the time, we can hang out, or have dinner with our mom...

(but I am not that good in geography at all)

that's why I like to draw mental maps, because for me this maps seems more true than the real geographical ones. my maps are connected with stories and references. some places I see with my mental eye even if I have never been there. but I have friends there and I know their stories. i try to see with their eyes and feel with their minds every time I read a newspaper article. and then I can read more than just facts, I read in humans destinies.

(or the stories becoming part of me)

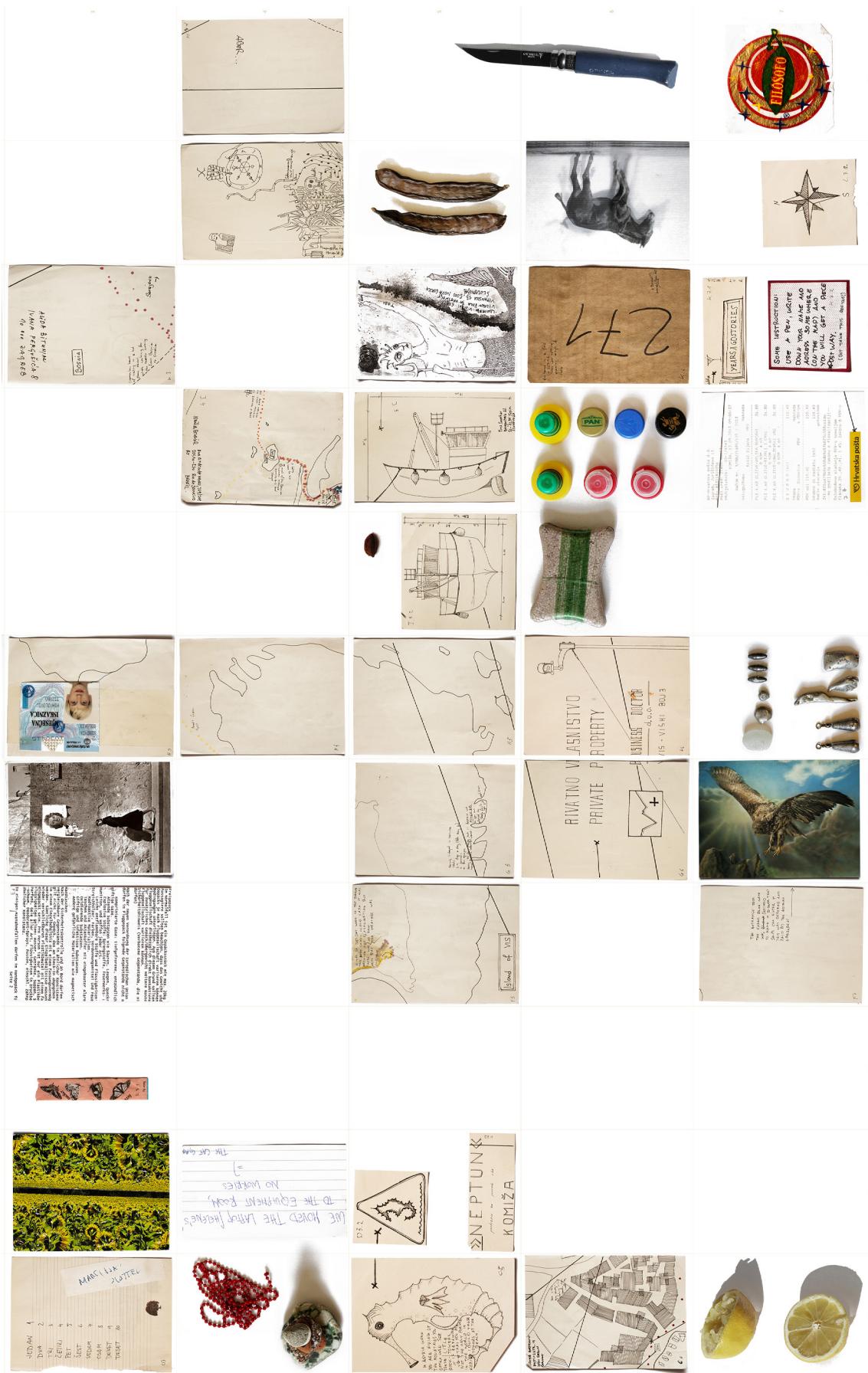
certainly there is always my story in addition, for the reason that I get part of all these narratives while listening to it.

maps are always about distance and destinations, and I tried to create a big picture with Komiza as its center and all the stories and ways around. all these stories open ways to the whole world.

I sent all parts of my map to mostly unknown people with the request to send it back to my home address so that I can rebuild my expedition and archive it. with the parts that came back to me I rebuild the map I showed in Komiza.

YEARSAGOSTORIES

2013



YEARSAGOSTORIES

2013



Komiza, Croatia 2013
Pictures by Tina Smrekar



YEARSAGOSTORIES

2013



Komiza, Croatia 2013
Pictures by Tina Smrekar



ÜBER GÄNGE

2014

BETEILIGUNG, ILLUSTRATION

EXKURSIONEN IN EINE VORGESTELLTE STADT.

“Der Raum, in dem wir leben und der uns anzieht, so dass wir aus uns selbst heraustreten, der Raum, in dem die eigentliche Erosion unseres Lebens, unserer Zeit und unserer Geschichte stattfindet, dieser Raum, der uns zerfisst und auswäscht, ist seinerseits heterogen. Anders gesagt, wir leben nicht in einer Leere, die wir mit Menschen und Dingen füllen könnten. Wir leben nicht in einer Leere, die verschiedene Farben annähme. Wir leben vielmehr innerhalb einer Menge von Relationen, die Orte definieren, welche sich nicht aufeinander reduzieren und einander absolut nicht überlagern lassen”. aus: Michel Foucault, Von anderen Räumen

<http://escmedienkunstlabor.mur.at/de/projekt/ueber-gaenge>

“Irgendwas ist immer schon vorher da.”

Im September 2013 haben wir die esc als medienkunstlabor im Zentrum der Stadt Graz im neuen Raum geöffnet: von der konzentrierten Abgeschiedenheit im ersten Stock der Jakoministrasse mitten hinein in die Sichtbarkeit von Glas und neuen Nachbarschaften ins Palais Trauttmannsdorff. Nach den ersten Installationen zu Jahresbeginn bewegen wir uns in die nächste Phase der Raumaneignung: im Frühjahr 2014 mit Künstler*innen und ihren vielfältigen und vielschichtigen Strategien zum Themenfeld Innen-Außen.

In einer klassischen Ordnung markiert das Überschreiten der Schwelle die Verwandlung des privaten zum politischen Menschen. Sie basiert auf der Vorstellung klar abgegrenzter Bereiche des Innen und Außen. Angesichts der Technologiedurchdringung unseres Alltags und der Überregulierung (fast) aller Tätigkeiten im Öffentlichen Raum fragen die Beteiligten nach der Bedeutung der Benutzung konkreter Räume. Das umfasst auch die Selbstverständlichkeit künstlerischer Strategien, die Debatten über mögliche Entwicklungen und die Gestaltung und Gestaltbarkeit dieser gemeinsamen Räume.

Diese verschiedenartigen Arbeiten münden in der gemeinsamen Ausstellung, die am 9. Mai unter dem Titel Über Gänge eröffnet und bis 4. Juli gezeigt wird. Der Prozess der Entwicklung der neuen Arbeiten wird in einem Forschungstagebuch, in Zeichnungen und Fotos und in einer Videoserie festgehalten, die auch als Material für eine AKKU-Sendung auf OKTO-TV dienen werden. Eine Gruppe Studierender der Kulturanthropologie Graz analysiert, befragt und begleitet die Entstehungsprozesse.

Interventionen in den Öffentlichen Raum, Ausstellung, Performances, Stadtforschung, Erkundungsgänge, Live-Übertragung auf Ö1 Zeitton-extended

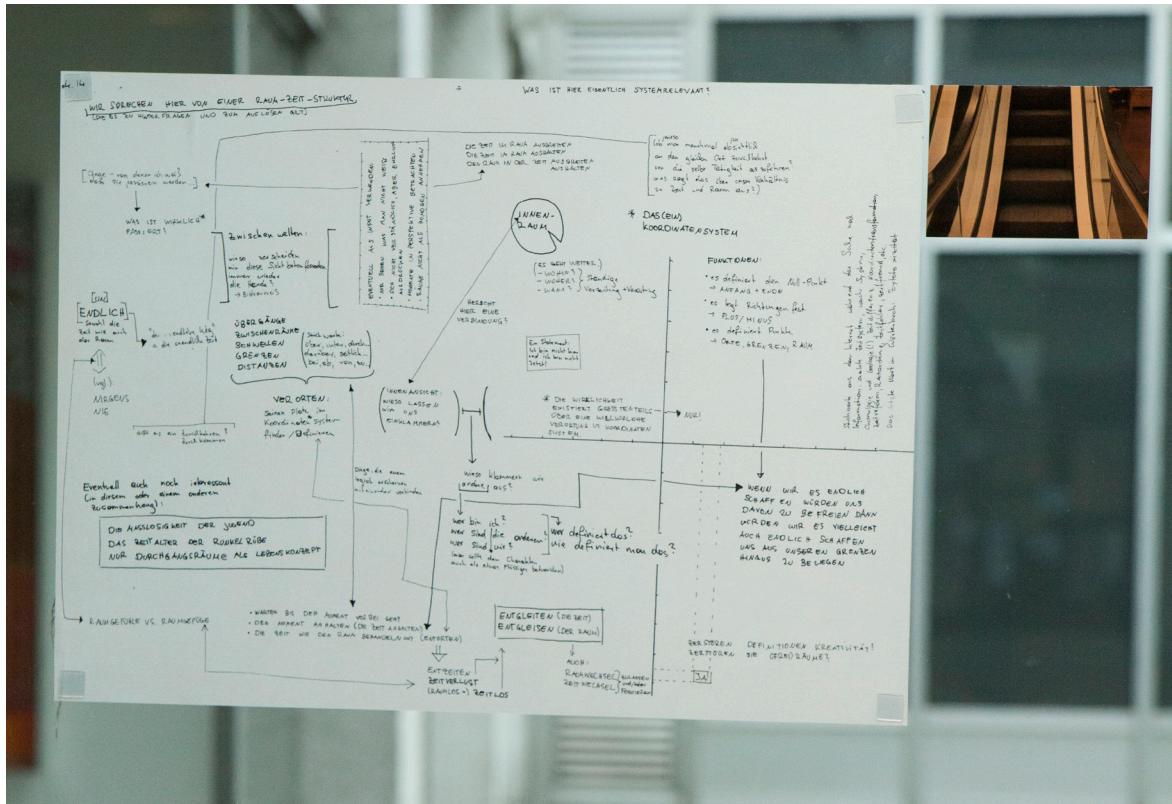
Die beteiligten Personen:

Elisa Andessner, Sarah Bildstein, Aldo Giannotti, Bernhard Gilli, Noah Holtwiesche, IEFS (Kiesling & Stolberg), Renate Kordon, Adam McCartney, Nicole Pruckermayr, Johanna Rolshoven, Andrea Seidling, Sebastian Scholz, Gregor Schlatte, Helene Thümmel, Max Weichert, Christoph Wiesmayr, Justin Winkler, Fränk Zimmer.

Eröffnung am Freitag, 9. Mai 2014 um 18.00 Uhr
im Rahmen von aktuelle kunst in graz
zu sehen bis 4. Juli 2014

ÜBER GÄNGE

2014



GALEB PROTIV GALEBA

2014

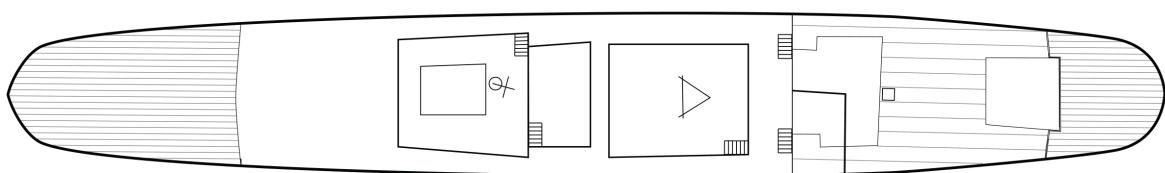
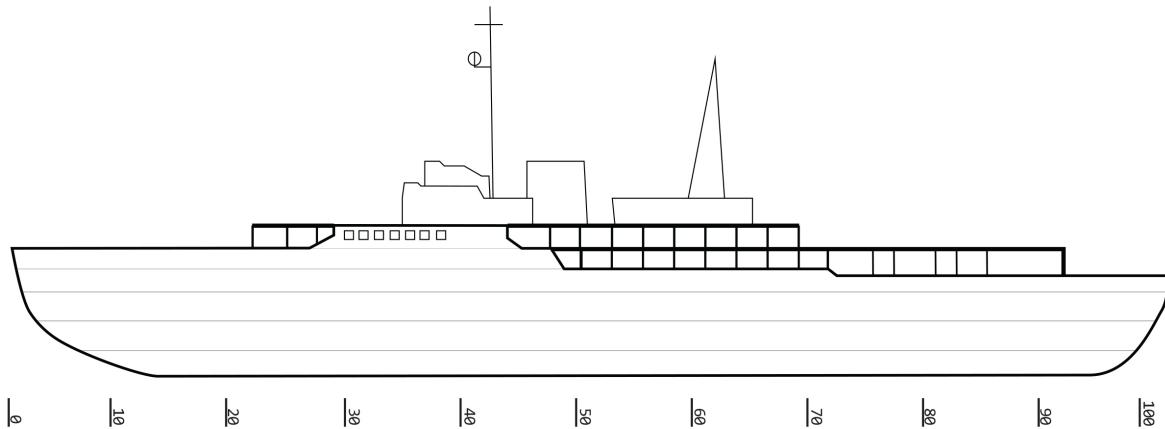
INSTALLATION, PERFORMANCE, BOOK
UNDER THE FLAG OF DISPLACEMENT, WORKSHOP, RIJEKA

<http://www.adriart.net/mobility-2014-rijeka>

GALEB PROTIV GALEBA
manipulation of social relations
through conditions of space

At one point a ship is a mechanism as well as it is an organism. A mechanism is an inevitable and independent effective system or function. An organism as a whole is a association or a collaboration between single parts and force, both concepts contain a continuous movement from a single element influencing the movement of the elements as a group and back to influencing the single elements again.

These movements can be seen as real movement of bodies in space [the human bodies of the crew as well as the ship as a floating object on the sea or the containers being moved in the harbor area] but also as mental [and social] movements within the crew and their situation in the ship. All these actions happening in different definitions of space and within different impulse and results, thus it is quite complex to find order in these diverse and overlapping systems, there are strict rules and regulations about the machinery, working progress, social interactions, hierarchy on board etc. It is important to keep the overview and not to run out of the rudder as an assurance of surviving on the high sea.



GALEB PROTIV GALEBA

2014



WASTERPAPERBASKET

2014

A BOOK FROM WASTED MATERIAL

(Schalter F)

1 Marillenmarm

1 Schlagrahm

10 dag Chilisalami

16x Baustahl ø 10 L=50

1x Viel Käse

2 T Schokolade

3 Zanderfilets

3x Käserbohnen

4l Milch

Äpfel

Äpfel

Aquarell

Aufgabenheft

Aufstrich

Augencreme

Bananen

Bananen

Besen

Bier

Bier

Blumen + Kräuter

Brot

Brot

Butter

Butter

Butter

Buttermilch

Chips

Christbaumhackerln

Christbaum

Citrone

Deko

Duschbad

Eier

Eier

Eissig Gurke

Erbsen

Erdäpfel

Essig Gurken

Faschiertes

Fetzen

Geschenk Papa!

Gurke

Haarshampoo

Haselnüsse

Haselnusskerne 30g

Hausschuhe

Honig

Jasmin!!!

Joghurt

Kaffee

Kaffee

Kalbspouser (Billa)

Kartoff

Kartoffel

Kartoffeln

Käse

Käse

Käse

Käse

Käse nur Käse

Kerzen

kl. Flascherln

Klebeband + Klemmen

Klopapier

Knoblauch

Kohlsprossen

Kreaon 40000

Kronprinz Apfel

Küchenrolle

Lachs

Leinöl

M.ned

Marzipan

Mehl

Mehl/Korn

Mettwurst o. Leberstreichwurst

Milch

Milch

Milch

Milch XXXX

Mineralwasser

Mixxer

Motivation

Nur Schinken

Obst

Ohrstäbchen

Öl

Panthoprezol 40 mg

Paprika

Paprika

Parmesan

Pauspaier

Petersilie

Porfumo

Presaola

Prosciutto & Funghi

Putzmittel

Reis

Reis

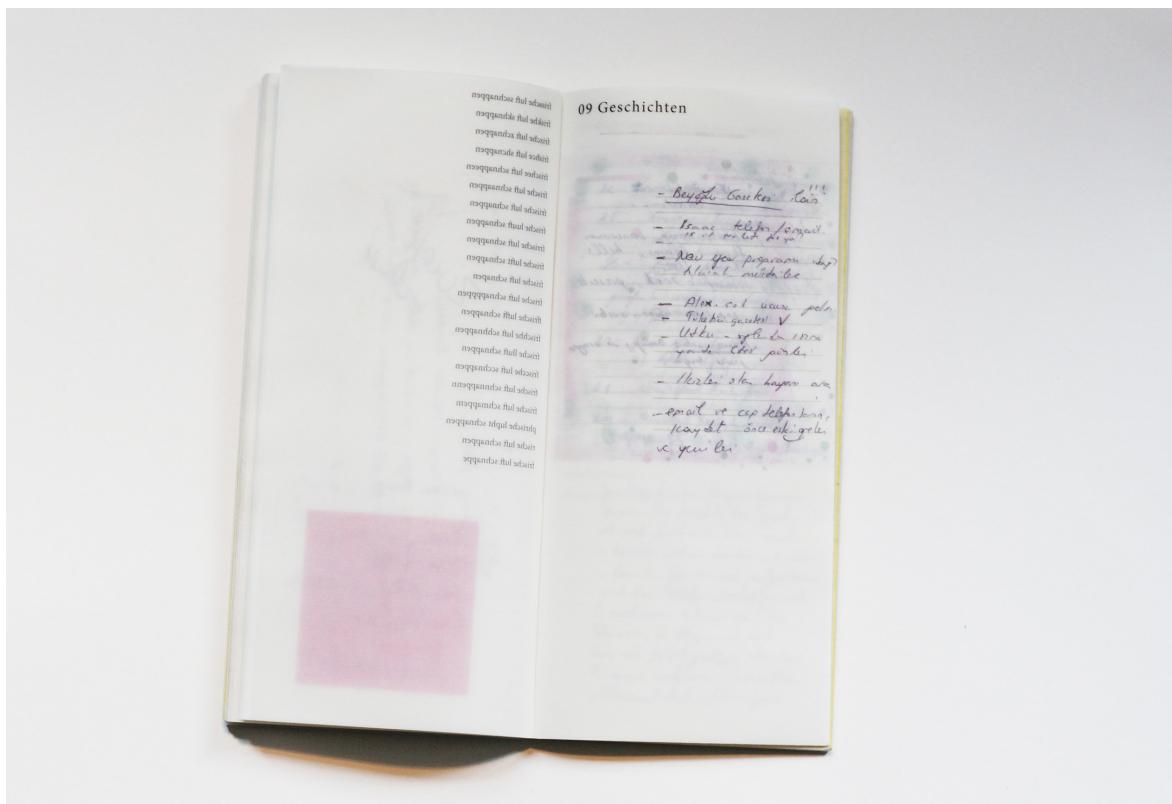
Rindenmulch

rohes Gemüse

Rosmarin

WASTERPAPERBASKET

2014



KRIEGSGEBETE

2015

TWO DISPLACE CASES

A collection of word from newspapers, with correlation to any kind of war. all newspapers used are from the short time periode from 15. april to 10.may 2015.

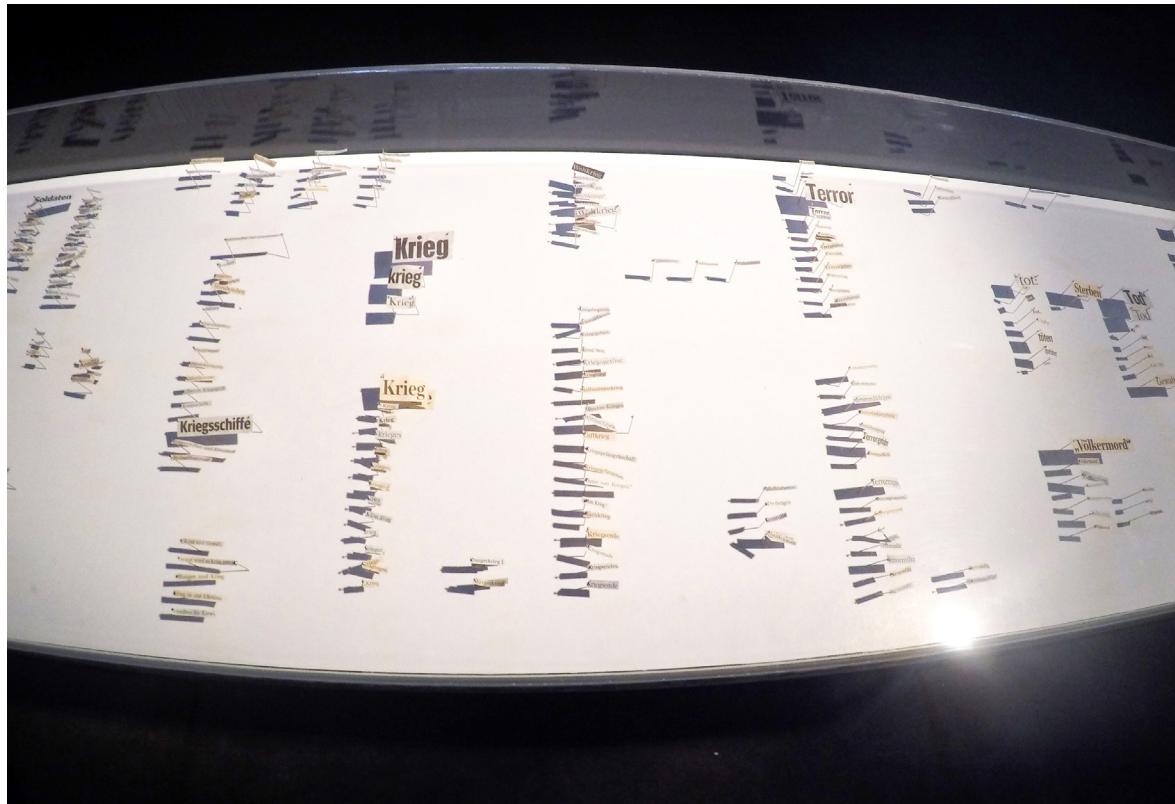
It is as an example how overloaded we are with those words, and how the use of words in newspapers are creating reality and manupulating or creating common sence.

When these words got arranged, they created poems of the cuttrent situations; or they are war devotions, and it is nor clear if your are praying for or against it.



KRIEGSGEBETE

2015



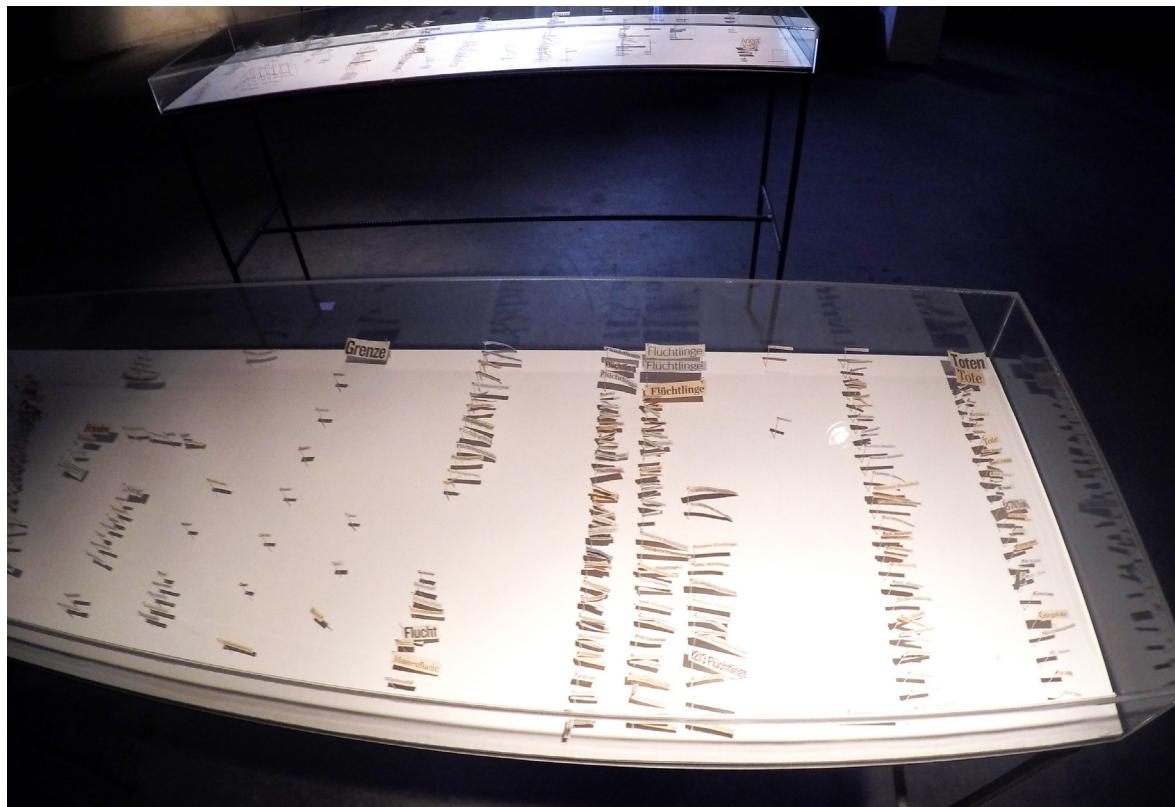
exhibition

„der dritte krieg“

Kunstverein Roter

Keil

<http://kunstverein-roter-keil.at>



NEGATIVE SPACE/POSTIVE SPACE/ EMPTY SPACE

2015

3 VIDEOS

[https://vimeo.](https://vimeo.com/159631498)

[com/159631498](https://vimeo.com/159631498)

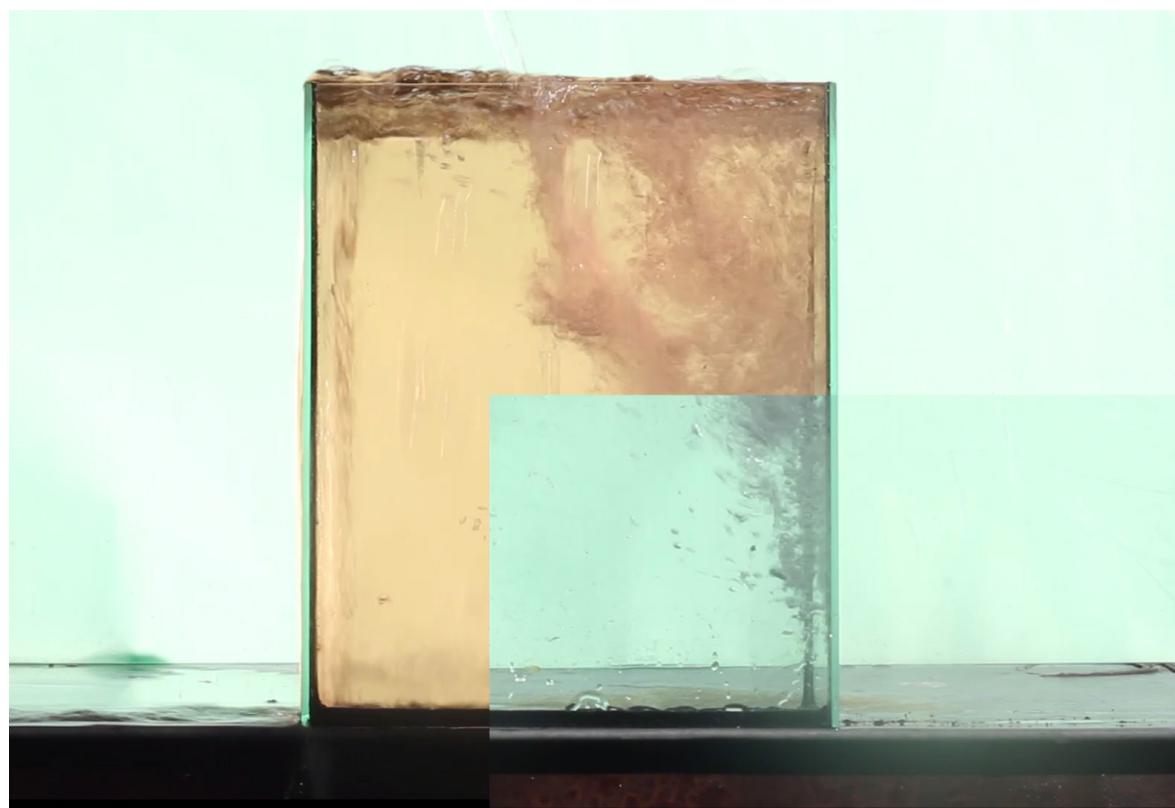
The negative space is filling up, the positive is expanding, the empty space is static.

The question about space starts with the origin of space. It will either be created via reduction (e.g. erosion) or enlargement (e.g. volume). But while observing space and its creation, one's perception restrains the observer with trying to set the own volume (e.g. body) in proportion and relation to space, wherever it is in reality or in imagination. The same happens while observing volume that creates space.

Is the space outside or inside? Does space disappear, when filled up with matter? Is the volume created through the reduction of space, or is space created by enlarging a volume. And is that the difference between negative and postive space?

The negative space can be as light as the positive space. An aquarium is getting filled up with water. The setup of the picture is twodimensional. Only because we know that the picture shows a volume, we see it. The human cognition functions by comparing and compromising, everything is seen in context.

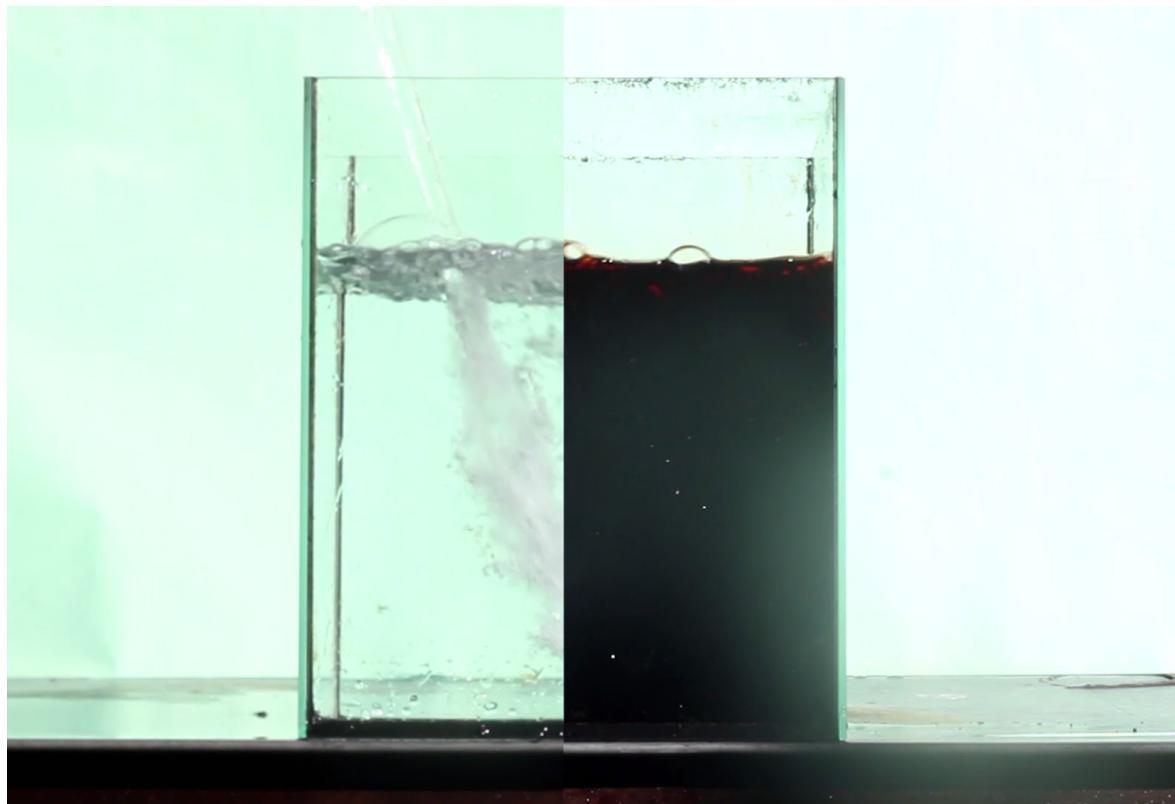
A small intervention in the video brings perception back to space. A fish falls into water, and creates volume. Translucent space develops into colored space and we see a twodimensional surface. In this emptiness the movement of bubbles expands the area.



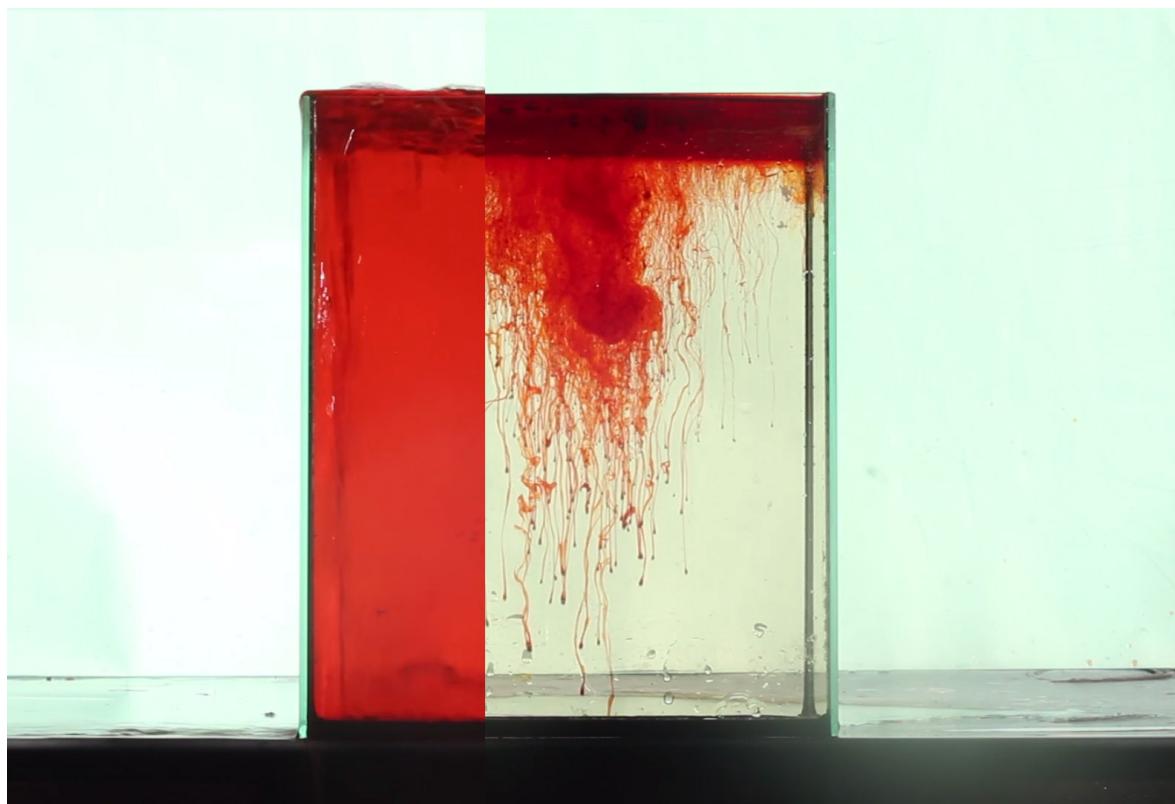
video,
empty space
02'46

NEGATIVE SPACE/POSTIVE SPACE/ EMPTY SPACE

2015



video,
positive space
01'51



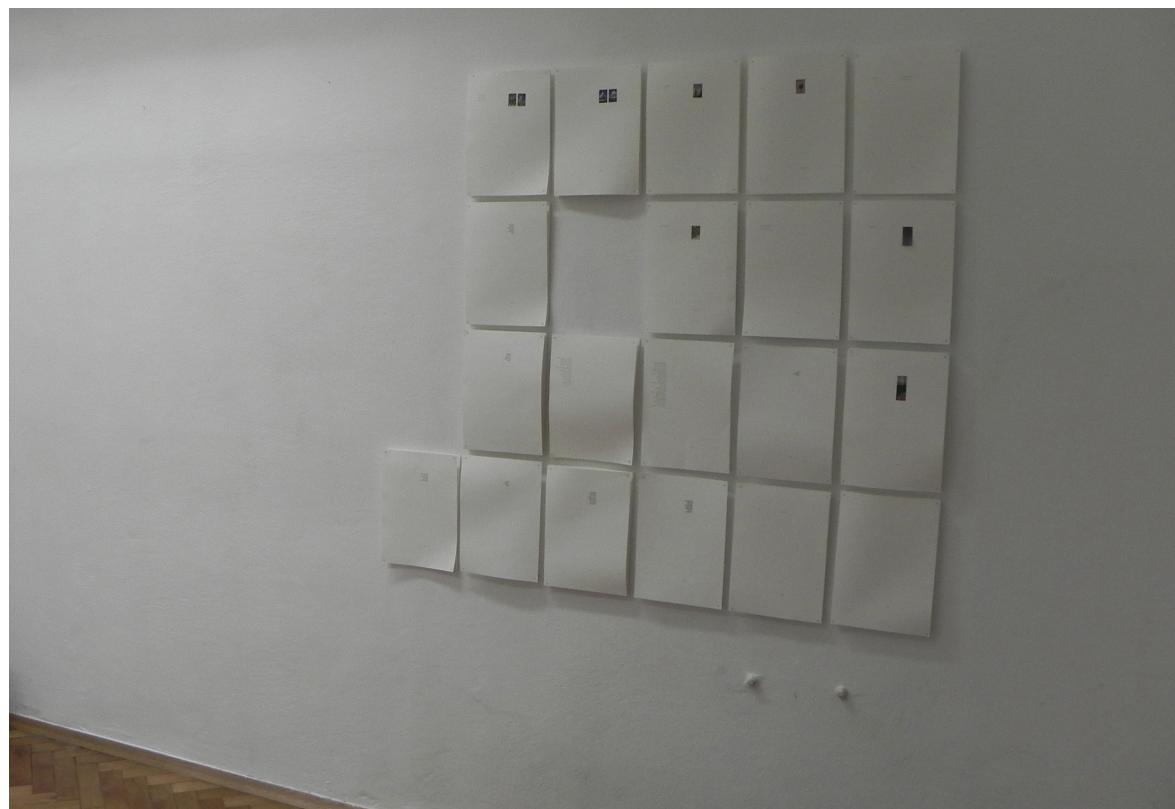
video,
negative space
03'01

DEN RAUM NICHT VERLASSEN/NOT LEAVING THE ROOM

2015/2016

COLLAGE, INSTALLATION

The work evolved from a theoretical discourse about text and image, questioning the constant struggle against the impossibility of translation between text and image. The work contains short sentences combined with newspapers cutouts and drawings, responding to contemporary events.



*The Weave/
Frauensalon
Graz 2015
100 A4 papers,
pinned to the wall*

DEN RAUM NICHT VERLASSEN/NOT LEAVING THE ROOM

2015/2016



*SKC gallery, Rijeka
200 A4 papers,
pinned to the wall
pictures by Metod
Blejec*



DEN RAUM NICHT VERLASSEN/NOT LEAVING THE ROOM

2015/2016

sicherheit
sicherheit
sicherheit



das freie fest
entwickelt
sich zum
bootcamp
und die gäste
bauen den
zaun selber
hinter dem
sie sich
einsperren



INSTALLATION WITH VIDEO

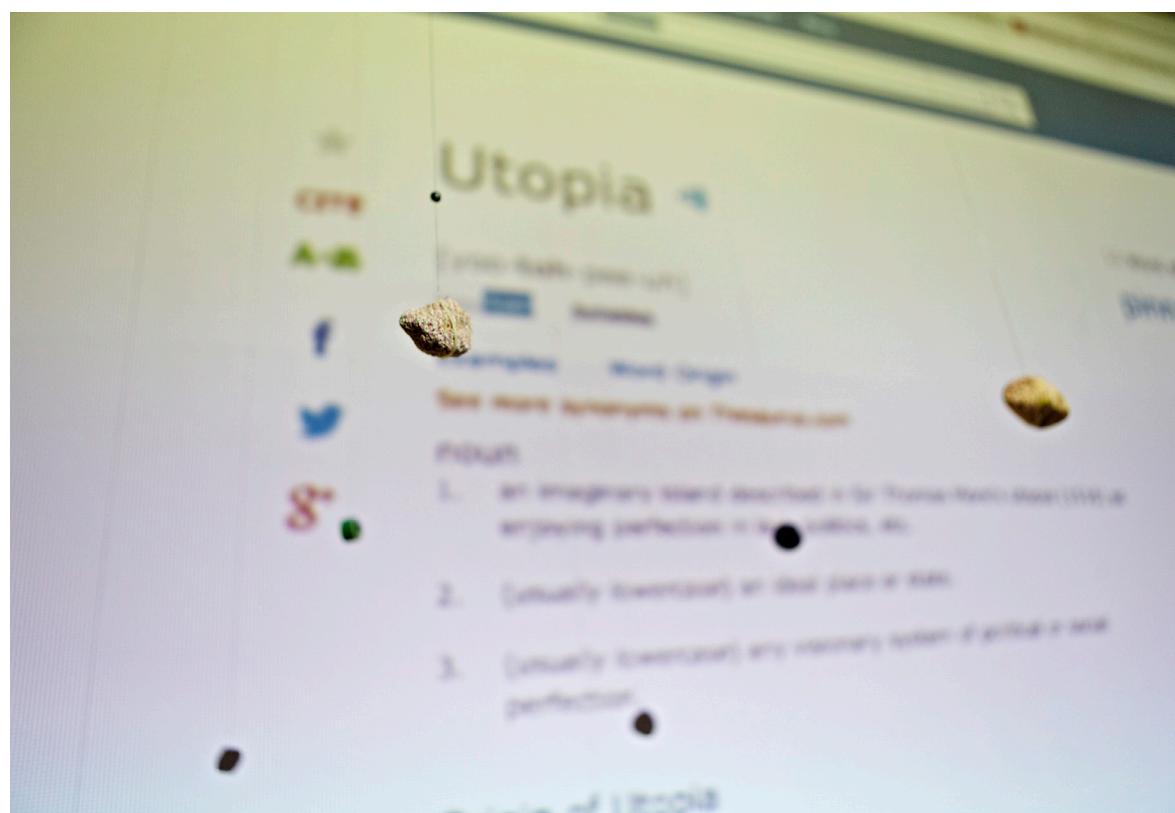
Utopia is not practicable or constant, but needs to be kept in balance permanently in order to be reached for a

moment. Utopia equilibrates on the peak of structures of society, anarchy and systems in general.

Utopia arises from history, its legacy and the consciousness present.

Simple daily objects and small configurations are loosely connected by threads. Parts transfer motion to other parts. It is an unstable but balanced system easily destabilized by external factors.

<https://www.youtube.com/watch?v=3wnn6DRVbw>



SKC gallery, Rijeka
installation+ video
different materials
pictures by Metod
Blejec

UTOPIA

2016

pictures by Metod
Blejec



UTOPIA

2016

pictures by Metod
Blejec

