

CURRICULUM VITAE

NAME: Deli Anett

DATE AND PLACE OF BIRTH: 1981, Veszprém

STUDIES, MASTERS:

- 1995-1999 III. Béla Grammar School, Faculty of Drawing, Zirc
- 1999 Member of Veszprém Visual Workshop (W.I.M)
- 1999-2000 Interior Designer and Window-dresser School, Budapest
- 2000-2001 University of Pécs, Faculty of Music and Visual Arts, Painting Department
Master: Valkó László
- 2001-2006 Hungarian University of Fine Arts, Painting Department,
Master: Tölg-Molnár Zoltán

GROUP EXHIBITIONS:

- 1999 Gallery of Zirc
- 2000 Amateur Artium, Exhibitions titled 'Essence'
- 2000 Auction in Pécs
- 2000 Exhibition of the members of Veszprém Visual Workshop
- 2000-2001 Open-air Auction of Paintings, Veszprém
- 2001 'Orbis Pictus'-Exhibition, Hungarian Millennial Art-exhibition
- 2002 Spring Art-exhibition, Veszprém
- 2002 Pictures of the mirror, First Hungarian Scenis Collection, Tapolca-Díszel
- 2003 Spring Art-exhibition, Veszprém
- 2004 MKE (Univ. of Fine Arts) Introduction Art-exhibition, Sopron
- 2004 Artist Mill, Szentendre
- 2004-2005 Amadeus Competition, Barcsay Hall
- 2006 Diploma Exhibition, Barcsay Hall
- 2007 Essl Competition, Ludwig Museum, Budapest
- 2007 Spring Art-exhibition, Veszprém
- 2007-2008 VAM Design Center, VAM' Art Project, Budapest
- 2008 Bill of Dreams Exhibition, Balatonfüred
- 2009 VibrART, Boulevard& Brezsnjev Gallery, Budapest
- 2009 ErotikART Art Exhibition, Győr
- 2009 ErotikART Auction Exhibition, Holdudvar
- 2009 Suicide Girls Group Exhibition, Budapest
- 2009 Eachmanwantstobehappy, First Hungarian Scenis Collection
- 2009 References, Révfülöp

INDIVIDUAL EXHIBITIONS:

- 2002 Fonó Community Centre, Budapest
- 2007 Bezerédi Gallery, Veszprém
- 2008 'Rose oil', VAM Design Gallery, Budapest
- 2009 English Garden, Castle Gallery, Veszprém

PRIZES:

- 2000 XVII. Hungarian Fine and Applied Arts Art-exhibition
Representing Veszprém County, in the category of painting
- 2001 Népszabadság Competition
- 2001 Szónyi István Prize 1st place, Artist Colony in Zebegény
- 2002 'Painter of the Month' – title, Veszprém
- 2005 Erasmus Scholarship, London
- 2007 Nívó Prize, Veszprém

MEDIA APPEARANCE:

- 2002 Veszprémi TV: 'Painter of the Month'
- 2008 Magyar Televízió 'Gallopig Pictures' portrait film.

As a figural painter I have always preferred still-lives, conversation pieces and interior spaces. Earlier I painted gloomier, monochrome pictures in the colours of grey and brown, however, as years went by there has been a great change in my use of colours. The palette has extended, and besides intensive rouge-red, orange, light blue, liquid green, the shades of soft rose-pink have become the dominating colours in my pictures.

My theme, with some smaller or bigger changes, experiments, remained the same: the place of longing i.e. nostalgic conversation pieces. My spaces of broad angles have become tighter and more intimate. Besides interior spaces of harmonising colours, I have paid more attention on the patterns of bedspreads, the lights of silk covered arm chairs and the rose motives of wallpapers.

A good piece can really work, if its reflection is part of the artist, if piece and artist become one both in the area of art and life. I suppose I am in absolute harmony with my pictures, I can adopt my motives, my colours. My master's, Tölg-Molnár Zoltán's, opinion supports this: *'Ideally, the pictures of an artist are self-portraits. In Deli Anett's case that stands. Whether the colours of the pictures 'put on' the painters style or the opposite is not really important. It is their harmony that counts ...'*

My painting tends to the conversation piece system-atmosphere invoking the excrescent, overdecorated, baroque, renaissance palace halls. My civil interior spaces with their rural taste touch the borders of daub, but artistically they are not over the borders. A tufted Gobelin-cushion in front of a draught-screen or an old style seat, the dim shade cover of which resembles Chinese real silk.

My pictures are in tight bond, work in harmony. I bind the pieces of my series. I make unity work mosaic-like both on the walls of my atelier and the exhibition hall. I play even with size strengthening the given piece through bigger or smaller stress. Spaces invoked by picture series revive noble conversation pieces, parts of halls, bays and cubicles. I indicate their character with mystic references such as the Napoleon portrait in the workroom, part of a toilet, etc. I am not going to overexplain my installations, everyone has his own choice to enter these spaces, rooms through my secret doors, or not...

Recently my most preferred motive has been the rosace that is brought to life from rosy wallpaper patterns. My rosaces are sometimes very dauby with excrescent Sleeping Beauty feeling while on the other hand they make a decorative silhouette on the surface of my pictures. Rose cannot only be interpreted as a simple motive of daub or ironic beauty inside my pictures.

Deli Anett 'she-artist' undertakes herself and if it is evident from her works that they were painted by a woman. Even everyday life is 'composing' for her, living without 'connections' is impossible. Well, it is much more interesting playing with the colours of clothes on the drying line after washing. Mocking life situation is a reference to the traditional woman roles, to the fact that our existence in this world is meaningless without purpose and the eternal desire for creating something.

Collecting mania, characterising daub-citizens, is my life style that accompanies me all way in my life. I bring home my tiny world from everywhere. It is like a 'realising, falling in love with, being addicted to and not being able to get rid of it' feeling.

Creation has become the part of my life. I create something new on the canvass, inside the frame of the picture and even away from the easel. My work is continuous, I live with it and I cannot and do not want to break away from it. It dominates my casual life, my minutes, my dreams; it follows me anywhere I go... It settles me down somehow, however, frustrates me as well that I cannot live without connections. I cannot *just* live...