EVA CHYTILEK Selected works

SHE SAID

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SHE SAID is an artist collective and think-tank that explores alternative, experimental ways of creating, understanding and mediating art, outside of its usual showing habits. SHE SAID's interest is to develop strategies to promote empowerment, visibility and collaboration by combining artistically explorative methods with the possibilities of new technologies.

Our concern is to use artistic processes and research to develop multi-layered aesthetic methods that go beyond the production of singular objects and thereby flow into various spaces and realities. Sustainability, the promotion of inclusion and awareness as well as diversification of visibility are principles of action.

SHE SAID was founded in 2020 by Eva Chytilek and Anna Zwingl.

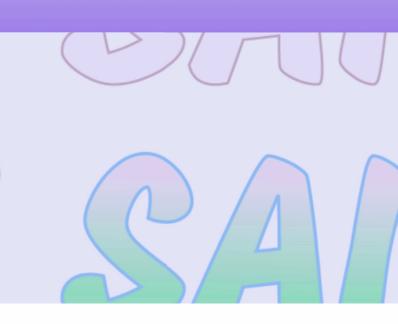
SHE SAID is an interdisciplinary sculpture, creative agency and think tank.

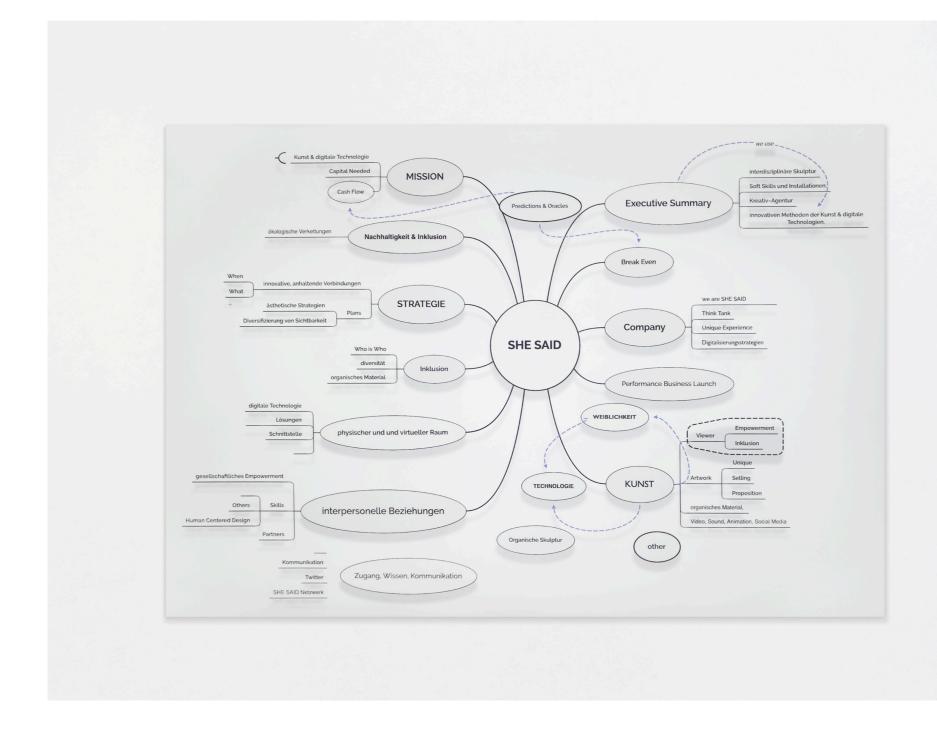
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NEWS

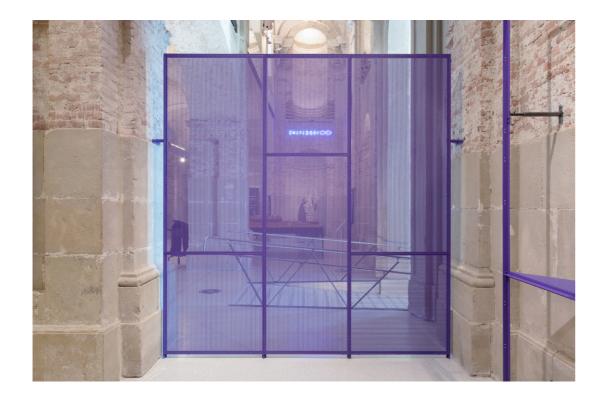
SHE SAID ist Preisträgerin von Creatives for Vienna!

Das Projekt WAL- Wiener Art Library von SHE SAID, wurde von der Wirtschaftsagentur Wien und Ö1 als eine der besten Ideen ausgezeichnet!













<u>Modular display for the Klosterneuburg monastery, 2020-ongoing</u> Powder coated steel & perforated sheet In cooperation with Jakob Neulinger and Bartholomäus Kinner Klosterneburg Abbey





<u>Push & Pull, A Re-Invention by Eva Chytilek and Jakob Neulinger, 2017</u> Installation, Variable dimensions Exhibition view: Art into Life!, mumok, 2017 museum moderne kunst stiftung ludwig wien



<u>Push & Pull, A Re-Invention by Eva Chytilek and Jakob Neulinger, 2017</u> Installation, Variable dimensions Exhibition view: Art into Life!, mumok, 2017 museum moderne kunst stiftung ludwig wien



Allan Kaprow, Push and Pull. A Furniture Comedy for Hans Hofmann, 1963

<u>Push and Pull. A Re-Invention</u> by Eva Chytilek and Jakob Neulinger, 2017

In 1963 Allan Kaprow devised this environment as an homage to the painter Hans Hofmann, who was his teacher and who had a great influence on the American avantgarde of the 1940s and 1950s. His called his teaching methods "push and pull," which became proverbial. According to this, the composition of a picture should consist equally of static and dynamic elements, of geometrical and free forms, and of emerging aggressive and receding passive color tones—a constant forward and backward. Kaprow's environment was a parody of Hofmann's strict formal composition methods. Visitors were invited to move items of furniture to and fro as they wished, but trying to adhere to Hofmann's principles of abstraction.

In later presentations, Kaprow required new interpretations of the work, which was based around a box with instructions hand-written on card boards, later bought by Wolfgang Hahn. For the exhibition Art into Life, artists Eva Chytilek and Jakob Neulinger have created a re-interpretation of Kaprow's work in the very same space where he hjmself last re-invented it in 2002. They take Kaprow's instructions as a point of reference for a flexible setting made of sculptural elements that enables visitors to intervene and participate—just as in Kaprow's original environment.

A floor of blue sandpaper is a kind of stage on which the objects provided by Chytilek and Neulinger are ready for use. They consist of lightweight construction elements that can be arranged to create rooms and intermediary spaces. They are formally reminiscent of furniture, as their minimalist forms cite panels, free-standing walls, room dividers, and screens but have neither fixed function nor form. Their transparent materials can integrate textual elements and thus combine text and sculpture, action and object. They answer Kaprow with a contemporary elemental formal idiom, with figures in space that can be connected and separated again through performance. At the end, imprints on the floor remain as the sum of all action.

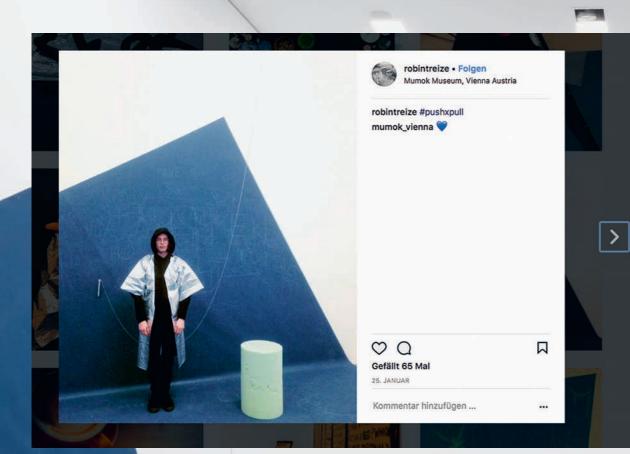
#pushandpull2017 expands options for action into virtual space. Visitors can post their Push and Pullversions under this hashtag on Instagram.

Susanne Neuburger





Push & Pull, A Re-Invention by Eva Chytilek and Jakob Neulinger, 2017 Installation, Variable dimensions Exhibition view: Art into Life!, mumok, 2017 museum moderne kunst stiftung ludwig wien







sylaa I shyne "> #pushxpull #art #wien #vienna #picoftheday #goodday #cosmo #fancy #fit #love #photooftheday #amazing #smile #selfie #girl #polishgirl #instagirl #instagood #bestoftheday #style #swag #follow #followme #silver #fun #pretty

mumok_vienna 🙌

Superb

Мне нравится ваш пост, а я решила делать фото и видео рук в путешествиях)))) >

•••

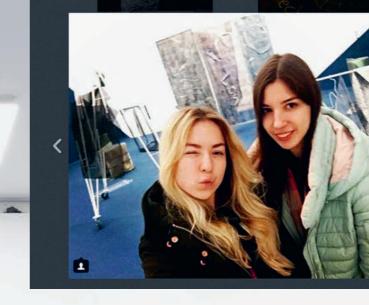
Masterpiece as it is... No more words only emotions!

Wednesday night

Gefällt 461 Mal

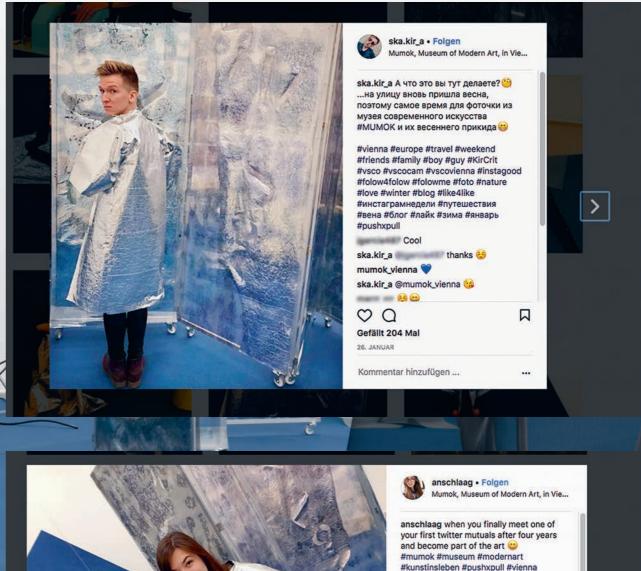
10. FEBRUAR

Kommentar hinzufügen ...



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Anschlaag • Folgen Mumok, Museum of Modern Art, in Vie... anschlaag when you finally meet one of your first twitter mutuals after four years and become part of the art #mumok #museum #modernart #kunstinsleben #pushxpull #vienna #internetfriends • Outstanding! • Outst

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Push & Pull, A Re-Invention by Eva Chytilek and Jakob Neulinger, 2017 Sandpaper, aluminum profiles, analog print on transparency film, ink, rubber, mesh, foam material, silver coats, baseball caps, PVC, casters, hooks, grommets, rivets, clips, metal rings, bead chains, cord, rubber band, aluminum pens, wire, selfie sticks, textiles, enamel, acrylic paint The Future is bright and silver: between performance, participation, and Home 2.0

Towards the end of his instructions for *Push and Pull. A Furniture Comedy for Hans Hofmann*, Allan Kaprow writes: »Did you ever think of arranging rooms for darkness, that is, for night-time, when you go to bed and see only dim shadows? A room for feelies only! Wet surfaces, rough, sandpapery objects, other things as soft as foam rubber to run your toe into getting to the bathroom at 4 a.m., silks slithering across your cheek, very large solids like cedar chests for braille identification. This should be a thoughtful problem, and it would develop all the senses except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?«¹

In their new version of the work, Eva Chytilek and Jakob Neulinger stick surprisingly close to Kaprow's original score, while also leaving it far behind. *Push and Pull*, conceived as an absurd and humorous translation of Hofmann's principles of composition into time and three-dimensionality, becomes a formula that describes not only the work of art but also the work of the visitors interacting with the installation. It describes the interplay between past and present, between »original« and re-staging or »reinvention,« and between discourses surrounding participation and interaction, digitality and materiality, the public and the private.

In this update, the room for feeling (or feelings?) suddenly seems to have become a reality: rough blue sandpaper covers much of the floor, with triangular sections also rising up the walls in some places. On and around this are arranged various metal forms. Hinged frames, bent tubes, small pillars could be deformed equipment for gymnastics, working out, or play. Some of these forms are more clearly identifiable as furniture—like a four-panel folding screen stretched with PVC sheeting-while others look like fragments, leftover signs of previous furnishing, like a valet stand hung with items of clothing and sheets of material, or a coatrack with a green baseball cap dangling from it. Visitors are permitted and encouraged to use these fabrics and items of clothing, specifically to pose for photographs to be posted with the hashtag #pushxpull. The practical and now ubiquitous selfie sticks are also part of this re-invention. In addition, pens made of aluminum are provided at various points around the space that can be used by visitors to leave messages on the sandpaper surfaces. These surfaces are rough, they scratch, and they reveal their unusual structure even when walked on. The other elements have little of this direct haptic quality, but

they correspond to Kaprow's original instructions in their staged temporality, appearing used and timeworn: the gauze-like material on one triangular frame covers just one small corner, other objects look torn and tatty. Lengths of metal tube from the hardware store are already bent, making them resemble threedimensional letters. As if they had manifested themselves in this place from a future past, as the result of an »unending present.«²

What are we actually looking at here? Is it an installation, a room in which the happening has already taken place, a space where endless repetition is possible? A collage, a painting that has become three-dimensional? A photographic or news studio with a bluescreen? Or just one of several rooms »of any shape, size, proportion, and color«?3 The countless times that this play-for is it not really a theater play whose unfolding is paradoxically static?---has been performed at major museums and exhibition venues, but also in smaller, less high-profile spaces,⁴ point to the inherently participatory character on which all can agree. For Kaprow's instructions-choose a room, add furniture, move it around, finished—are clearly and matter-of-factly aimed at involving the audience. In addition, they point to a field that spans the 44 years between Kaprow's version and that by Chytilek/ Neulinger: the sociology and phenomenology of homeliness and dwelling between the poles of the private and the public. Over roughly the same period, this field has undergone a radical shift, due above all to the ubiquity of socio-medial structures that have not only successively conquered the private sphere, but which also feed it back into the public sphere.⁵

The philosopher and media theorist Marc Ries noted this at the turn of the last century: »Homeliness/ dwelling cannot be equated with furnishing. [...] Today, dwelling takes place in and with spaces whose definition is translocal, transregional, and transnational.«6 This development, he says, accompanied the formation of new socio-media spaces from the nineteenth century. With the establishment of transmitting media, the social space inside houses and apartments was split and transgressed. Ries defines this social space with reference to Heidegger's notion of dwelling and a concept of space that can be traced back to Leibniz. This space is a weave of links and (something that seems especially relevant in our times of »object-oriented ontology«) a network of relations between humans and things. But rather than rob dwelling of its materiality, this adds new realities that overlap and intersect. The space thus gives shape to the social. In a direct reference to Leibniz, Ries states that places, traces, and spaces exist only »in the truth of relations.«7 In this way, the Chytilek/ Neulinger reinvention becomes a prefiguration: it imagines these social relations and their permeation by social media in the form of interfaces, screens, and cameras, producing and exhibiting the components of this network of relationships. In this situation of restaging (as in all versions realized in museum spaces) two different concepts of space meet: Newtonian absolute space in the idea of the museum box that surrounds and contains, and the Leibnizian concept

outlined above. Within this spatial dialectic emerges a place for dwelling and working-the same mixture presented by Kaprow in 1963-whose component parts exist in the exhibition space, but which only become a habitation where subjects »set up home« in the virtual realm. In this habitat, everything looks strangely used and unused at the same time, lived in and already abandoned; it possesses an uncanniness or »undomesticity« also considered by Ries to be symptomatic of twenty-first-century dwellings as socio-media spaces traversed by geopolitical movements.8

Perhaps this is precisely why the artists, in the production and materiality of the objects, deploy a rhetoric of shelter and protection that is not immediately obvious: survival blankets turned into coats and shawls, capes as cloaks of invisibility, a screen as a hiding place and a way to divide off a possible zone of intimacy. The color scheme is based on a cool spectrum of silver, blue, metallic purple and pink, pointing to the fact that many substances and building materials used in industry have their origins in space technology. They stand in stark contrast to the yellowed panels and the wooden crate made by Kaprow, whose handwriting reappears on one of the many layers applied to the screen. These various elements of modernism, postmodernism, and today's financialized capitalism become intermingled.9 »The present is no longer a homogenous time.«10 In this light, the Instagram hashtag is more than an omnipresent marketing tool, being part of a »digital mimicry« that constantly intersects with the real and its materialities.¹¹ In this updated version of Push and Pull, rather than the objects in the exhibition space, it is the subjects themselves who are pulled and pushed around. They arrange themselves and the materials and items of clothing put at their disposal, check the fore- and backgrounds, create relations, take their pictures, and then upload them. In their media presence, Kaprow's ironically evoked »interior decorators« become reality.

In this reinvention, then, strategies of digital subjectivization are imitated, while the spatiotemporal fractures in these strategies are rendered clearly visible, as the interpenetration of digitality and materiality, of media virtuality and real space, creates confusion concerning the usability of Push and Pull. On January 1, 2018, Instagram user vandergraafgenerator17 posted: »Wasn't even allowed to push and pull.« In Kaprow's »original« and in all subsequent reinventions operating with conventional furnishings and notions of domesticity, it was still clear what it was possible and permissible to move, how, and where to. The potential outcome, on the other hand, was less clearly defined: one critique formulated in 1963, for example, was that the visitors eagerly pulling and pushing at the installation failed to create anything meaningful, more closely resembling the »unrestrained and undirected activities of children in a permissive nursery school.«12 In Chytilek and Neulinger's version, however, the breaking down of boundaries between private and public spheres alters the way the work functions. Art into life gives way to life into art, bringing the phantasms and desires associated with participatory artistic practice into the foreground. Ultimately, this is

Chytilek and Neulinger's way of playing the ball back into the court of the institution itself, asking the question of what a museum in the twenty-first century is actually about and how it should imagine its visitors. Kaprow could not have wished for anything better.

> Allan Kaprow, »Push and Pull. A Furniture Comedy for Hans Hofmann.« First published in Décollage (4: 1964), special issue on happenings. Quoted here from Aspen (6A: 1968/69), special issue on performance art.

Kerstin Stakemeier, »Digitales Körperwissen,« lecture at Lehnbachhaus Munich, March 31, 2014; https://www.youtube.com/watch?y=D_I4fE1nIvk (accessed March 28, 2018). Continued under the title »Austauschbarkeiten Ästhetik gegen Kunst,« in: Texte zur Kunst (98, June 2015), p. 125-143. For Stakemeier, »digitality« describes a new production paradigm which has permeated works of art since »capital's crisis of financialization« in 2008, if not before. Unlike the »Net Art« of the 1990s, the focus here is not so much on appropriating, disrupting, or breaking through the codes or representing a form of data storage, and more on imitating the form and aesthetic of digitized commodities as an expanded form of expression in the present and in capitalism. In my view, these formal aesthetic forms of expression in contemporary artistic production are driven by phenomena such as the shifting of private and public spheres.

As Allan Kaprow writes in his original score.

See, for example, the blog accompanying the performance organized in Sydney in 2009 by artists and self-proclaimed »Kaprow fans and enthusiasts«: www.pushandpull.com.au/ (accessed February 10, 2018).

The reinventions that took place at regular intervals during this period resemble attempts to »examine« these changes.

Marc Ries, »Globale Unheimlichkeit und multiple Raumidentitäten. Wohnen im 21. Jahrhundert.« lecture at the Generali Foundation December 10, 2002: http://marcries.net/publikationen/detail/61/ (accessed March 14, 2018).

Ibid.. Leibniz wrote: »And it is this analogy which makes men fancy places, traces and spaces, though those things consist only in the truth of relations. and not at all in any absolute reality.« Leibnitz-Clarke Correspondence, 5th Paper, §47, see L. E. Loemker (ed.) Leibnitz: Philosophical Papers and Letters (Dordrecht: Riedel, 1969), p. 704.

See ibid.

See Stakemeier, »Digitales Körperwissen.«

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Ibid.

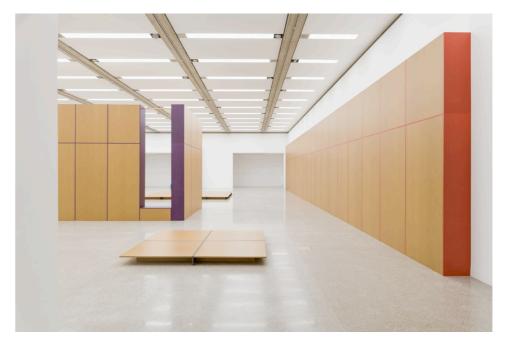
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See ibid.. Instagram as a social media practice operates via the same mechanism: the photograph as authentic proof of »being somewhere else« while at the same time simulating presence.

Paul Berg, »Push and Pull. A Furniture Comedy for Hans Hofmann,« St. Louis Post-Dispatch, May 19, 1963, quoted in: Eva Meyer-Hermann, Andrew Perchuk, Stephanie Rosenthal (eds.), Allan Kaprow. Art as Life (Los Angeles: Getty Research Institute 2008), p. 163.



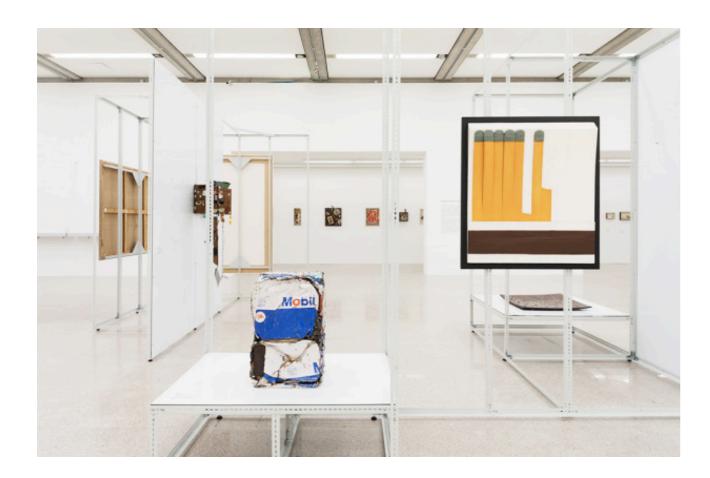




Alfred Schmeller, The Museum as a Flashpoint, 2019 Display, 2019, in cooperation with Jakob Neulinger Curator: Susanne Neuburger & Marie–Therese Hochwartner museum moderne kunst stiftung ludwig wien







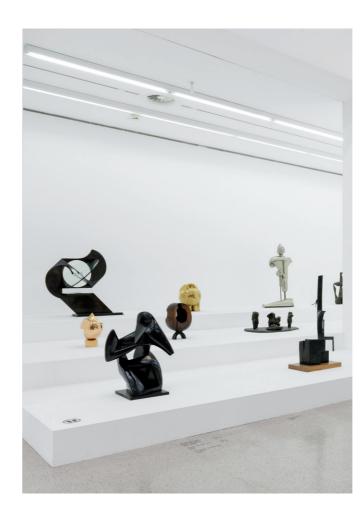


Art into Life! Collector Wolfgang Hahn and the 60s, 2017 Display, 2017 in cooperation with Jakob Neulinger Curator: Susanne Neuburger & Marie–Therese Hochwartner museum moderne kunst stiftung ludwig wien





<u>We Pioneers, Trailblazers of Postwar Modernism, 2016</u> Display 2016, in cooperation with Jakob Neulinger Curator: Susanne Neuburger & Marie–Therese Hochwartner museum moderne kunst stiftung ludwig wien





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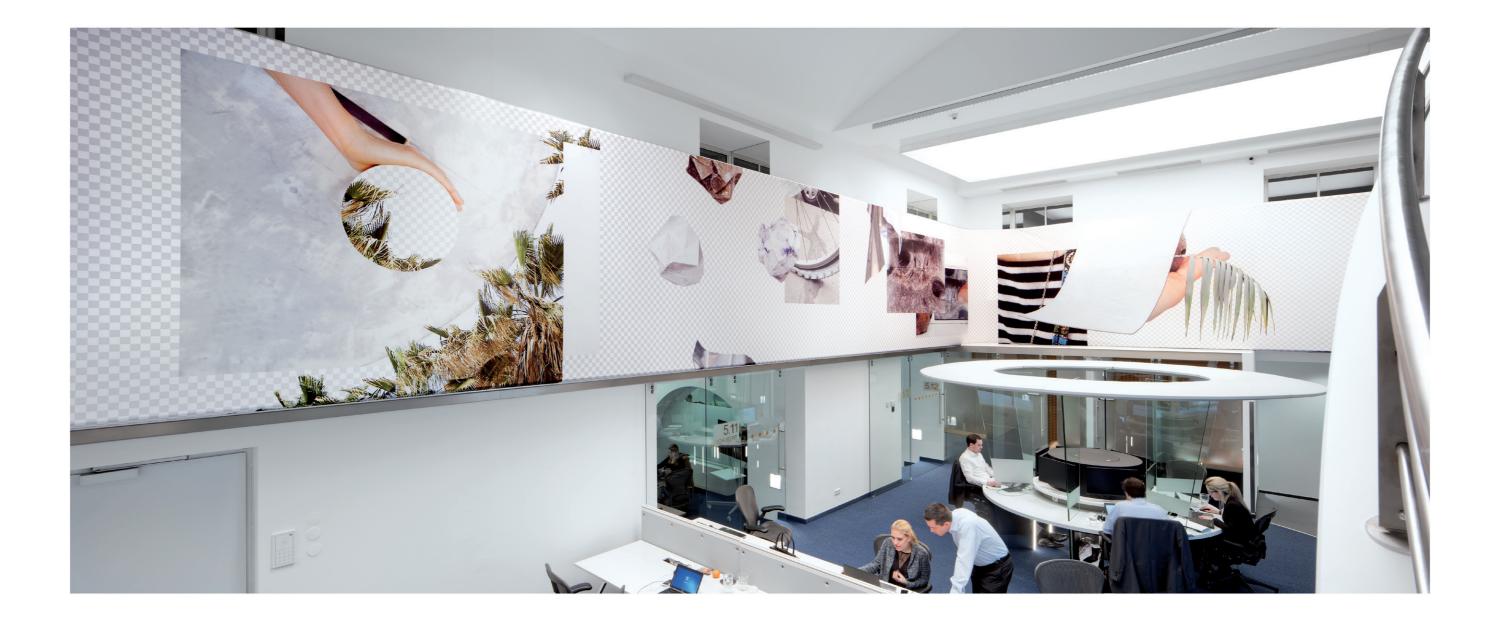


<u>Triangle Units (Dowsers), 2016</u> Steel, Digital print on PVC, 150x300x700 cm Exhibition view: Ghost Ride the Whip, Galerie 5020

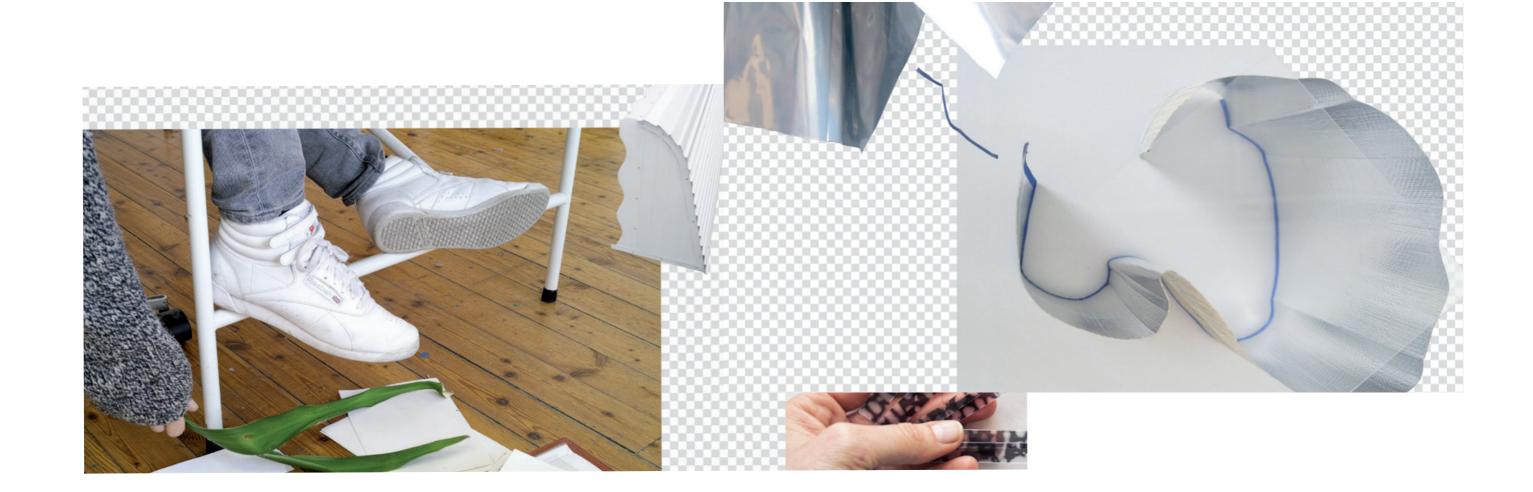




<u>Triangle Units (Dowsers), 2016</u> Steel, Digital print on PVC, 150x300x700 cm Exhibition view: Ghost Ride the Whip, Galerie 5020



<u>Tropic Alliance, 2015</u> Digital Collage, 40x2,5 m Accenture Office Vienna, Artstripe display space





<u>Tropic Alliance, 2015</u> Digital Collage, Detail Artstripe

Tropic Alliance

A temporary design of the "artstripe" in the Vienna office of Accenture

One of the most significant changes in the world of work is the increasing disappearance of the body. The extent of this development is particularly striking in view of the fact that work and physical exertion were almost identical for a long time. While for centuries non-physical labour was the exception, since the various industrial revolutions and especially after the recent "digital" one, the opposite is now true. New technologies, however, not only make physical toil superfluous, but also physical presence itself: for example, thanks to digital communication tools, physical presence in an office space at a company like Accenture has long since ceased to be a condition for being able to work and cooperate successfully.

Body and space, on the turn, are the two basic prerequisites that are absolutely indispensable for the work of the artist Eva Chytilek. As a trained sculptor, she deals with classical questions of the field, such as how spaces are constituted and how they are experienced, which inevitably brings the role of the body into play. These aspects, as well as the influence of digitalisation, are at the heart of her artstripe design, entitled Tropical Alliance, which deals with her own creative process and the interaction of her body with the ambience of her studio space.

In developing this commissioned work, she attempts to watch herself working over her own shoulder while also offering a glimpse into the inner logic of her idea and form-finding process. She is helped in this by the fact that she also always photographically documents the stages of development of her sculptures and installations. For "Tropic Alliance" she broadens this focus with the result that it contains not only details from the real space of the atelier and fragments of her body but also images of the individual sculptures that are being created at that very moment at various stages of development. The result is a work of art that describes its own evolution. _The background for this is a grid, reminiscent of the microstructures of the computer screen or software programme, with the help of which the individual motifs have been assembled into a composition that unfolds a strong spatial effect. The artist's hand functions as a central, unifying element, engaged both in the various activities of creating and acting but also in the phases of viewing and judging. Through the hand, the thought that guides it also enters the picture.

The result is a work of art that includes a description of its creation. In this way, it becomes visible that each decision is derived from the previous ones, without, however, following a causal scheme that would lead to reproducible results at any time. On the contrary: Eva Chytilek's artstripe demonstrates the specific dialectic of freedom and consistency that is essential to artistic processes.



<u>Untitled, (Canopy), 2014</u> Wood, Steel, loose Pigment, 80x180x220 cm Right side: Exhibition view: <u>Wiener Raum, Heiligenkreuzer Hof</u> From left to right: Eva Chytilek, Nora Schultz, Anna Zwingl, Krüger/Pardeller









<u>Untitled, 2014</u> Steel, powder-coated, 140x140x280 cm Exhibition view: Hic et Nunc, Stift Klosterneuburg

Eva Chytilek, Untitled

As part of the exhibition: Hic et Nunc 10 interventions at the monastery Klosterneuburg

The Kreuzgarten is a significant place for monastic life. Visitors can only look out of three open windows of the cloister at the Kreuzgarten, which is located in the innermost part of the monastery; they are not allowed to enter. Eva Chytilek responds to the symbolism and metaphorical charge associated with the place with an object that addresses the seclusion of the garden and its simultaneous openness in the idea of a spiritual space.

The object's formal structure is taken from historical scissors grids. In this case, however, the lattice is not a variable closure of a space, but encloses itself to create a permeable, evenly magentacoloured cylinder. Depending on the incidence of light, the object appears as a three-dimensional volume or as a semi-transparent, shimmering projection of a virtual space. ww

The object, which is placed in the centre of the garden at the intersection of two paths, reflects the significance of the place; at the same time, the creation of symbolism in general is thematised through the space of meaning of the Kreuzgarten.





















Untitled (wall fragment), 2012 Aluminium, Variable dimensions

The Imagination of Resemblance

Eva Maria Stadler

»As for similitude, it is now a spent force, outside the realm of knowledge. It is merely empiricism in its most unrefined form; (...) unless it has first been erased in its inexact form of resemblance and transformed by knowledge into a relationship of equality and order. And yet similitude is still an indispensible border of knowledge. For no equality or relation of order can be established between two things unless their resemblance has at least occasioned their comparison.«¹

The sculptures of Eva Chytilek take on the task of relating resemblances to one another within scenes. In *Index* (2012), the artist first appropriates a space by measuring its cubic dimensions and transcribing these features onto her sculpture. In this way, a pedestal records the mouldings found in the window recesses and doorways of an exhibition space. But this is not enough. It does not end with the object as link between space and viewer, Eva Chytilek continues the process of appropriation and transformation by photographically reproducing the situation, mounting this within a photograph of the exhibition space and photographing the collage. The gaze is guided across the thresholds of transfer. First from space to pedestal, which assumes the role of protagonist — a placeholder for a rudimentary form of representation. The graphic lines of the space are squeezed, as it were, into the pedestal itself, almost as if this were an etui, a case for a compass² meant to describe the replicated space. The photographic repetition stages an additional threshold. The gaze consciously stumbles across the photograph's border, trips over the doorstep on the wooden floor and the doubling of the room. Finally, the fractures existing between the media, formats, and materials are homogenized through a further process of illustration: namely, photography.

Following conceptual art strategies of working with the detail and the transference through the repetition of imagery — for example the work of Dutch artist Jan Dibbets, in which he performed a photographic correction of perspective — Eva Chytilek seeks to make visible each intersection at which the specific medial conditions cross paths.

The title of this graphic once again literally demonstrates the indexicality of photography, making the subject the subject traces of recordings themselves.

In her work, Eva Chytilek starts with the potential of transformation, which she uses to steer the structure of relationships between her sculptures, objects and photographs. In doing so, similarities are not taken for granted but instead become much more the instruments of an expression that equally serves the coordinates of space, the possibilities of bodies, and the conditions of media.

Michel Foucault essentially distinguishes four forms of similitude that in his conception played a great role in western culture until the end of the sixteenth century. There is the convenientia, which he sees as being characterized by adaptation and connection through the proximity of places. In addition, the aemulatio represents imitation, the analogy shows adjacencies between resemblances, and finally the sympathia is described by Foucault as a force that draws the most distant of things together. Foucault's discussion of similitude, carried out in his book from the field of scientific history, *The Order of Things*, aims to alter the episteme, the forms of knowledge with which we are occupied. Initially, a mirroring of micro and macrocosmic systems was desired, in order to show that »Nature, like the interplay of signs and resemblances, is closed in upon itself in conformity with the duplicated form of the cosmos.« Consequently, the symbols of the seventeenth century lost their secretive links to resemblances and moreover, gave rise to error.

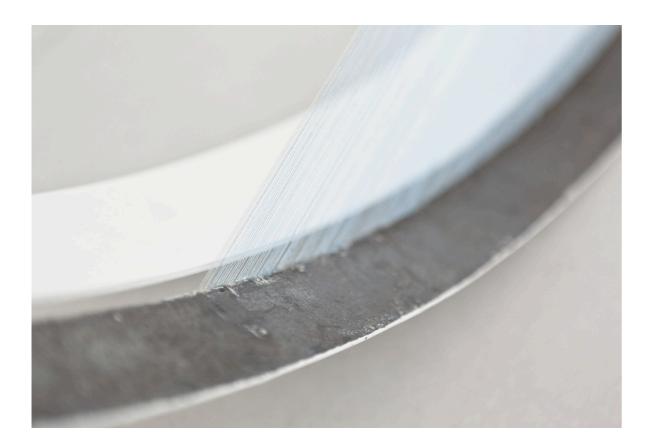
Mistakes and falsity are often the motivation for the searching eye, which Chytilek employs in finding, assessing and selecting materials. However, found objects are not conceived of as self-contained entities but as material models. Steel pipes are newly welded; wooden elements sanded, painted, joined together. Their original function is no longer discernable, though it is clear that this function once existed in another context. Eva Chytilek operates with the remnants of usage, performing adaptations, placing things beside one another, creating neighbourhoods, links and connections, or allowing visual lines to intersect with the aid of reflexes and reflections. In short, she operates with similarities, although here the similarities are constructed and not observed.

The work *Untitled (wall fragment)* (2012) consists of a curtain made from honeycomb-shaped elements that hang from the ceiling. Its volume cites an exhibition wall from the room in which the sculpture is installed. Here, the subject becomes the exhibition as an apparatus for showing. Furthermore, the curtain is a reference to the inner construction of the exhibition wall, itself often used as a means of artificial installation, thus becoming a sculpture in its own right — or should this rather be referred to as a prop? Because more than with objecthood, Eva Chytilek is concerned with a choreography of seeing, in which the sculptures become the axis points. If one could allocate a form to the act of seeing itself; circling, turning, folding and bending would be less types of form than they would be systems of viewing — systems that let the body assume a certain posture, in order to achieve an appropriate means of expression like in the biomechanical theatre of Wsewolod Meyerhold.

This becomes especially clear in arrangements like *Untitled* (2012), where Eva Chytilek places objects together in such a way that a specific power of imagination is required in order to stretch the space, allowing sight and movement to equally come into their own. For, in the end, $\gg(...)$ resemblance is situated on the side of imagination, or, more exactly, it can be manifested only by virtue of imagination (...)«³







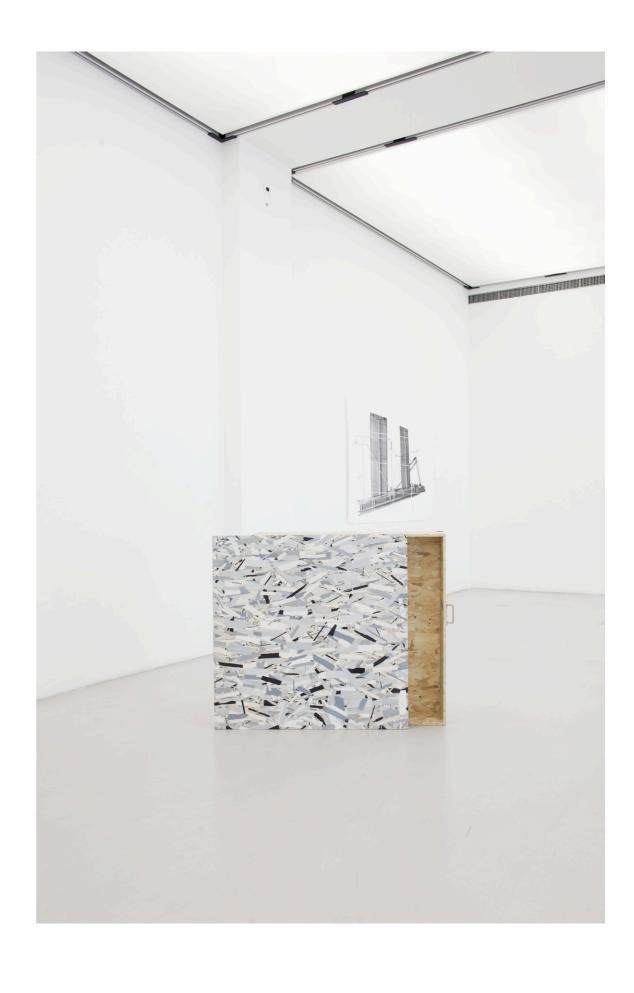












<u>Cover, 2012</u> Shipping crate, acrylic, 120x92x22 cm Exhibition view: Double u, Wien Museum, 2012



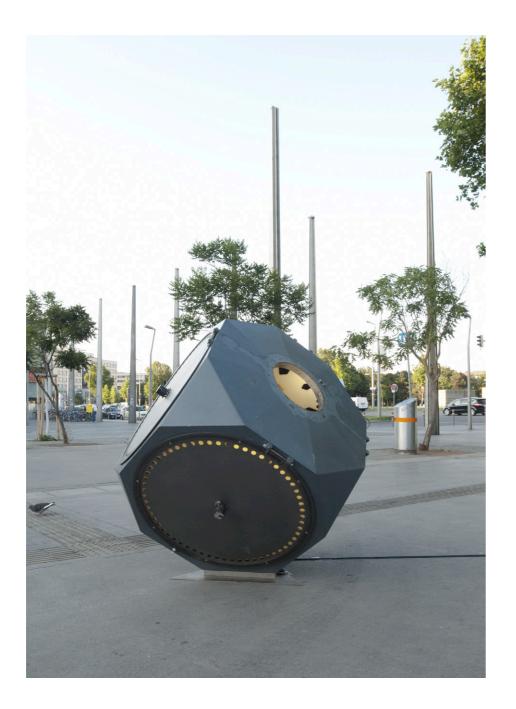


<u>Untitled (staircase), 2012</u> Collage. Print&pencil on paper, 35x69 cm <u>The Journey, 2012</u> Collage, Print&pencil on paper, 120x180 cm

















EVA CHYTILEK

* 1981

Eva Chytilek lives and works as a visual artist in Vienna. After completing her studies at the Academy of Fine Arts Vienna in 2005 and at the University of Applied Arts in 2010, she was the founder and director of Kunstverein Magazin, an association for the development and appreciation of the arts. She teaches at the University of Applied Arts in the field of Transmedia Arts since 2013. She takes part in national and international exhibitions,- 2018 Künstlerhaus Dortmund, 2017 mumok, Vienna, 2012 Local Project, NY / Kunstraum Bethanien, Berlin, 2011 Moscow Biennale / Contemporary Art Center, Vilnius. Since 2016 she has been designing several exhibitions for institutions,- mumok 2016/17/19. In In 2020 she founded the artists' collective and think tank SHE SAID together with Anna Zwingl.

EXHIBITIONS (SELECTION)

- 2020 Display in collaboration with J. Neulinger, Sala terrena, Kosterneuburg abbey
- 2019 Heimrad Bäcker, Display in collaboration with J. Neulinger, mumok, Vienna
- 2019 Das Museum als Unruheherd, Display in collaboration with J. Neulinger, mumok
- Wiener Raum, Heiligenkreuzerhof, Vienna 2018
- 2018 Eigensinn, Künstlerhaus Dortmund
- 2017 A.K.- Push & Pull, a Re-invention by E. Chytilek & J.Neulinger, mumok, Vienna
- Art into Life!, Display in collaboration with J. Neulinger mumok 2017
- Ghost RideThe Wip, Galerie 5020, Salzburg, (solo) 2016
- 2016 Werner Hofmann, Wir Wegbereiter, Display, mumok, Vienna
- Random thoughts of a daily light, Kunstverein das weise haus, Vienna 2015
- Tropic Alliance, artstripe no.15, accenture, Vienna (solo) 2015
- From inner to outer shadow, Austrian Cultural Forum, Istanbul 2014
- 2014 Hier steht ein Sessel, Traklhaus, Salzburg
- Hier und Jetzt, section.a & Art in public space NOE, Stift Klosterneuburg 2014
- You don't know me, Academy of Fine Arts, Vienna 2013
- 2013 Les dames Chinoises, Plataforma Revólver, Lissabon, Villa Renata, Basel
- Double U, Startgalerie, MUSA, Vienna, (solo) 2012
- We should be wondering / Is there a world?, Local Project, NYC & Latned Atsär, L.A. 2012
- KIT, Kunstraum Bethanien, Berlin 2012
- Beautiful Views, 4.th Moscow Biennale, Curator: P. Weibel & S. Mraz, Moscow 2011
- 2011 In Between. Austria Contemporary, Contemporary Art Centre, (CAC), Vilnius
- AIR Galerie Krinzinger, Ungarn 2010, Krinzinger Projekte, Vienna 2011

SCHOLARSHIPS / COLLECTIONS / PRIZES (SELECTION)

2020	Creatives for Vienna, SHE SAID, Compe
2020	Ö1, Reparatur der Zukunft, Award-winr
2019	Nomination Kapsch Contemporary Art
2015/11	Collection purchase, City of Vienna, Ar
2012	Federal Studio Scholarship, BKA, West
2012/09	Collection purchase Artothek of the Fe
2011	Starting scholarship for fine arts, bm:
2010	Artist in Residence, Paris, Cité des Art
2010	Artist in Residence, Ungarn, Galerie Kr
2008	Ursula Blickle, Video Award
2005	Fred-Adlmüller- Stipendium

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- etition of the Vienna Business Agency
- ning projects 2020, SHE SAID's Idea WAL
- rt Prize 2019
- rtothek, MUSA
- tbahnateliers (2012-2019)
- ederation
- i:ukk
- ts, bm:ukk
- rinzinger, Krinzinger Projekte