

EVA EISLER

White – And Black?

9 September – 22 October 2016

Opening: 9 September 2016, 6 p.m.

Speaking: Dr Angelika Nollert

director of the Neue Sammlung – The Design Museum Munich

On the occasion of Open Art we will be open
at these special times over the weekend:

Saturday and Sunday, 10 and 11 September: 11 a.m. – 6 p.m.



One knows the internationally active artist Eva Eisler (b. 1952 in Prague, CZ) – head of the K.O.V studio at the Academy of Arts, Architecture and Design in Prague since 2007 – as a painter, designer, interior designer, sculptor and architect in New York, Prague, Munich, London ...

Eisler is able to merge these divergent activities seamlessly for she unites a fundamental, aesthetic conviction. Discipline with a touch of Constructivism dominates her work as a rule. Yet now and again this is broken by movement and dynamism, by spatial expansion, by the exciting combination of materials.

Generally Eisler prefers wood, glass, steel; generally her creations, whether on paper or in jewellery, with furniture or in sculpture, bear witness to an aesthetic of clarity and simplicity that is then circumvented and enriched by sophisticated interconnections and conjunctions. Even organic or figurative excursions become apparent, directed by a geometric orderliness of minimalistic influence.

In fact, all things merge into one another: jewellery takes on the appearance of a sculpture, of a relief, of a graphic or pictorial tableau. Likewise with the table, the architectural arrangement. The genres are intermeshed in the same way as they transpire in an individual work of art through the composition of single elements. They represent in a way a kind of Janus-faced character, leaving the decision up to the observer as to which perspective they want to value and interpret the objects from.

Eisler is therefore to be defined neither as a sculptor, painter or illustrator nor as a jewellery artist alone. Artistic identity culminates for her in the widespread creative activity that is nonetheless converged and focused through a stylistic position that feeds itself from a common origin. Eisler operates at an interface, one between classic modernity, the connotations associated with this, and the contemporary experimental opening up of categories. It is exactly within this that the justified fascination with her work lies.

Our exhibition presents new drawings and objects, thus concentrating on the artist's latest production.

With friendly support of:



TSCHECHISCHES ZENTRUM
ČESKÉ CENTRUM

MÜNCHEN

EVA EISLER

* 1952 Prag / Czech Republic

1983 - 06 lives and works in New York
Seit 2006 lives and works in Prague

Since 2007

Head of K.O.V. studio (concept-object-meaning)
Academy of Arts, Architecture and Design in Prague

E d u c a t i o n

School of Building Technology and Architecture, Prag / CZ
School of Graphic Design, Prag / CZ
Parsons School of Design, New York / USA

L e c t u r e s , T e a c h i n g , W o r k s h o p s

2015 Scholastika - Pestré možnosti objektů
Dům umění, České Budějovice, workshop
Art's Cool, Praha, workshop

2013 3 x 20 UMPRUM (Academy of Arts, Architecture and Design, Prag)

2012 Czech Center New York
34xVŠUP, Hradec Králové

2011 American Center, Prague
Fashion Talk, Designblok
UTB Zlin (Tomas Bata University, Zlin)

2009 Český Design "světový", DOX

2008 FAVU Brno (University of Technology, Brunn)
Art in public spaces, Brno
ŠperkStret, VŠVU, Bratislava (Academy of Fine Arts and Design)
SOFA, New York
Pecha Kucha, Prague

2005 Glasgow School of Art, Glasgow

2003 Academy of Art, Architecture and Design, Prague

2000- 04 New York University, New York

1987- 89 Parsons School of Design, New York

1989 Rhode Island School of Design, Rhode Island

1989 Escola Massana, Art and Design Academy, Barcelona

Prizes and awards

2015	EDIDA Award – lighting design – Souls
2014	Czech Grand Design Awards 2013, Best Jewelry designer
2013	Czech Grand Design - nomination for Art House Installation
2013	Designblok 2013 Editor's Award (atelier K.O.V.)
2012	Designblok 2012 Editor's Award (atelier K.O.V.)
2010	Designblok 2010 Editor's Award (atelier K.O.V.)
	Czech Grand Design - nomination for Treasure Hunt Exhibition
2009	Designblok 2009 Editor's Award (atelier K.O.V.)
2008	Designblok 2008 Editor's Award (atelier K.O.V.)
2009	Czech Grand Design - nomination for "3x5 Alluminum Series"
2003	Form 2003, for "mono cimetric", Bundesverband Kunsthandwerk
1993	Residency, Rockefeller Study Center, Bellagio, Italy
1993	Fellowship, New York Foundation for the Arts

Works in public collections

The Brooklyn Museum, New York / USA
Cooper-Hewitt Museum, New York / USA
Museum of Art and Design, New York / USA
Metropolitan Museum of Art, New York / USA
Smithsonian Institution - Renwick Gallery, Washington, DC / USA
Museum of Fine Arts, Houston (Helen Williams Drutt Collection), Houston / USA
Museum of Fine Arts, Boston / USA
Design Museum, Boston / USA
Luce Foundation Center for American Art, Washington, DC / USA
RAM's Wustum Museum of Fine Arts, Racine 7 USA
Museum of Decorative Arts, Montreal / CA
Los Angeles County Museum / USA
Die Neue Sammlung – The Design Museum Munich (Dauerleihgabe der Danner Stiftung),
München / DE
Château-Musée, Cagnes-sur-Mer / F
Museum of Decorative Arts, Prague / CZ
Moravská Galerie, Brno / CZ
Muzeu Českého ráje, Turnov / CZ
Mikulov Chateau, Mikulov / CZ



In her small-sized work Eva Eisler proved to be a master of constructive logic. Her most recent work addresses questions of scale once again -- its effect on the concept of the work.

The intellectual purity and the pristine execution is typically Eisler and the growing size underscores these inherent qualities. The utilization of pure geometric shapes is a cornerstone of Eisler's work, softened by the sensitivity toward material and fine proportions.

Charlotta Kotik, curator of contemporary art, The Brooklyn Museum

The jewelry of Eva Eisler is rooted in Modernity. Modernity is the tradition of change, and therefore the tradition of negating Modernity. What is truly characteristic of this extraordinary work is a unique form of creation in time, which summons the complete fulfillment of things.

Eva Eisler has the ability to mobilize powerful energies which could have hardly been activated beforehand, and which show phases of concentration and condensation and phases of saturation and proliferation. ...

The purity of form in this work reflects its own destiny, to express it and take possession of it as a moment, which is expressive of the whole of the process. The jewelry of Eva Eisler, the sheer simplicity and reduction, the seemingly simple beauty of the layering of squares and circles and the geometrically ordered rectangles, the purity of the point, line and plane relationships, seeded in the materials of Modernity, is absolutely committed to this moment.

**Richard Meier
Richard Meier & Partners Architects**

To assess and comprehend Eva Eisler's creative contribution it is necessary to come to grips with an apparent contradiction; namely, a wide ranging diversity of her separate approaches that are ultimately reconciled in a convincing unity of her work as a whole.

We know Eisler as a jeweler, as a designer, a painter and sculptor, an interior designer, as well as an architect. In each of these categories she obviously feels at home and fulfils the expectations of competence and creativity that is expected of those who limit themselves to any one of these disciplines. And yet, the here enumerated categories do not even begin to define Eisler, unless one is aware that each of them is exceeded in her work, thereby resulting in an inclusive visual and tactile form-language.

Thomas M. Messer
Director Emeritus
The Solomon R. Guggenheim Foundation

