



Eva Mitala



Blackwrap

Ileana Tounta Contemporary Art Center, Athens

With a series of silkscreens on blackwrap and organza, Eva Mitala's solo exhibition, *Blackwrap*, examines the multilayered nature of femininity and moral autonomy, emphasizing personal responsibility and critical thinking grounded in individual values rather than societal norms. The artist explores themes of alienation and nostalgia, creating a sense of narrative mystery. She often draws from photos, historical images, pop culture, and film.

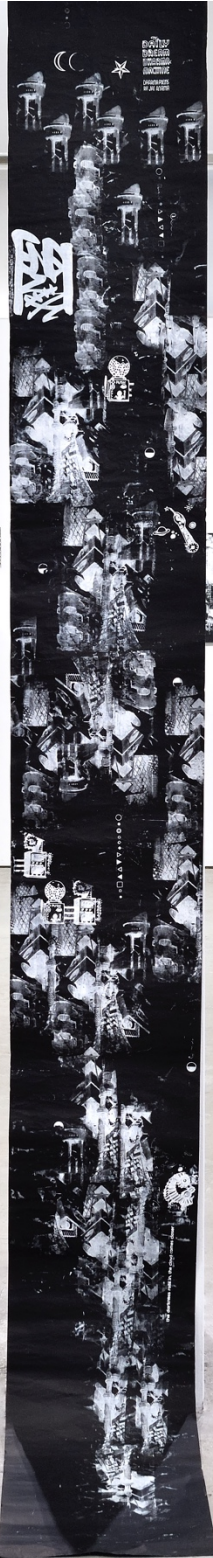
Blackwrap, an opaque material that blocks and absorbs light, contrasts with the transparency of organza, creating a dialogue between materials that invites reflection on what is visible and what remains hidden. Her silkscreen process, entirely experimental and created in the studio, often leads her to new materials spontaneously, reflecting the possibilities of the unknown where each material becomes a dialogue within her evolving dynamics.

Transparent films, glass, wood, and fabric merge in her process, while the materiality of blackwrap embodies the intimate emotions of her years in West Berlin, reflected in the underground muse Tabea Blumenschein. After moving to the West Coast and navigating feelings of isolation, the artist redefined her sense of empowerment through her engagement with the San Francisco muse, Honey Mahogany.

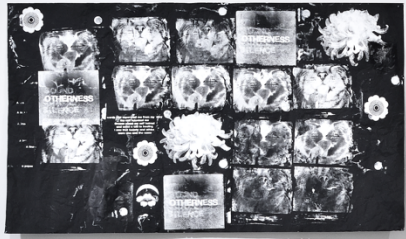
Each material choice becomes an expression of evolving freedom, reflecting the correlation and transition between different materials and their tactile nature. Material experimentation is central to her recent work, shaping deeply personal themes. Through choices in the contrast of black and white and in form, she follows her intuition, navigating her struggles, and remaining devoted to her practice, whether pushing forward or pausing to begin anew.

The work proposes alternative pasts and possible futures, questioning history and culture to create space for rethinking the present. Referencing stereotypes and motifs related to identity and gender, she connects everyday life with anthropology and futurism to rediscover new presentations of race, gender, and nationality. In this series, created over the past two years, disparate elements come together and interact in space, transforming it into a continuous flow of interaction and interconnection. (Athens, October 2024)



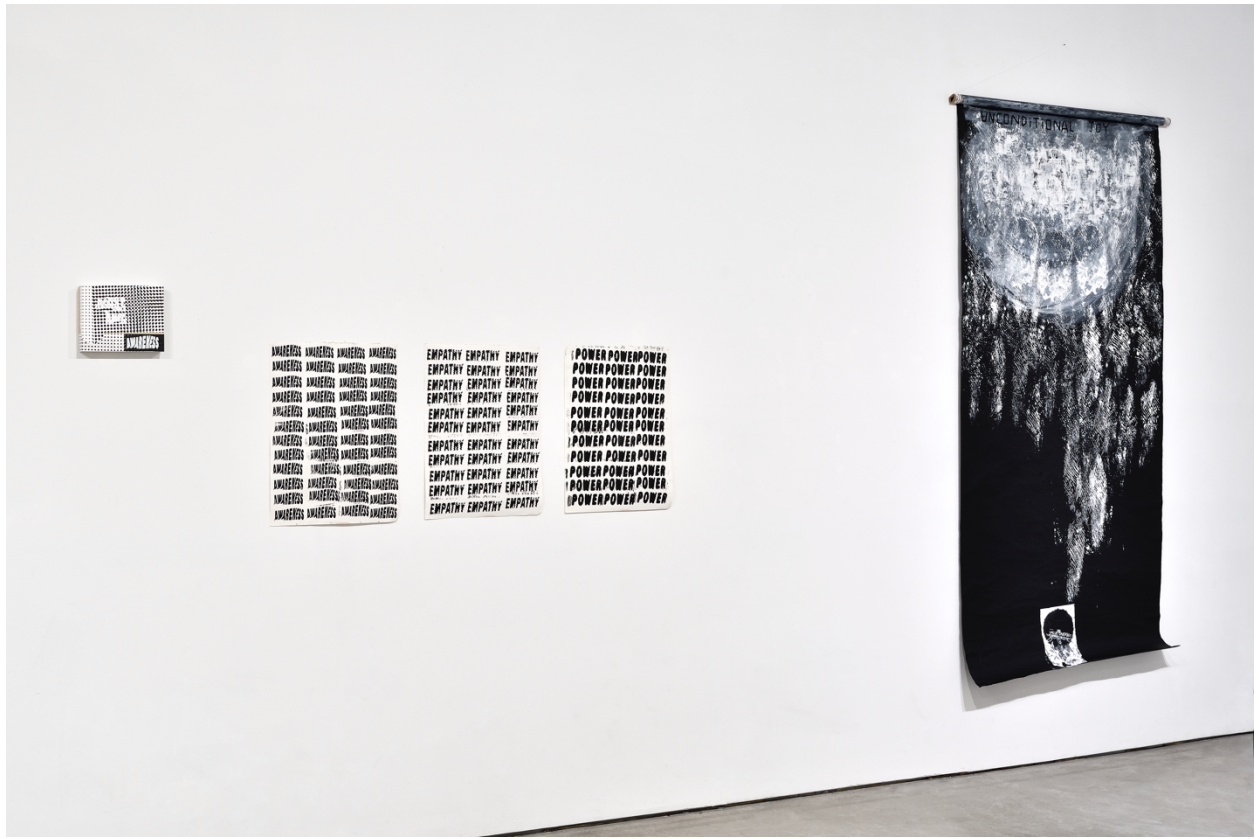


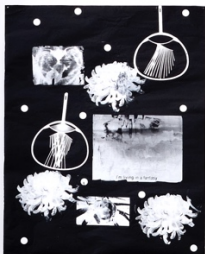












EVERYTHING
THAT ARISES
IS DESTINED TO
LEAVE ON ITS OWN
TIME...INCLUDING
YOU. IF ALL THINGS
WILL PASS, WHAT
IS SUFFERING?
IT IS NOT REALLY
THERE. I HAVE A
BODY BUT I AM
NOT HOLDING ON
THAT BODY. THAT
BODY IS A COPY
THE PERSISTANCE
IN THE COPY
CAUSES US PAIN
MY WHOLE BODY
COULD BE MY FACE
I WILL BE YOUR MIR-
ROR. THIS IS YOUR
HAIR. THIS IS YOUR
FACE. THIS IS YOUR
BREAST. THIS IS
YOUR BODY. THE
BODY COPIES THE
MIRROR AND THE
MIRROR COPIES
THE BODY
LANGUAGE SPEAKS
ITSELF THE SAME
WORDS IN DIF-
FERENT ORDER
I WILL NEVER BE
A WRITER



I am who I am. Blackrap

Text Galini Lazani

The Luggage Store Gallery, San Francisco

"Every landscape presents the image of a vast disorder,
leaving everyone free to choose the meaning they prefer to give it."

Tristes Tropiques, Claude Lévi-Strauss, 1955

Contemplating Eva Mitala's overall work on occasion of her I am who I am. Blackrap solo exhibition, the French anthropologist and ethnologist Claude Lévi-Strauss came to mind. For Mitala's artistic research and inspiration always seem to draw -consciously or not- upon the methods and practices of researchers of various disciplines; anthropology, sociology, psychology, and even environmental studies.

Mitala's art delves into the complex relationship between people and the urban landscape, reflecting on how human life shapes and is concurrently shaped by the environments they inhabit. A subtle projection of urban narratives becomes the central point of her work. Something that started as a personal artistic diary, capturing the presence of the artist herself in the city, evolved into a visual and conceptual exploration of the innumerable -and often contrasting- elements each and every one of us craft in order to conjure our lives. Returning to Lévi-Strauss, "the explorer (or in this case the artist) is confronted with phenomena that are superficially inscrutable. To record and assess the elements of a complex situation, one must possess very subtle abilities: sensitivity, smell, taste (all of which Eva Mitala highly possesses). And yet, the

order that permeates a world initially incomprehensible is neither random nor arbitrary.”

Mitala’s artistic practice is likewise guided by the same values. The materials she uses in her artworks and the processes that lead to the final outcome are a combination of chance and choice. Silkscreen printing, painting, digital images and writing on airy silk organzas, canvas, paper or the latest addition of the heavy, sculptural, light-blocking black wrap, “all come together to a harmonious union of opposites that transcends the boundaries of cities and people, reflecting on a universal fragility and celebrating the ephemeral nature of all things”, to rephrase the artist herself.

Eva Mitala’s work evolves while carrying at all times a piece of the past within it. This specific body of work, however, encompasses a bit of everything in it. Her current work is a synthesis of all her previous creative pursuits, perhaps representing her strongest stance yet.

Galini Lazani_ Athens, March 2024















BLACK

BLACKRAP

EVA MITALA



Atelier Portable

Atelier Portable

Curated by Efe Falida

Ileana Tounta Contemporary Art Center, Athens



Atelier Portable: thought and artwork in a breath

Mid last summer, Eva Mitala started working on the idea of exhibiting a new body of work she produced over the last two years. The starting point was a series of うちわ = uchiwa (Japanese fans), mementos she kept from her travels in Japan. The initial plastic object carried the artistic process, creating space for reconstruction, reforming spontaneously, knitting, twisting, composing her sculptures. It was July when her name appeared on my cell phone. I was in Syros. She was in Hydra. After we rediscovered the thread of our common love for Japanese culture, she started explaining me her first thoughts on how she could show her works at Ileana Tounta Contemporary Art Center, the associations inspired the thought of a book.

For the following months of our collaboration, the French poet Paul Claudel's book: One Hundred Phrases for Japanese Fans would be our magical meeting place. Cent phrases pour éventails is a collection of hundred and seventy-two haiku collection, written by Paul Claudel between June 1926 and January 1927, while he was the French Ambassador in Tokyo. The Greek translation of the book was by Thanasis Hatzopoulos published by Gavriilidis in 2002. The Greek translation of the book is a rare item that is difficult to find.

Eva's airy éventails (fans), and the process of transforming them into sculptures, would find many ways to expand between Claudel's verses, and spread into any space she created them in, under a special condition. Since I met her, many years ago, Eva was constantly on the move, anxious, curious, traveling, managing to transfer her universe and her artworks to different countries and cities of the world. She started working on some of her ventalias (fans) almost two years ago, initially in Hydra, and completed the works in her studio in Athens.

In order to make her work visible, we have to emphasize the process which characterizes the state in which she works. Being in a nomadic vigilance: wherever she

is, she turns the space into her studio. Atelier Portable presents this condition. It is the improvised portable reconstruction of the artistic process that stays with us.

Drawing upon Paul Claudel's poetry collection: Cent phrases pour éventails, the artist invites us to Atelier Portable, an experience she carries with her. The ventalias (fans) made of bronze, copper, wax and plastic are a reflection, negotiating the interplay between the material and the immaterial, as well as the notion of the corporeality of forms interacting with an intangible trace of air that drifts imperceptibly: Éventail, De la Parole du poète il ne reste plus que le souffle.

Eva Mitala in her portable atelier processes her personal experience in the East into an inner microcosm rich in handcrafted poetry, whose aspects and segments have been invoked from places along her path. Traces of her experience in San Francisco (2020) and Athens (2021) are accrued in her artworks, unraveling silent memories, thoughts and shapes of a breath, inviting us to dialogue with them, as well as to feel them and decipher them.

Our discussions about her portable studio took place at different times and places, bringing up details of her journey as well as her relationship with Japan. These dialogues were recorded in the form of a discussion and provided the material for the next phase. The book. In this book, our conversations in Patision Street explain the transition of Atelier Portable to a new exhibition form. For this second part of the exhibition - in the same gallery space, Ileana Tounta - Eva Mitala talks about how Vipassana meditation (10 days silent retreat) revealed the vision of the second installation.

Claudel sees l'éventail as poems written in one breath. The artist in the practice of meditation gathers her mind in her own breath and new aspects of Atelier Portable become visible.

Efe Falida

Ermoupolis / Athens, 2021-2022

(Translated in English by Katerina Nikou)



SOUND
OF
GREAT
JOY













Float

Float

Curated by Laurie Lazer
The Luggage Store Gallery, San Francisco



Eva Mitala

FLOAT

Float constitutes a vast and subtle meditation on the reality of urban living.

Recognizing absence as the presence of a conscious activity within the brain, these works are a result of a meditative process that engages what is considered trash, forgotten and unwanted as a starting point to honor the decay and the beauty of things modest, humble and impermanent. Impermanence (literally, “the pathos of things”) has probably the clearest link: the works embrace the wear, tear, and sometimes damage that comes with age. They reveal the transient and mystical as well as the mundane and obvious as features change.

A big rolled vintage raster film found in the garbage, was appreciated, taken and cut into pieces that led to eight large scale experimental handmade wooden silkscreen canvases. After a test print of all canvases on a paper surface, the first piece of these works appeared, transforming the medium of silkscreen into painting.

The paintings were created using in studio silkscreen techniques, which translate the defaults and irregularities of the process into an aesthetic that simplifies the form and prioritizes material experimentation. In these works, the actual silkscreen canvas takes the place of the brush and when the ink comes in contact with paper or cotton, instead of a technique for mass production, the process becomes a way to produce unique prints. The result sometimes appears blurry – as if frozen in a permanent state of becoming, like the ethics of Wabi-Sabi that focus on finding beauty within the imperfections and accepting peacefully the natural cycle of growth and decay.

By deliberately defying permanence, through a state of freedom and joy of being imperfect and incomplete, new ephemeral spaces are revealed and a whole body of work comes out naturally. These unique prints, defined by delicate forms which fully blend with each other, appear in the space in between; willing to alter expectations regarding gravity, the surfaces have no weight and assume an abstract meaning of floating where anti-gravity is visually natural. Floating has almost the same meaning as traversing, it indicates a mode of indeterminate human behavior. A shared common space.

Laurie Lazer

San Francisco, June 2019

the luggage store

1007 market street san francisco, CA 94103
415 255 5971 • www.luggagestoregallery.org
wednesday-saturday 12-5pm, and by appointment

Eva Mitala (Athens and Berlin based)

FLOAT

Painting & Silkscreen

June 14 – July 13, 2019

Opening Friday, June 14, 6-8pm

luggage store gallery

1007 market street

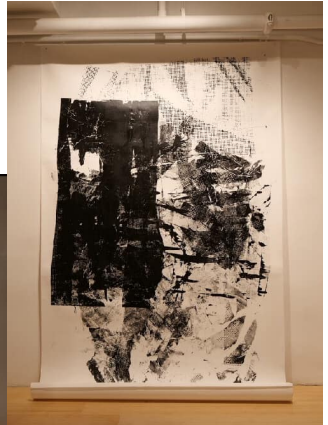
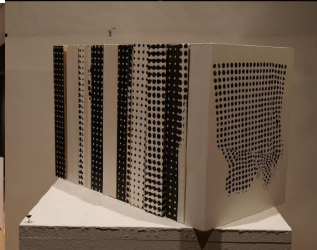
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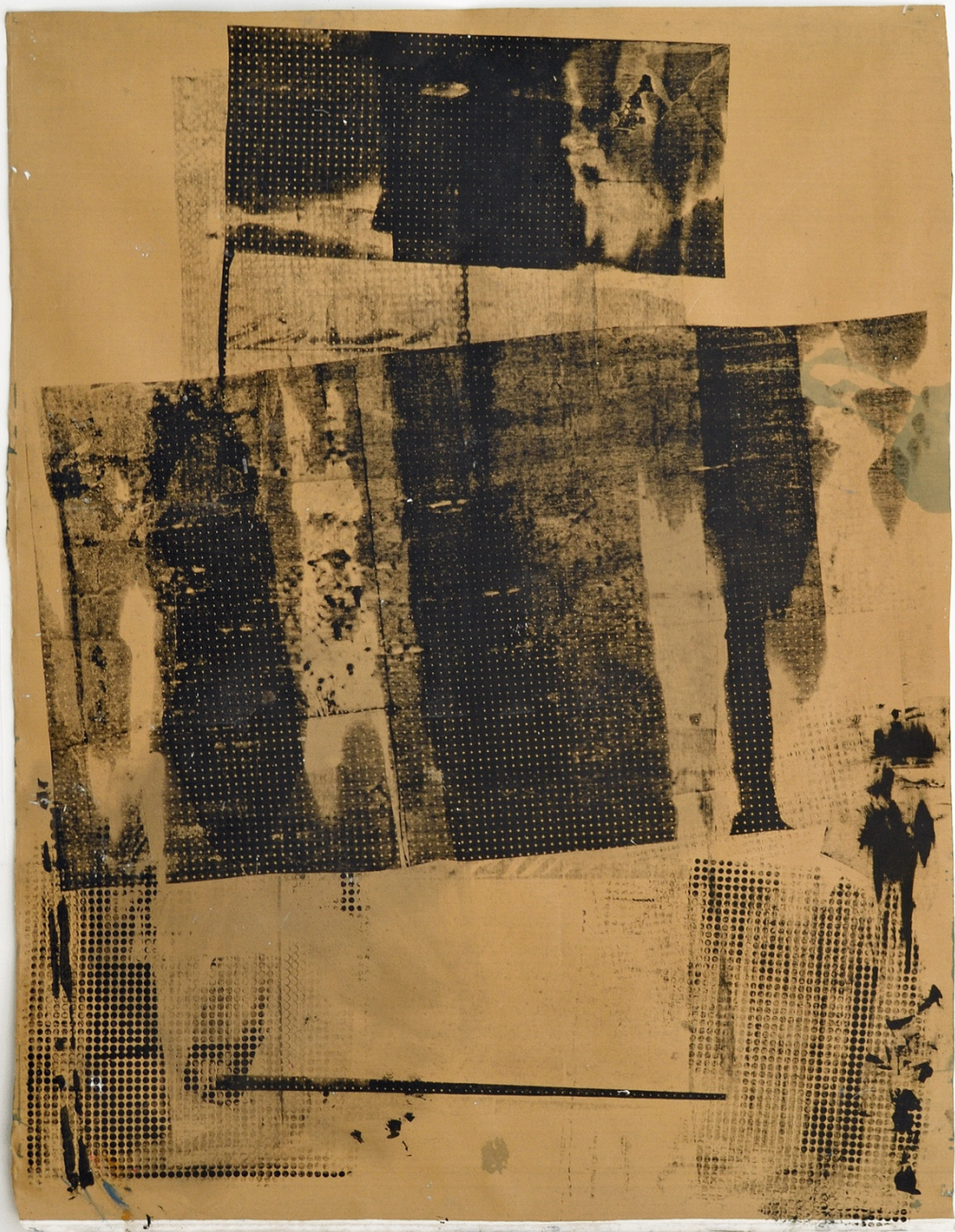


SOMELAND
Foundation

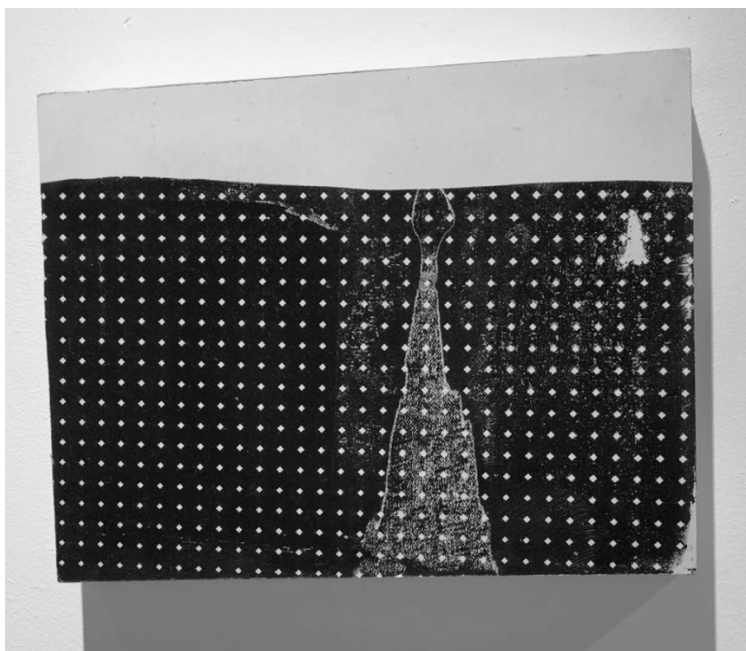
Untitled, 2018. Oil and silk screen ink on canvas. 60 x 50cm.





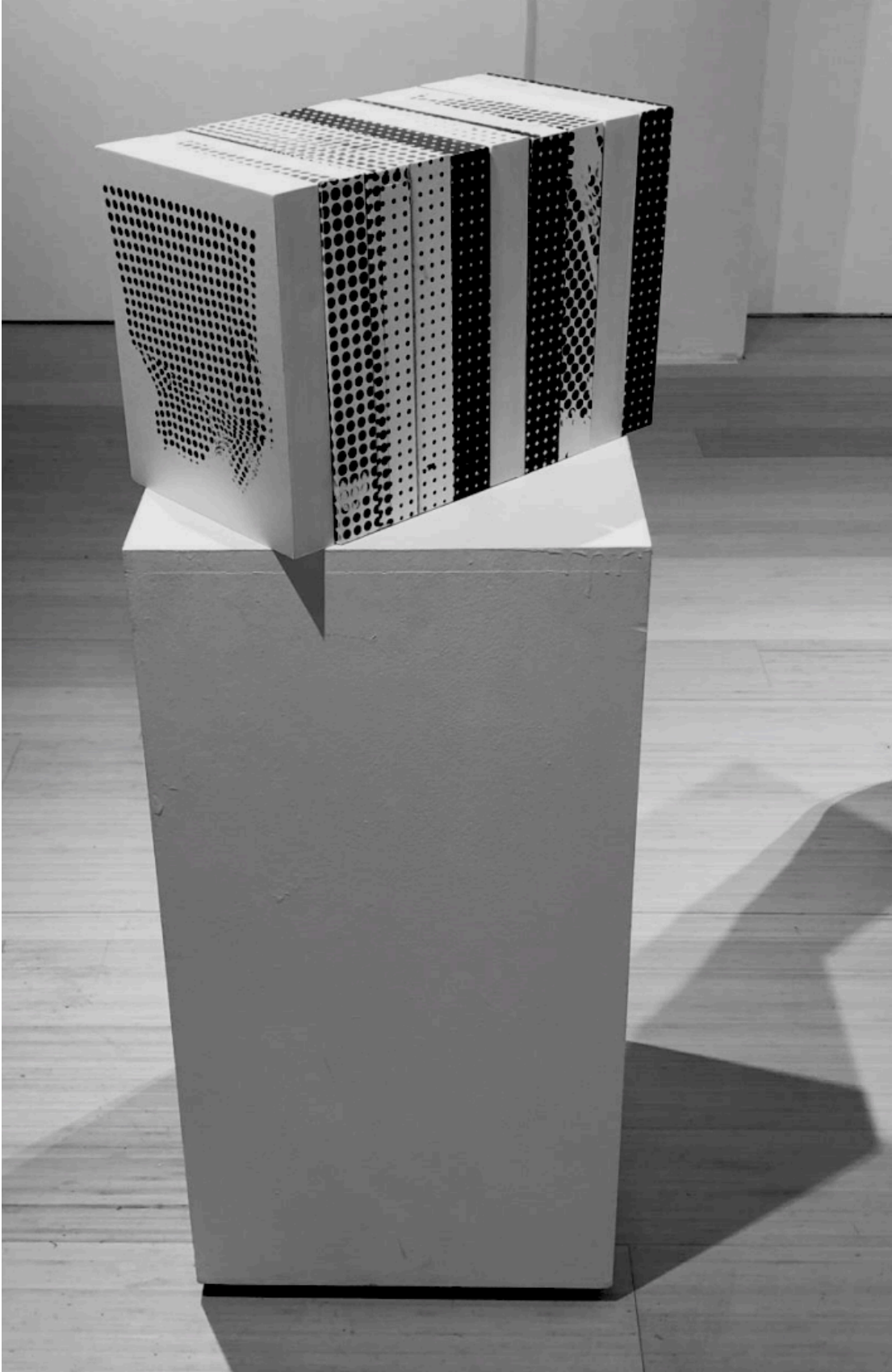


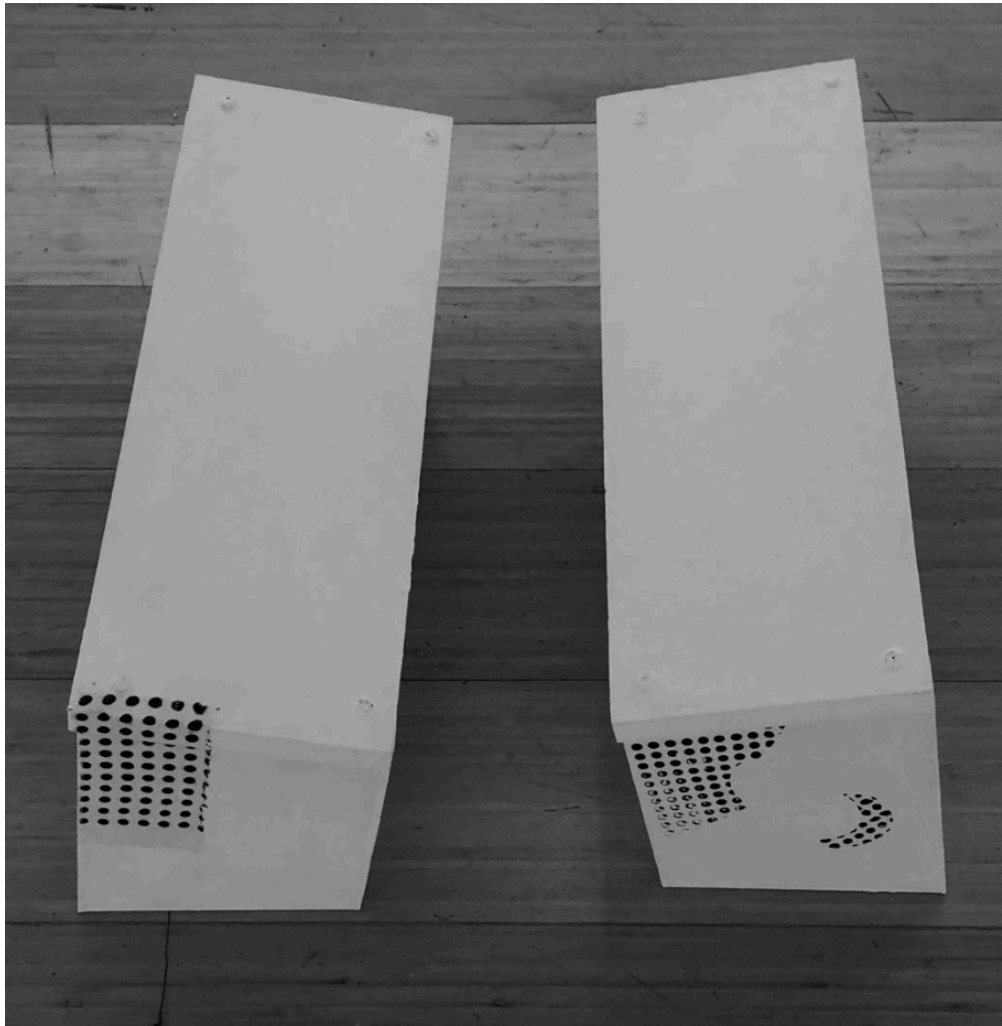














Secret Ceremony

Secret Ceremony

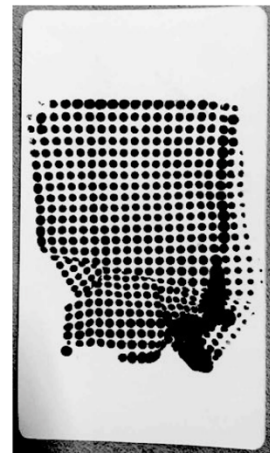
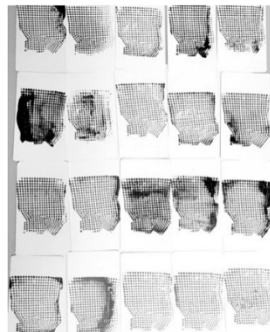
curated by Telemachos Alexiou

Human Resources, LA

secret ceremony @ Human Resources, LA



HIGH PRIESTESS
by Eva Mitala
"Live online Tarot reading
from Greece with Eva
Mitala's Major Arcana
Deck".



An exploration of the mystical realm inviting visitors into the enigmatic world of the occult.

Alexiou installed a series of Eva Mitala's unique silkscreens, large scale tarot cards: The High Priestess, inside the projector booth, on the upper floor of the space. Human Resources Los Angeles (HRLA) is indeed located in a former movie theater in Los Angeles's Chinatown. The space was originally a theater built in

1962. In 2013, the auditorium was remodeled and converted into an art gallery and exhibition space.

Within this intimate candlelit space, visitors encountered a laptop offering live online tarot readings conducted by Eva Mitala, from Athens. (December 2019)

Human Resources

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Secret Ceremony

December 6 7:30 pm - 11:30 pm



Floating Within

Floating Within

Text Marita Tatari

Ileana Tounta Contemporary Art Center, Athens

floating within

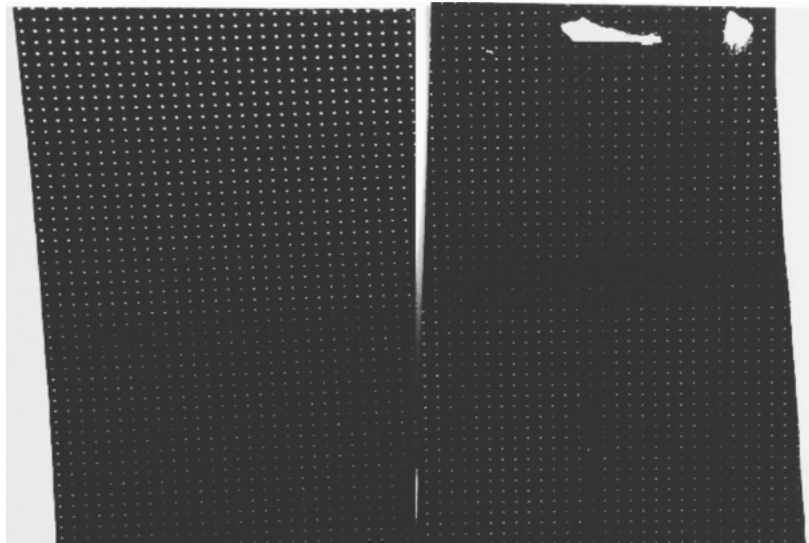
Eva Mitala

June 12 - July 31
Opening Tuesday June 12
7:30-10:30 pm

Ileana Tounta Contemporary Art Center

48 Armatolon-Klefton st.
114 71, Athens - GR

ILEANA
TOUNTA
CONTEMPORARY
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Floating Within: Unique silkscreen prints on paper and cotton

Tracing back our digitally conditioned present to one of the very first reproduction-techniques – silkscreen prints on paper and cotton – Eva Mitala confronts plain, layered printed surfaces with the living materiality of time. Gaps, spots, patches, the real fading of the organic materials used for the prints expose the printed surfaces to transiency, contingency, evanescence. Uniquely related to nothingness out of which emerge the drift of time – life –, the layered surfaces reveal their own becoming as the singularity of a living now. It's not about experiencing what is depicted, it is about awareness: floating within, be this now, be the living plasticity and ever-new transformations of matter opened-up in Mitala's works – be the relational excess that makes up and recasts our present.

Marita Tatari_ Berkeley, June 2018



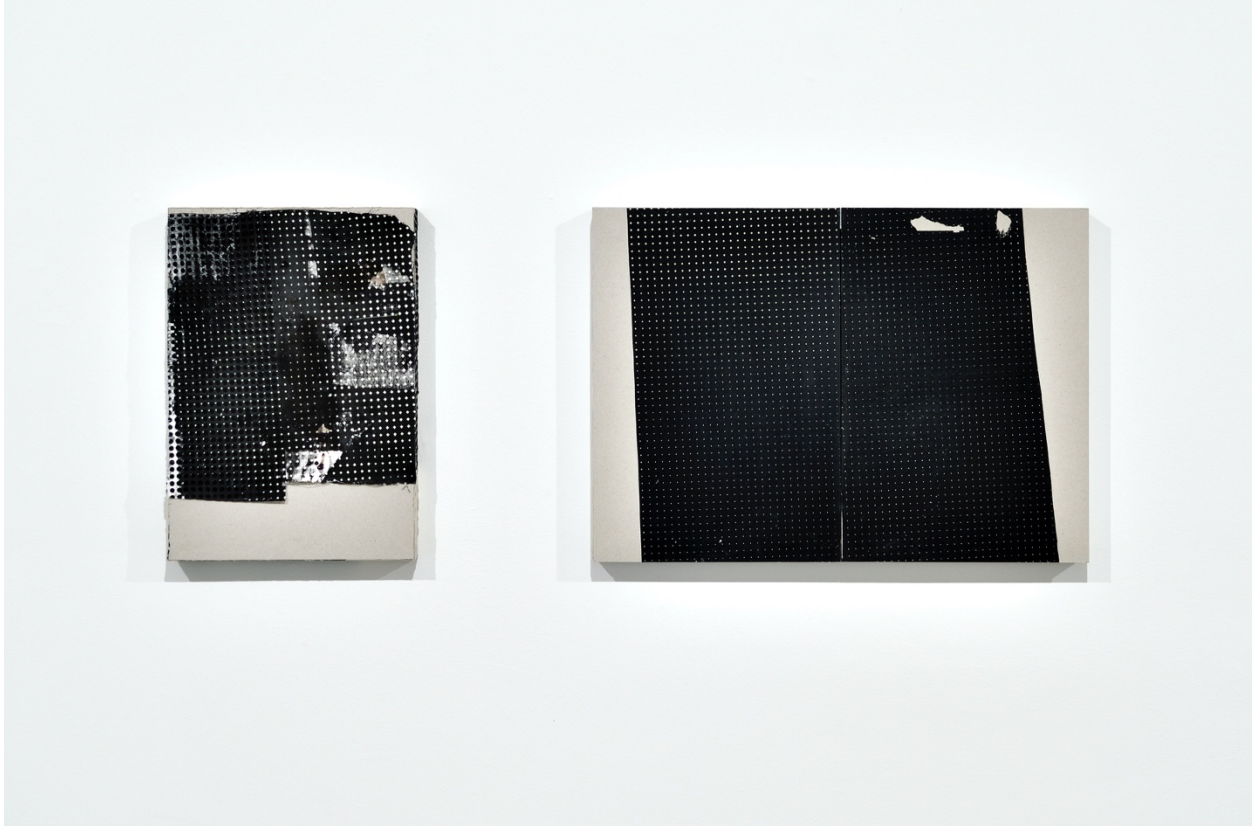






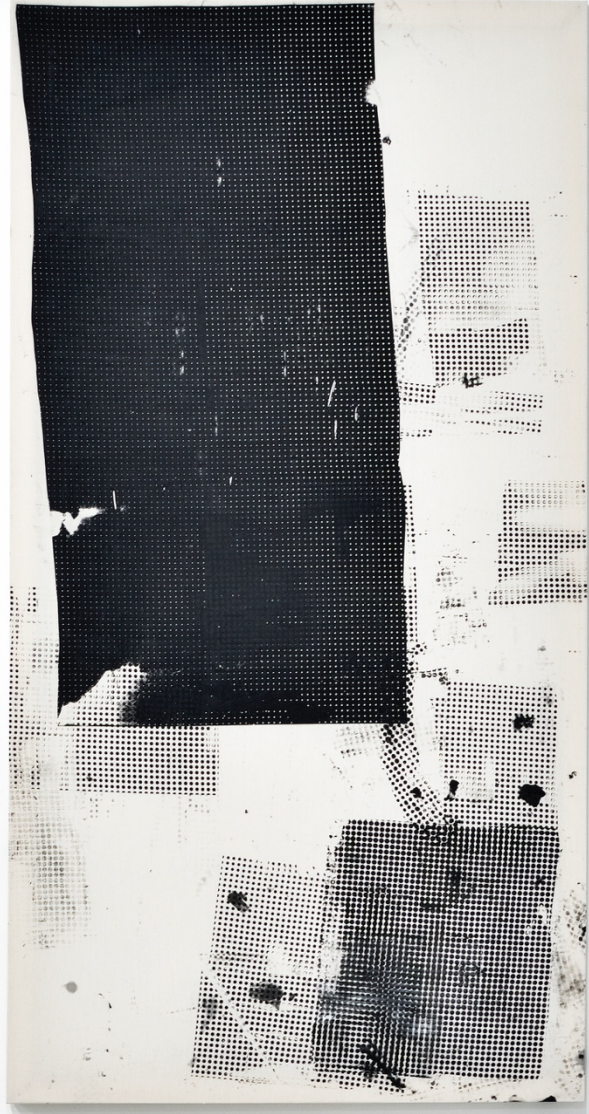


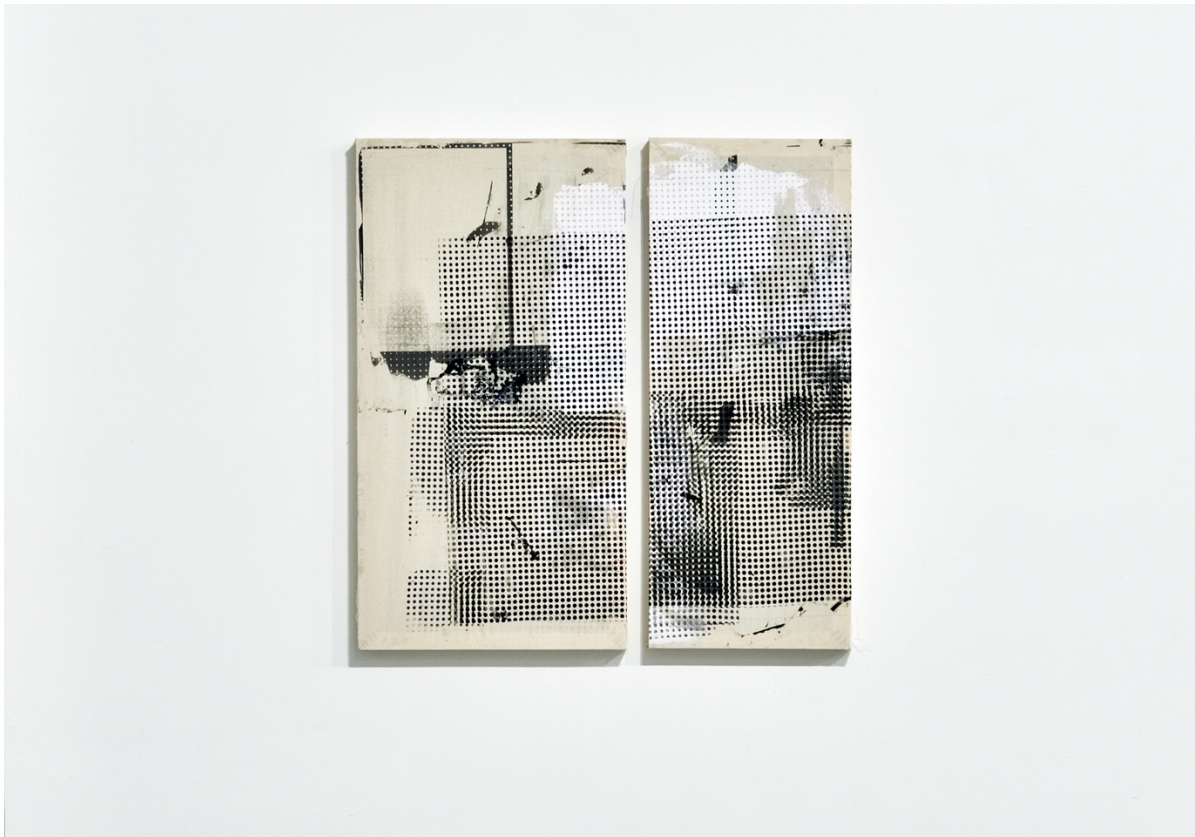












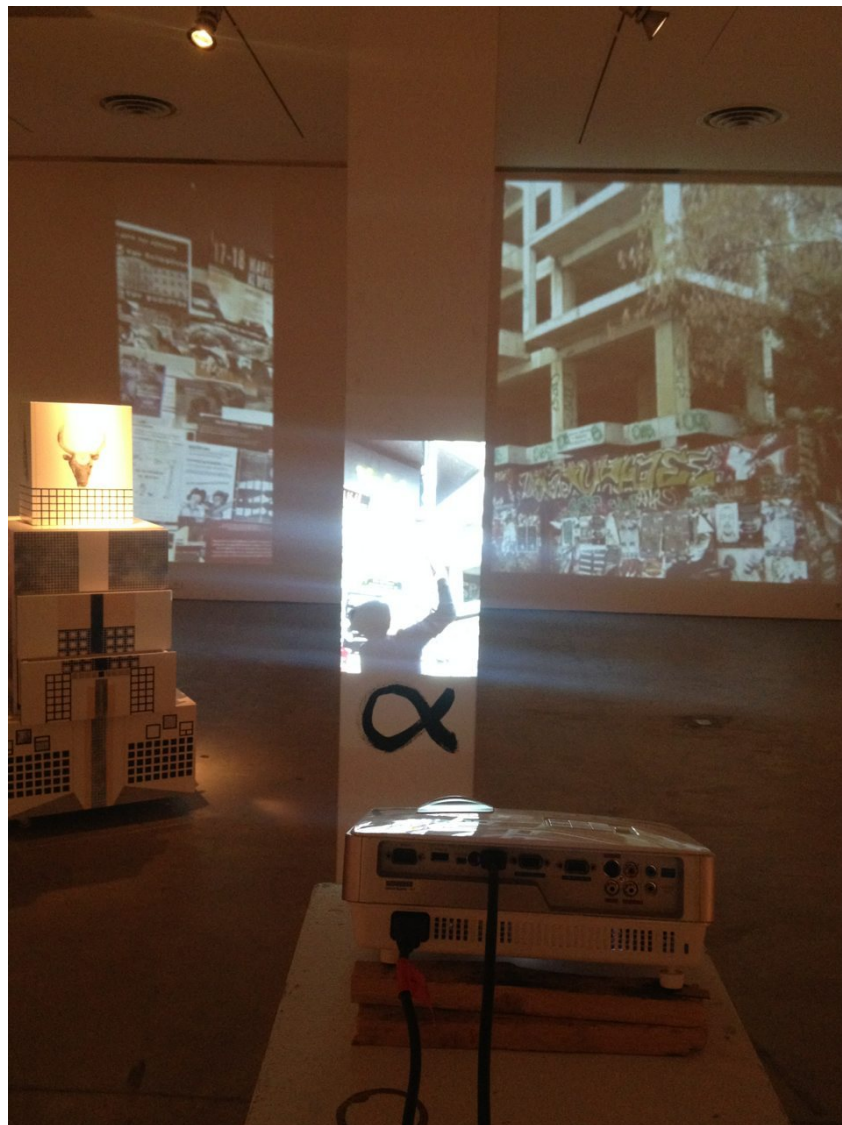


Street Spins

Street Spins

Curated by Dimitrios Antonitsis

Ileana Tounta Contemporary Art Center, Athens



Dimitrios Antonitsis invites at the Street Spins show two Berlin based artists the Greek Eva Mitala and the Japanese Yukihiro Taguchi in a double solo show – experiment, where the notion of flâneur is being negotiated as a researcher of the contemporary city. The viewer is invited to see over a critical record of volume and mass structures and consequently to read the works of both artists through a socio – economical translation.

Baudelaire was the first to praise the change at the gaze of the artist experiencing the structural changes of the industrial revolution and the way that this gaze fed the modern image of the metropolis and the public. It is necessary to approach Mitala and Taguchi at the opposite side of Romanticism, as heroes of the modern life that investigate the Sublime through the contemporary city. Both have studied painting: Yukihiro Taguchi at the University of Tokyo (Tokyo, Geidai) and Eva Mitala at the Athens School of Fine Arts. Yukihiro has never completed one painting, in the classical way, on the contrary he considers his stop motion videos as versatile canvases and prints. Also, Eva Mitala steps on the complexity of the silkscreen to create unique silkscreen canvases. These canvases lead to wooden sculptural works that could be possibly used as furniture.

Yukihiro Taguchi built up his house at Curvy Street – Kreuzberg from wasted material he collected from the streets of Berlin. In this architectural structure titled Discurvy, where he lived for one year and a half, was transforming it both as form and as a social condition bringing together over a hundred of individuals – viewers – participants to this experimental project.

Eva Mitala pastes on and prints under the Treptower bridge her silkscreen works influenced by the street culture and architecture of Mega – Cities (Tokyo, Berlin). The silkscreens presented at the gallery as autonomous painting transmit the aura of the street. The video projections of Taguchi (Street, Skip, Spark, Discurvy, Moment) and the sculptural objects (Morgenstern, Abendstern, Lonely Star) of Eva Mitala constitute

postmodern passages related to the notions of personal identity and emotional memory. The viewer traces the parts of this visual transition through the beauty of the pictorial procedure.

Dimitrios Antonitsis,
Athens,
February 2015











All Will Come To You Faster ~~And Faster~~ ~~Until~~ Your Creativity Flows ~~Down~~ in Rivers

All Will Come to You Faster and Faster Until Your Creativity Flows in Rivers

Curated by Marcus Kettel

REH-transformer, Berlin



Upon entering the exhibition space, the visitor dives into a cosmos of nearly endless creativity, led to discover an artist, who transforms the REH-transformer space into a playful planet. Eva Mitala's cosmological show features work produced in the last two years in Athens and Berlin. Over 100 paintings depicting images of planets, skyscrapers, pyramids, octahedrons are organically combined with images of snake-, cat-, brain-, dance- and childhood pictures. Architectonic structures and symbolic elements in black and white are penetrated and entwined by poetic imagery and occasional appearances of the shiny and energetic color pink. For her pink is punk. It is

her punk attitude and her struggle for humanity in everyday life, aiming to attain more freedom in a systematized and domesticated world full of bureaucracy. The childhood references in Mitala's universe could metaphorically represent her rebellious ethos and her Greek heritage - a consciousness that is being eroded by civilized urban construction, reflecting on the human condition and the perpetual struggle for emancipation within the contemporary world. However, returning to nature is not her way, as Eva Mitala holds a visionary ambition: to disrupt structures that suppress natural human energy and sensitivity in modern life.

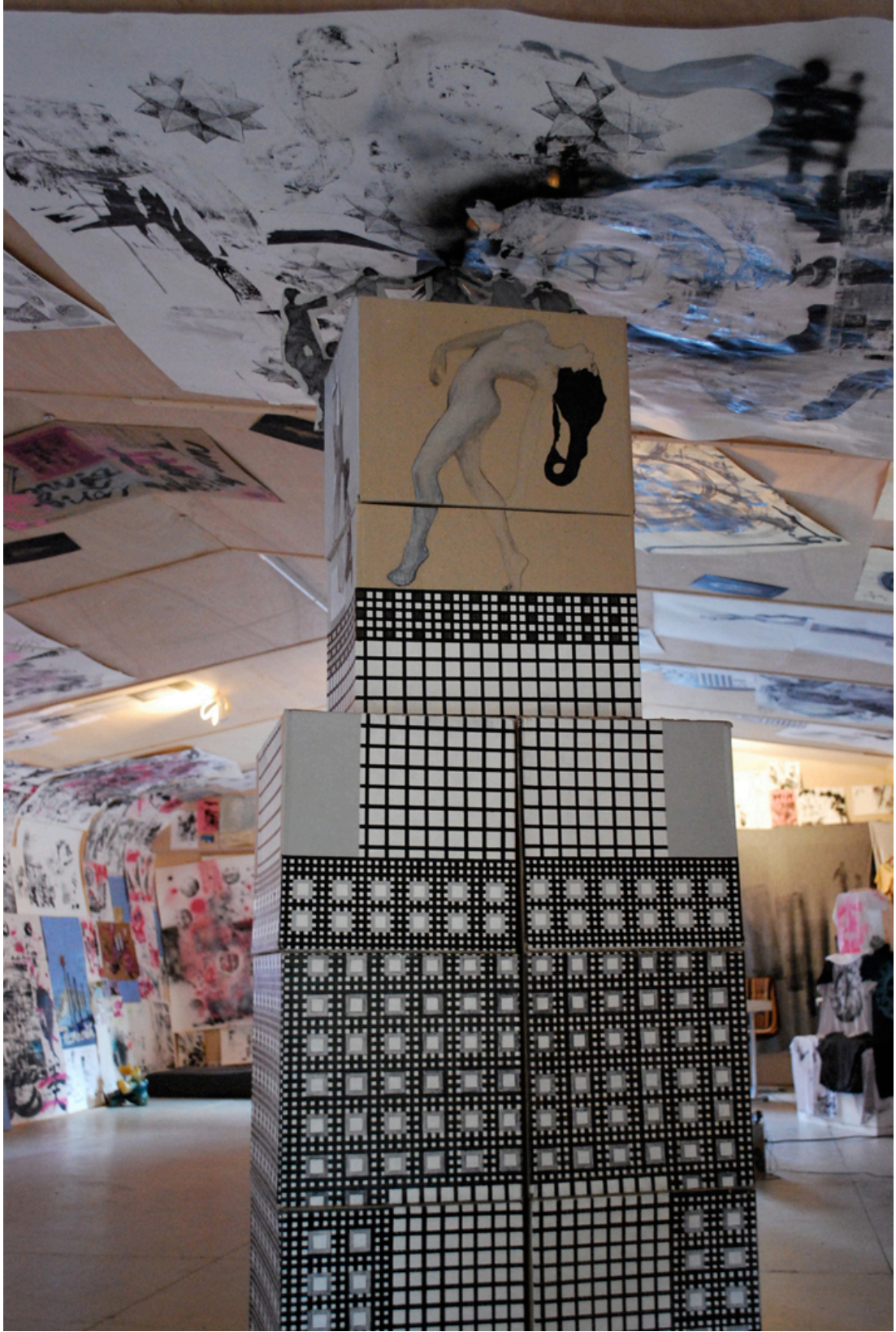
Mitala's artistic discourse exceeds the conventional paradigms of nature and culture. In her futuristic paintings and installations, the division between nature and culture becomes obsolete. Nature encompasses us and everything that surrounds us. It becomes both subject and material simultaneously. In her approach to transformed materials and images, their origins and interactions, the artist discards distinctions between the synthetic and the organic, man-made and natural. She presents a nature that transcends (beyond) its sensory manifestations. Nature, as depicted in her works, emerges not as an external entity but as an intrinsic facet of human existence- a force to be reckoned with, intertwining seamlessly with the fabric of societal constructs.

Eva Mitala experiments with silkscreen techniques, that discovers in her studio, to embrace imperfection, translating the defaults and irregularities of the process into a punk aesthetic. Furthermore, her exploration of furniture design incorporating woodworking, painting, handmade silkscreen, and spray paint serves as a commentary on the socio-cultural illusions pervasive within the contemporary art history.

Marcus Kettel_ Berlin, June 2014







POST PINK

Eva Mitala

Selected exhibitions and texts 2014-2024

www.post.pink

