

C H A R I M

Judith Eisler – Scott Clifford Evans – Lazar Lyutakov

Opening Tuesday, 30 June 2026
Exhibition 1 – 24 July

This summer, Charim presents works by three gallery artists, **Judith Eisler**, **Scott Clifford Evans**, and **Lazar Lyutakov**, currently featured in the exhibition *Lebt und arbeitet in Wien: Contemporary Art from Vienna* at Kunsthalle Wien. Bringing together fifty-six artists living and working in the city, *Lebt und arbeitet in Wien* offers a broad survey of Vienna's dynamic, critically engaged contemporary art scene.

Eisler works with images drawn from film. Rather than painting from direct observation, she isolates cinematic moments shaped through direction, staging, repetition, and editing. **Dark Romy** (2014/2023) is derived from the 1971 film *Bloomfield*, portraying a close-up of the late actress Romy Schneider. Moody and enigmatic, the painting transforms the face into a landscape, balancing psychological presence with painterly abstraction. **Hanna** (2019), is another close-up, capturing Hanna Schygulla's face as a drawing based on Fassbinder's 1970 film *Götter der Pest*. Like Romy, it frames the face as a landscape.

Köstlergasse (2026) is based on a still from the 1974 film *The Night Porter*. Eisler first encountered the location while visiting Vienna in 1984, recognising the distinctive green façade on the Naschmarkt as the hotel from the film. Revisiting *The Night Porter* decades later, she realised she now lives on the very same street – her own building visible in the frame – and that, apart from the cars, remarkably little has changed. Eisler's smaller painting, **Phone** (2026), depicts a close-up of Kristen Stewart from the 2014 film, *Clouds of Sils Maria*. Eisler was drawn to the subtle abstractions created by the reflection in the glasses, the shape of the phone, and, above all, the visual intensity of attentive listening.

Evans' Manipulating Currency (2016) consists of a video and twelve framed banknotes – banknotes, which have been folded by the artist, altering the facial features of the depicted persons. Changing the point of perspective on banknote faces points out the promotion of certain cultural identities and economic agendas. If one “manipulates” this currency, or looks at it from a different angle, icons from old regimes and ideologies – a frowning Saddam Hussein, a grinning Mao Zedong – ironically expose indoctrination through money as physical medium.

Through subtle interventions, **Lyutakov** questions the circulation of commodities, ideas of quality and utility, and the aesthetics of consumer culture in a globalised economy. His most recent series, **Lights 1-6** (2026), draws on a photographic archive of over 200 streetlights the artist documented during a residency in Tokyo in 2025. Incorporating texts by the Bulgarian poet and artist Aleksandar Gabrovski, the works are framed using light fixture ceiling elements and acrylic glass, ultimately linking urban infrastructure, poetry and memory.

The **Kuvimba** works (2021 and 2025) investigate the global bottled water industry through a reconfiguration of the iconic VOSS bottle, originally from Norway. Replacing the bottle's contents with African spring water, and its bottle top with handcrafted wood, Lyutakov challenges ideas of purity, luxury, and authenticity embedded in the brand's cultivated image. While VOSS has long marketed its water as an exclusive premium product, the work draws attention to the disparities and contradictions that underpin global water economies. In doing so, Lyutakov examines the intersections of branding, resource extraction, consumer culture, and unequal access to one of the world's most fundamental resources.

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Judith Eisler (1962, Newark, USA) paints images drawn from cinema, and through her compositions, fleeting frames become charged spaces where narrative construction and painterly perception intersect. Eisler has been included in exhibitions at the Palais de Tokyo, Paris (2015) Castello di Rivoli, Turin (2008), and Hayward Gallery, London (2007). She received a Guggenheim Foundation Fellowship in 2002 and has been Professor of Painting and Animation Film at the University of Applied Arts Vienna since 2009.

Scott Clifford Evans (1979, Salt Lake City, USA) draws on the visual language of popular cinema and television, engaging genres such as horror, thriller, drama, and exploitation film. Developed through collaborative and process-oriented methods, his work frequently employs improvisation and collective participation, blurring the boundaries between production and performance. His most recent solo exhibition took place at FJK3 Contemporary Art Space, Vienna (2026). Since 2018, he has taught at the University of Applied Art Vienna, Academy of Fine Art Vienna, and the University of Art and Design Linz.

Lazar Lyutakov (1977, Shabla, Bulgaria) investigates the structures and hierarchies that shape contemporary culture, focusing on the relationship between everyday objects, systems of consumption, and global production networks. He has exhibited internationally, including at Fondazione Zimei, Pescara (2025), Lavender Opener Chair, Tokyo (2025), CAIRN Centre d'art in Southern France (2025), Secession, Vienna (2023), and Simian, Copenhagen (2021). Lyutakov represented Bulgaria at the Venice Biennale in 2019.