

GALERIE KRINZINGER · SEILERSTÄTTE 16 · 1010 WIEN
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CHRISTIAN EISENBERGER
HIMMEL/WEISHEIT/WALD
9975/13107/27917

OPENING: Wednesday 25 June 2014, 7 p.m.

EXHIBITION DURATION: 26 June – 2 August 2014

Galerie Krinzinger is delighted to announce the first exhibition of Christian Eisenberger (*1978 in Semriach near Graz) that will be taking place at Galerie Krinzinger. Already in 2013 Krinzinger Projekte presented works that he created as an artist in residence in Sri Lanka.

Christian Eisenberger, both he himself and his work, has always oscillated between compulsive obsession and absolute freedom. This has allowed for an oeuvre to evolve that is more than rich in terms of both quantity and style. Often enough a broad spectrum is equated and confused with little consistency and thus identified with low quality. In retrospectives, one often comes across the expression “cannot be nailed down to one particular style”. But this is never assumed to be the case beforehand.

Even at second glance it is evident that Christian Eisenberger is a classical artist both in terms of form and content. His art appeals to us directly since he does not shirk from aesthetic appeal. At the same time many of his works raise existential questions that are immanent to humanity. He thus illustrates a statement made by philosopher Peter Strasser who claims that whatever we always believed to have recognized no longer has any meaning

The works shown here are no exception. Questions automatically come to mind. What are these spider webs doing on this paper painted black? Is it about the art of spiders or human art? Is this painting? What made the first spider come up with the idea of creating a web, a geometric one to boot? Why do these animal set traps? How do they imagine their victims to be? What made the spider’s construction come to serve as a metaphor for social networks? Did the artist kill the creator of the artwork?

Nature is a strong reference in Christian Eisenberger’s work – and not just since the last documenta (13), which underscored the significance of nature in art. He often juxtaposes human life with “nature” as a corrective, be it in the ant pieces, in which he placed an imitation of the Twin Towers made of sugar cubes next to the insects, or, as in other works, lets slugs snails crawl over effigies of Mona Lisa and Adolf Hitler. (He has named this piece “Beauty and the Beast”.) Here the artist is alluding to an obsession with nature, which must obey its own laws blindly and indiscriminately, succumbing to its cathartic bliss. He blithely overlooks their non-existent freedom. (Dr. Grete Müller)

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