

portfolio
christian eisenberg

Christian Eisenberg
CV

born 1994 in Würzburg, Germany

- 2024 Cité Internationale des Arts in Paris
Studio funding by Julie Schemann at Prinzregentenstraße Munich
- 2023 Diploma at the Academy of Fine Arts Munich, Prof. Alexandra Bircken
Master student (Meisterschüler) Prof. Alexandra Bircken
- since 2018 Project classes with a.o. Joseph Strau, Juliette Blightman
Exhibition realization for i.a. Kunstverein Munich, Carissa Rodriguez, Pippa Garner, Patricia L. Boyd, Yalda Afsah, Tony Cokes, Klein, Eleanor Weber;
Lothringer Halle; Venice Biennale
- 2020 –2022 Peripheral Alliances Residency at Ammersee; Summer School at Kunstverein Munich
- 2019 – 2022 Part of the curatorial team of the student organised engl. lecture program Jour Fixe, at Academy of Fine Arts Munich

Selection of exhibitions

- 2024 *Taxes*, Austin Space, Munich
Säulen, Group show, Rinde am Rhein, Düsseldorf
A Little bit of Solidarity goes a Long Way, with Jan Kunkel, Group show, ZIRKA, Munich
- 2023 *World Dream The World*, with Nikolai Gumbel, Milchstraße 4, Munich
Nobody told me to do this, Diploma exhibition, Class of Alexandra Bircken, Academy of Fine Arts Munich
Materialsammlung, Artist book
- 2022 *Kai's Kitchen*, Group show, initiated by Jannis Besen, Munich
Where An Eagle Meets Fish, Nokwoodank Culture and Arts, Group show - traveling scholarship, Seoul, Haenam South Korea
Hiding in plain sight, Group show, pool, Düsseldorf
Constellations, Group show organised by Juliette Blightmann, Academy Munich and Camberwell College of Arts London
Januar, Class of Alexandra Bircken in the space of the Goldberg Galerie, Munich
- 2021 *End of the Year Exhibition, Peripheral Alliances*, Kunstverein Munich – Residency at Ammersee, Inning
How to like people, Exhibition project, Rachel Fäth, Nikolai Gumbel, Eszter Lovrity, Luciano Pecoits, Vincent Scheers
To be successful in hunting – Think like a prey, Class of Alexandra Bircken, Kunstpavillon Munich
- 2020 *The River and the City*, Class of Alexandra Bircken, Wehrsteg Munich
- 2019 *trans_trajekt*, Artist book
fliegen und geflogen werden, Publication, mit Eva Burkhardt, Nikolai Gumbel, Patrick Nishnik, Eveline Reinholz, Cordula Schieri

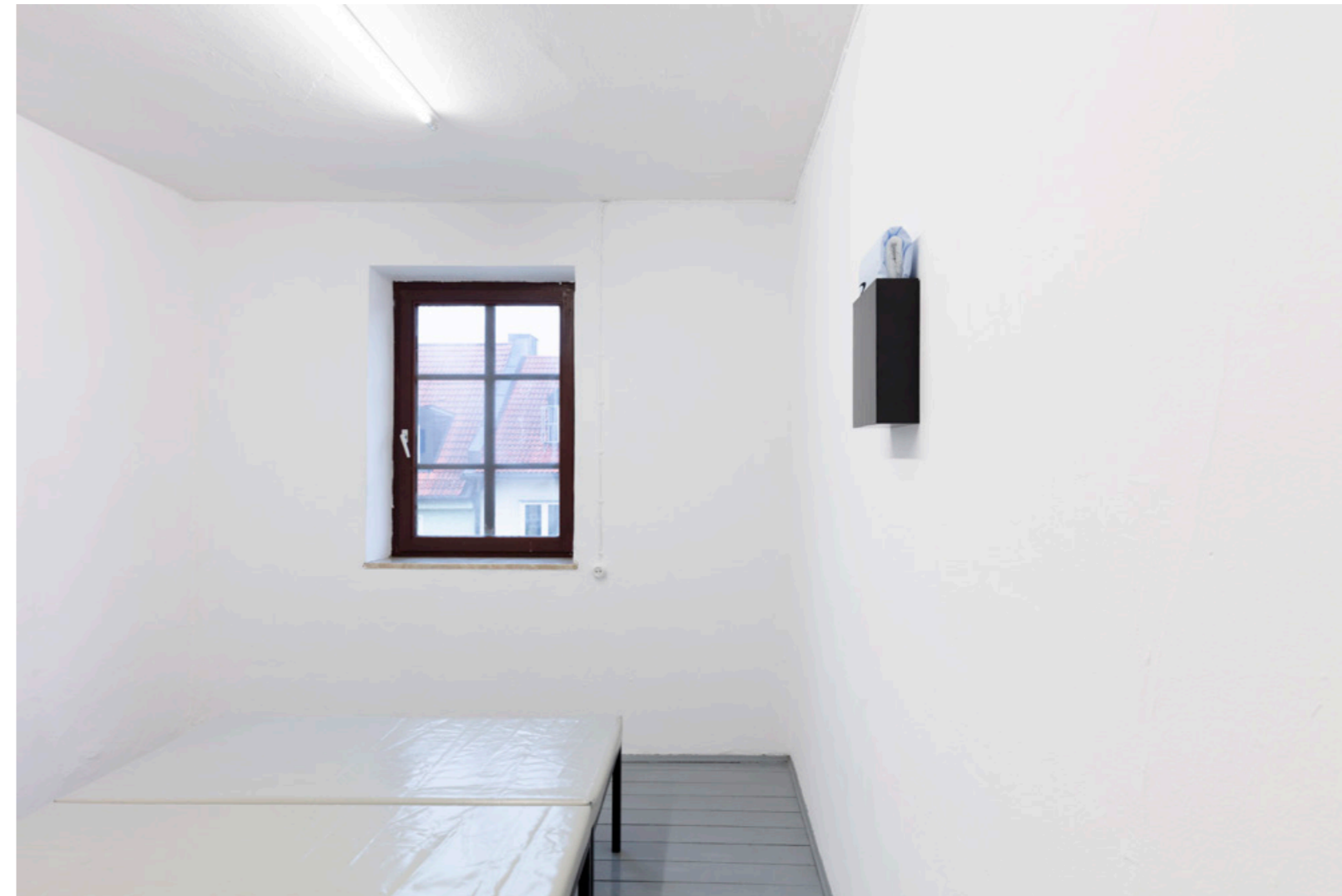
Contact

mail@christianeisenberg.eu
christianeisenberg.eu



untitled (Barerstr. 67, 5. Stock)
Bistro table, folding chairs, wall hooks

Taxes Austin Space, Barerstr. 67 (5. Floor), 80799 Munich
[Dokumentation: Ludwig Neumayr](#), [Text: Nikolai Gumbel](#)



untitled (Produkt)

Metal protective lacquer on MDF, nylon thread, cotton fabric, 38 x 24 x 8 cm, 2024

untitled (Sitzbank)

PVC, foam, wood, structural steel, metal protection lacquer, 146 x 70 x 44 cm, 2024

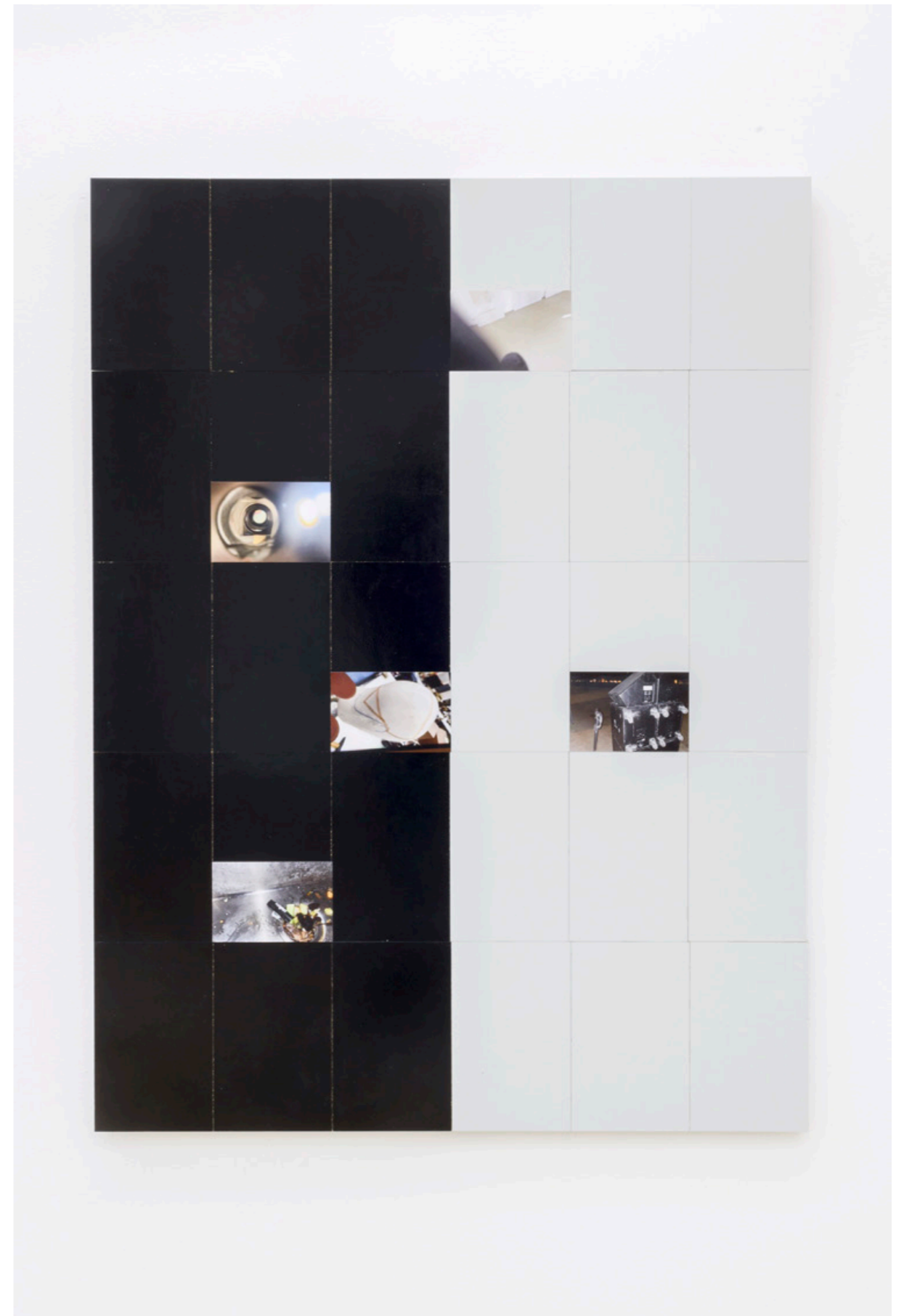


untitled (Box)
C-print, acrylic lacquer, shellac, plywood, 19 x 17 x 7.5 cm, 2024



untitled (Produkt)
Metal protective lacquer on MDF, nylon thread, cotton fabric, 38 x 24 x 8 cm, 2024

untitled
Glass fibre rod, shrink tube, 256 x 2 x 1 cm, 2024



untitled (Arbeiten)

C-print, acrylic lacquer, MDF, bridge plate, 120 x 90 x 3 cm, 2024

Series of 2

Everyday observations: in the form of a picture atlas, motifs from wage work in art institutions are shown alongside photos of domestic and own artistic work.



untitled (Produkt)
Metal protective lacquer on MDF, nylon thread, cotton fabric, 38 x 24 x 8 cm, 2024
Series of 4



untitled (Pause)
Metal protective lacquer, C-print, aluminum bottle, variable dimensions, 2023
Series of 10





untitled (Sitzank)
Nylon embroidery, cowhide, foam, structural steel, acrylic lacquer, 146 x 70 x 44 cm, 2023
Edition of 2

untitled (Hocker)
Multiplex birch, acrylic PU lacquer, colour, printing on plastic card, 43 x 39.6 x 29.6 cm, 2023
Edition of 3

[Nobody told me to do this, material.PDF](#)
[Dokumentation: Thomas Splett, Text: Dierk Höhne](#)



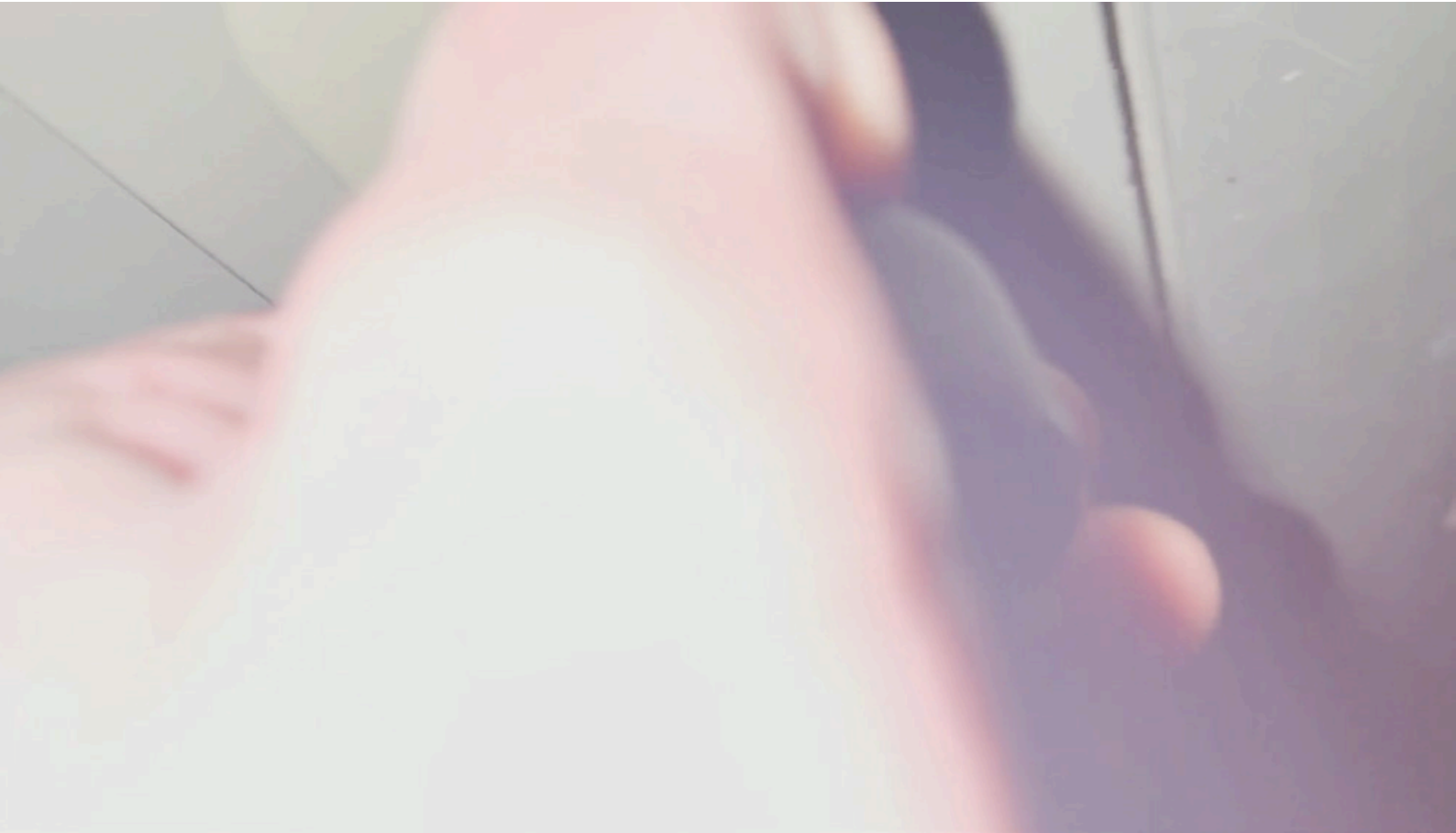


untitled (Bring your own flowers)

Glazed ceramics, metal sponge, flowers, 23 x 13 x 15,5 cm, 2023

Series of 6

The site-specific installations are complemented by six glazed ceramic vases, which are distributed in the various exhibition rooms. They serve as a basis for bouquets of flowers, which are put together by all participating artists and friends during the exhibition. In addition, they are a silent reference to cooperation in art studies and offer a counter-proposal to the isolation and careerisation of individually shaped art studies.



untitled (Alltagsbeobachtungen)
HD video, 8.49; 8.51 min, 2023

Tailor-made installation under the storage balcony in the classrooms of the academy
[Installation view](#)



untitled (Wago 221)
Aluminiumcast, 9 x 8 x 35.5 mm, 2023
Edition of 4 + 2 AP



untitled (fabric- and paper-covered mount Milchstr. 4)
Wood, paper, PVC film, nylon fabric, thread, aluminum, museum tower, 2023

The sculpture above the entrance door of the exhibition space connects the various forms of work in connection with an exhibition by using the installation. As a wage labour, the artist works freelance in various art institutions as a technician and art handler, and thus enables his own artistic activity.



World Dream The World

Installation view

left:

untitled

Industrial-PVC, toothpick, paper, 2023:

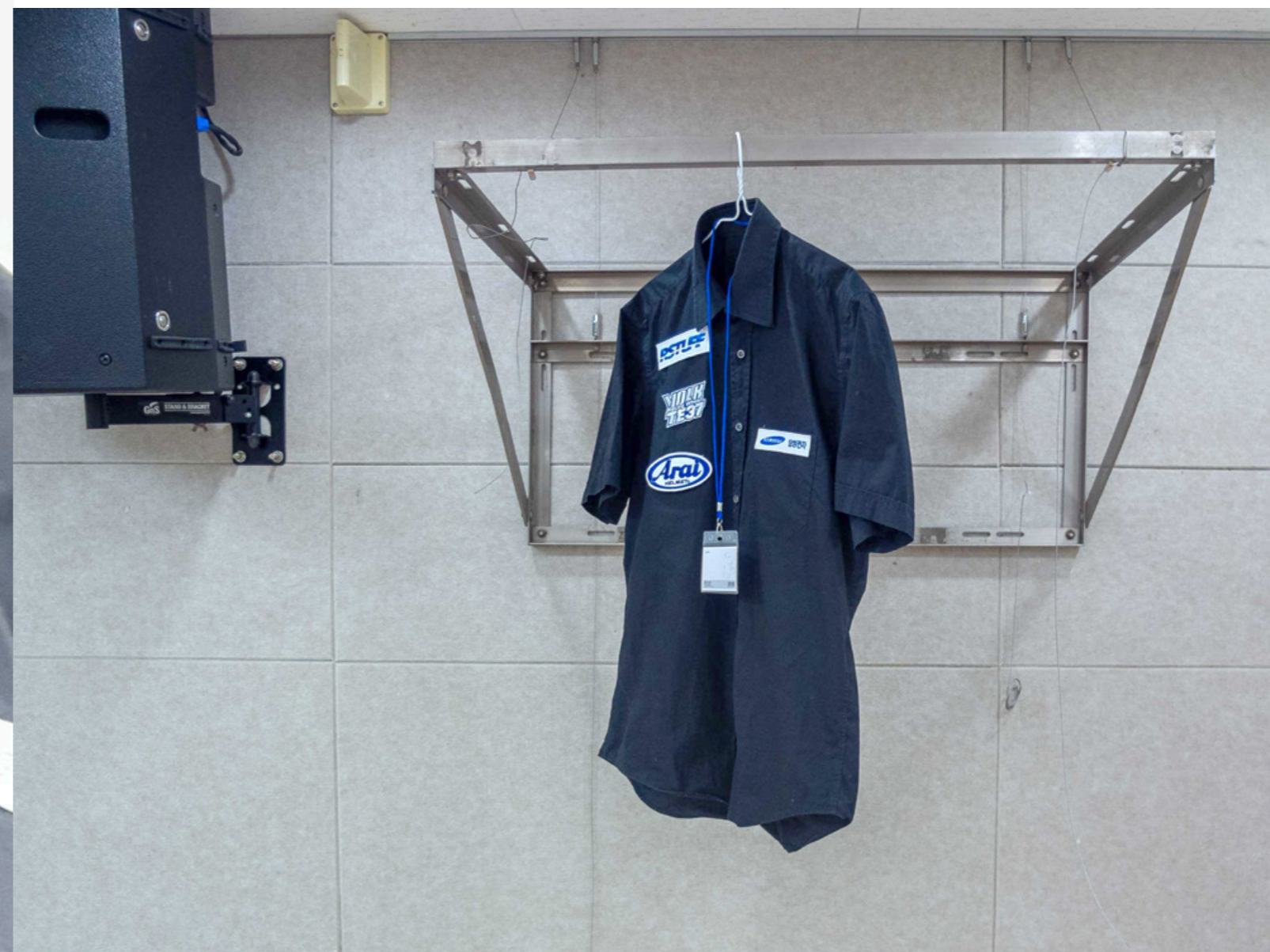
[Documentation: World Dream The World, Nikolai Gumbel, Christian Eisenberg](#)



untitled (Luftschlangen)

Wago 221 clamps, cast aluminum, shrink tube, bamboo, painter's tape, 2023

The sculptures made of shrink tubes fit [...] into the architectural conditions. The materials used (connection terminals, shrink tubes) refer to utensils that are used in the wiring and installation of technical devices and are indispensable components of the professional exhibition structure.



untitled (too busy to work)

Short-sleeved shirt, nylon embroidery, aluminum, 100 x 70 x 90 cm, 2022

The work refers to everyday observations that relate to representation and working conditions. The embroidery was collected in Seoul and, together with the artist's own shirt, create a fictional business look. Both the own clothing, which was worn during the study trip, as well as the use and appropriation of existing architectural structures in the exhibition room address the context and the conditions under which artistic works are created.



Datum	Uhrzeit	Pause in St.	Umfang	Einheitspreis
12.11.2022	21:28:58			
14.11.2022	10:56:32			25,00 Euro
	11:45:00			25,00 Euro
	14:58:16			25,00 Euro
	15:07:36			25,00 Euro
15.11.2022	11:53:58			25,00 Euro
	20:24:08			
16.22.2022	09:58:43			25,00 Euro
	16:10:46			25,00 Euro
	22:24:02			
Rechnungsbetrag				

Datum	Uhrzeit	Pause in St.	Umfang	Einheitspreis
17.11.2022	12:46:34			25,00 Euro
18.11.2022	20:21:23			25,00 Euro
19.11.2022	13:29:06			
	15:19:12			
21.11.2022	16:00:48			
24.11.2022	20:31:11			
25.11.2022	21:24:40			
28.11.2022	12:47:19			
	12:51:43			
	14:30:13			
	15:46:46			
Rechnungsbetrag				

Datum	Uhrzeit	Pause in St.	Umfang	Einheitspreis
28.11.2022	16:09:27			
29.11.2022	14:00:27			
30.11.2022	15:14:02			
	15:15:40			
	20:25:51			
	23:09:44			
01.12.2022	14:38:48			
	15:16:36			
	15:55:34			
	16:14:47			
02.12.2022	16:56:04			
Rechnungsbetrag				

Datum	Uhrzeit	Pause in St.	Umfang	Einheitspreis
20.10.31				
21.31:01				
03.12.2022	22:07:52			
08.12.2022	15:11:13			
	16:20:49			
	16:21:17			
	16:22:44			
Rechnungsbetrag				

untitled (I just can't)

Nylon taffeta down tight, nylon thread, Tanos Systainer, X-Bionic, dimensions variable, 2022

Collages from the artist's freelance working life, in the template of actual invoices, different forms of work are placed side by side: paid in the legitimate art institution, private, unpaid in the studio as hope-labour.



Acht Stunden sind kein Tag

Nylon taffeta down-proof, nylon thread, felt, folding chair, 80 x 50 x 45 cm, 2022

Series of 5

Seat cushions made of durable nylon fabric with embroidery representing the artist's actual working hours for labour in art institutions. Positioned as a seating option for staff and visitors in the exhibition room.



untitled (cloudy counter in two parts)
Ceramics, zinc oxide glaze, steel, 2020



Acht Stunden sind kein Tag (Eight hours are not a day)
Aluminum, galvanized steel, heat shrink tube, dimensions variable, 2021
ibid.

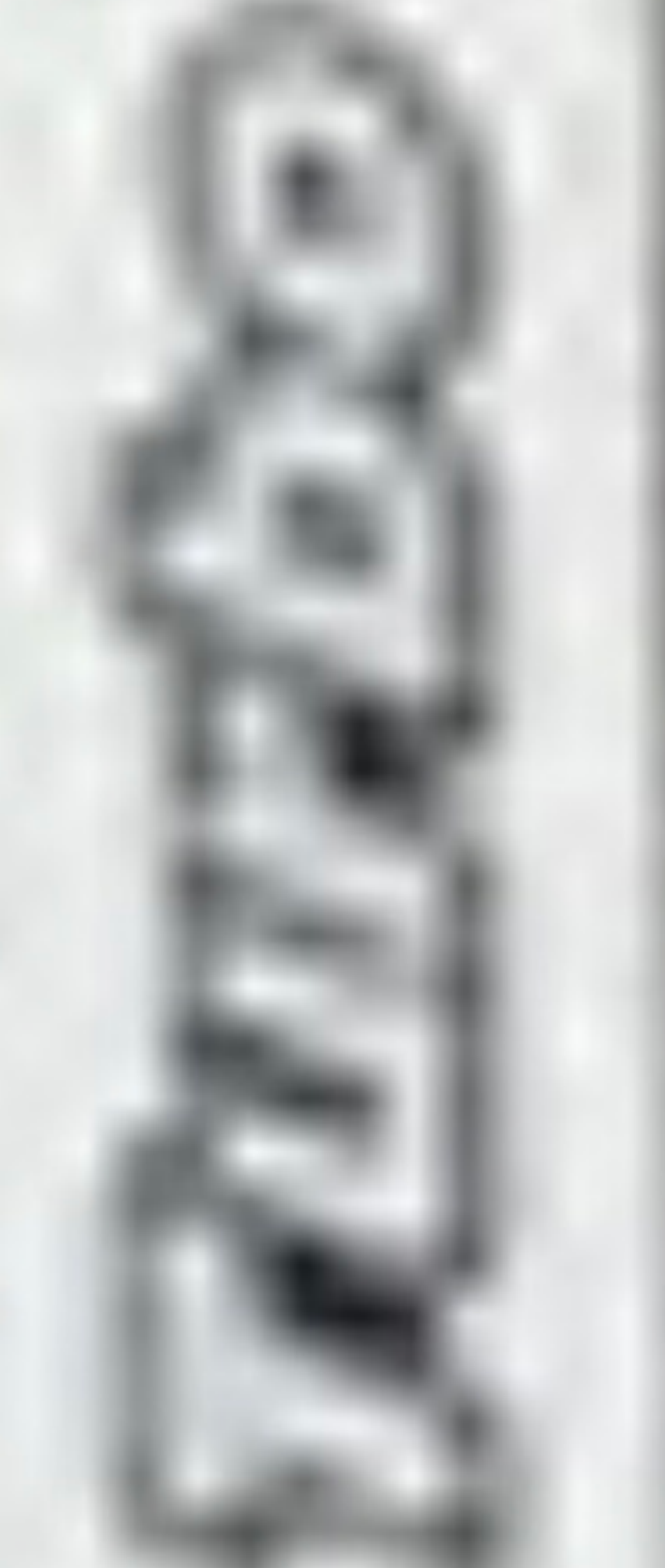
Cowhide, machine embroidery, viscose embroidery thread, 250 x 90 cm, 2021

Figures from the union negotiations over outstanding payment for hours worked by the artist with his former employer. A reference to accelerated motorsport aesthetics. The title is borrowed from R. W. Fassbinder's 1972 TV series.



untitled (brought the whole class to the river just to show off my boots)
PVC, glue, EU size 42.5, 2020

Observations of the natural habitat of the Isar (fly fishing) in Munich serve as a reference and curatorial concept for the exhibition project: *The River and the City*, in public space with the class of Alexandra Bircken.



untitled (F12), untitled (Turbo), untitled (Auro),
Series von 4
moving blanket (450 gr./qm Grammatuur), satin, nylon, 300 x 200 cm, 2020





untitled (proto objects, study of industrial design language)
PVC, fabric tape on PRMN chamotte stoneware, liquid rubber on construction steel, 43 x 30 x 6 cm, 2019
Edition of 5

As a study of industrial design language, the surface of the high-fired and handcrafted ceramic rings was treated in various ways.



untitled (Passtücke)

Packaging material on metal, stickers, 214 x 73 x 5 cm, 2019

In collaboration with local construction workers, the iron sculpture was resized in several steps to fit the designated exhibition space (under the depot). The title „Passtücke“ refers to Franz West’s sculpture series.



1000

SYM scooter tire on dispersion paint with champagne chalk, approx. 450 x 450 cm, 2018

A thousand rotations on a standard scooter in my studio for the final exhibition – as a repetitive drawing motif of practice and art production.

