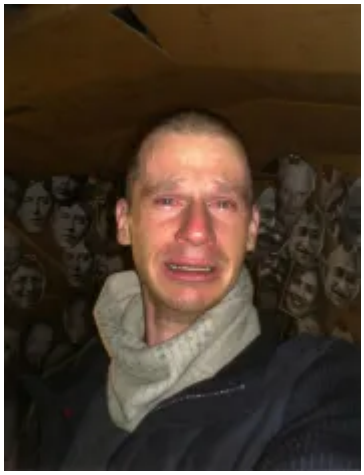
Christian Eisenberger
Oxytocin Szintillation

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With a text by Walter Seidl
Graphic design: Edith Bergmann
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The representation of current art production is distributed among different niches whose divergence becomes visible using the example of on the one hand durable objects and, on the other, a dissolving practice that only lasts in its documentation. Since the nineteen sixties at the latest the performative use of the body in public space has been regarded as an integral element of an art that equates political objectives with the temporality of its practice.
As an artist Christian Eisenberger makes use of public space in order to leave artistic traces that in the form of ephemeral gestures link objecthood and corporeality as well as their performativity. These are set pieces of everyday life or the artist himself, who works with his own body and leaves behind the object-like residua of these moments in the form of art objects and commodities which are meanwhile more than desirable for collectors.