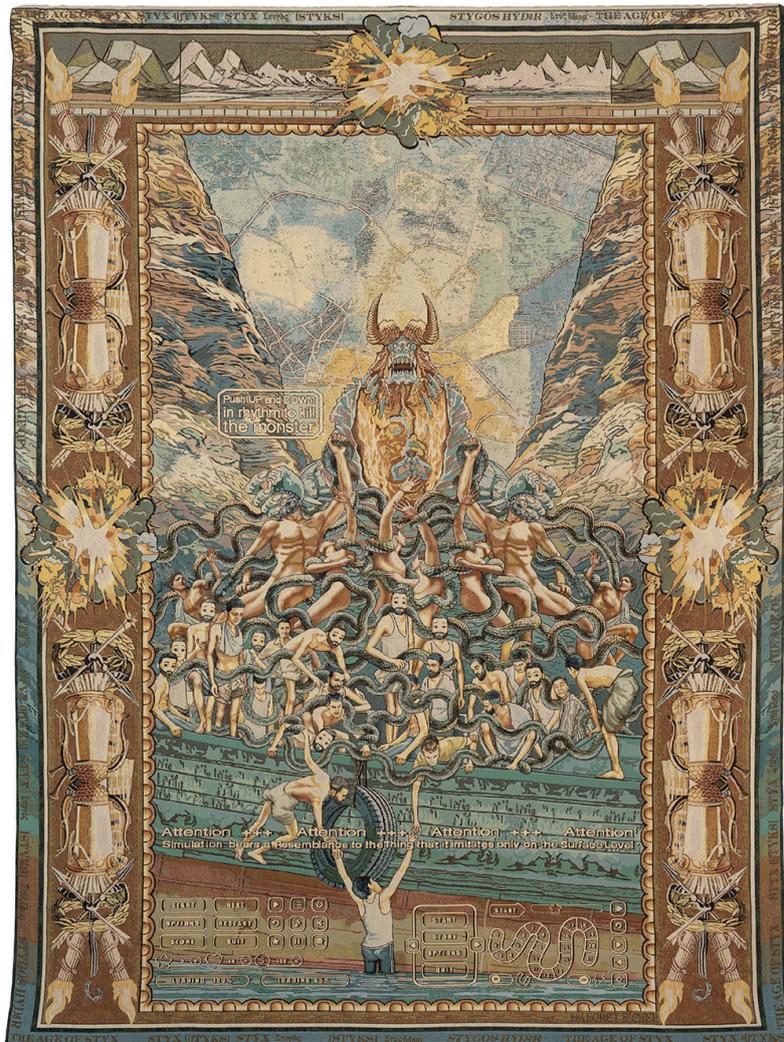


MARGRET EICHER



Margret Eicher, *Age of Styx* (2024) Digital Montage/Jacquard Tapestry, 280x206 cm

Price: € 40,000 Euros + VAT

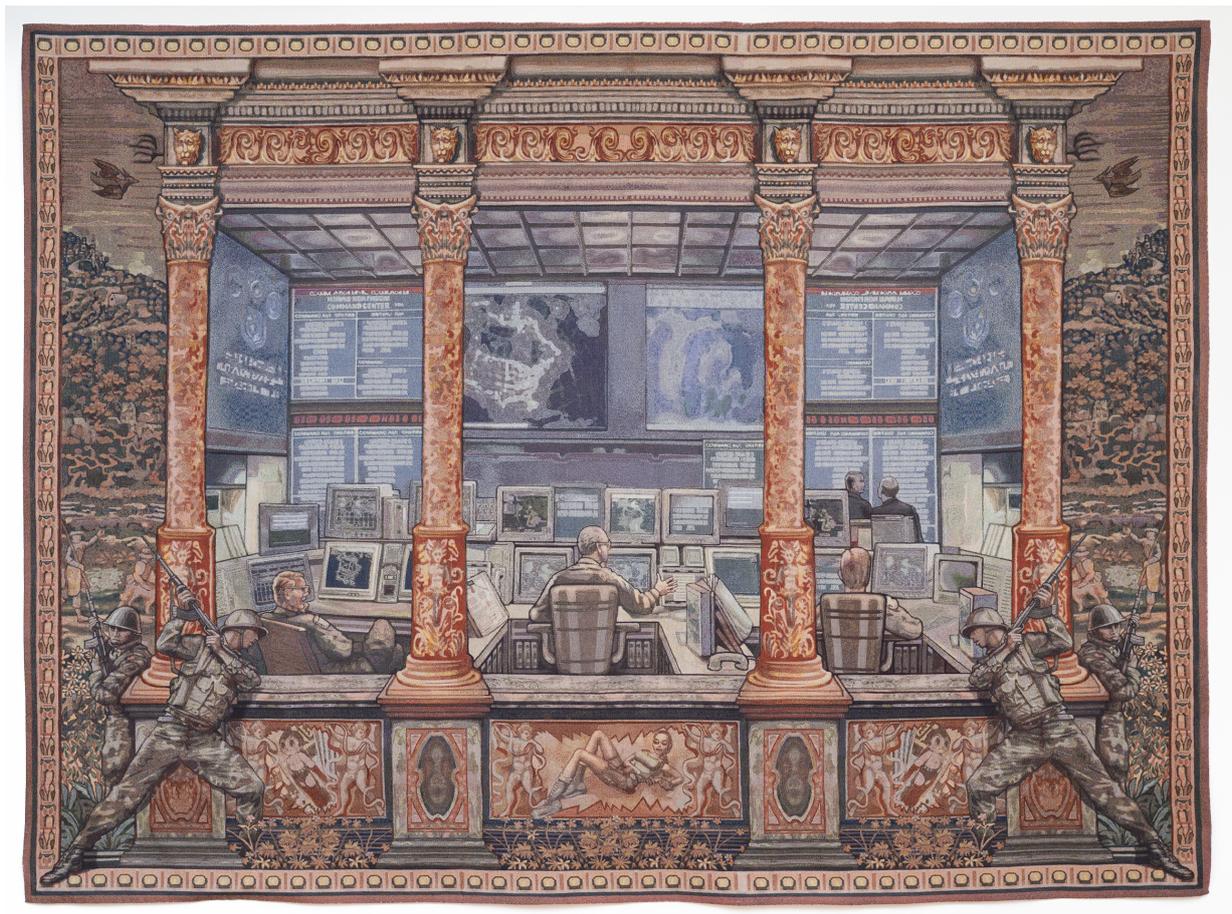
In *Age of Styx*, Margret Eicher reimagines the ancient medium of tapestry as a critical mirror to our age of digital images and displacement. Across two mirrored triangular fields rising above the planks of a crowded refugee boat, myth and present tragedy collapse into one another. The foreground evokes the Greco-Roman sculptures of the Laocoön group – the classical emblem of human struggle against inescapable fate - its serpentine tormentors now entwined with the

bodies of modern refugees. Towering above them, a monstrous hybrid figure conjures the devourers of Dante's Inferno, while in the distance, a thermal image of a bombed city glows between steep digital cliffs: war rendered as both medieval vision and contemporary surveillance feed.

The title invokes the river Styx, the mythic boundary between the living and the dead - a fitting metaphor for the Mediterranean today, that vast liquid grave at the epicentre of the global refugee crisis. For decades, its waters have borne witness to desperate crossings: the ongoing exodus of people from war-torn regions, daring to seek a better life. Thousands have drowned in their attempt to reach the safety of European shores, their fates reduced to statistics or fleeting images consumed by an unblinking public eye.

For Malta - positioned at the heart of this sea - the work strikes a particularly painful chord. Historically both sanctuary and fortress, the island has long been defined by the paradoxes of refuge and exclusion. Once a waystation for pilgrims and seafarers, it now occupies the frontline of Europe's migration policy: a small nation burdened by its geography, caught between humanitarian obligation and political pressure. Its search-and-rescue operations, detention policies, and occasional refusals to grant safe harbor reveal the profound ethical tensions that define Europe's response to migration - between compassion and control, survival and sovereignty.

In the context of *Art from Elsewhere: DEEP THROAT, Age of Styx* becomes more than a tapestry of myth and suffering; it is a mirror held up to the obscene spectacle of geopolitics itself. Eicher's digital montage exposes the transformation of catastrophe into consumable image, implicating both artist and audience in the economy of watching. Yet within the intricacy of her woven surface lies a quiet act of resistance: an insistence that empathy - like the woven thread - can still bind meaning across distances of culture, history, and despair. By rethreading myth into the circuitry of contemporary media, Eicher reminds us that the images we consume are also the moral fabrics we inhabit.



Margret Eicher, *Master of the Universe* (2008), Digital Montage/Jacquard Tapestry, 275x373 cm

Price: € 40,000 Euros + VAT

In *Master of the Universe*, Margret Eicher transforms a journalistic image of an American air surveillance room into an opulent digital tapestry that lays bare the mechanisms of contemporary power. Behind a baroque architectural frame borrowed from historical weaving, rows of glowing screens reveal the anonymous operators of today's empire - figures who monitor, map, and control the world through invisible networks of data. The title, at once ironic and ominous, evokes both the godlike fantasy of omniscience and the fragility of human dominion in a world governed by code, image, and algorithm.

As with all of Eicher's digitally woven works, the seductive texture of *Master of the Universe* conceals a critique of our image-saturated condition. By translating mass-media imagery into the slow, tactile medium of tapestry, she fuses the languages of propaganda and ornament, spectacle and reflection. The woven surface becomes a site where beauty and domination intertwine - echoing the way 18th-century court tapestries once glorified royal power, and now the global web of information industries celebrates its own reign.

Within the framework of *Art from Elsewhere: DEEP THROAT*, this work resonates with the exhibition's central inquiry into exposure and control. If geopolitics today unfolds as an obscure

performance - a spectacle of power and surveillance staged for mass consumption - then Eicher's tapestry captures its set design: the glowing architecture of observation. In this baroque theatre of data, the omnipresent gaze replaces divine vision; truth becomes a managed stream; visibility itself a form of domination.

From the ornate façades of empire to the sleek screens of the digital age, *Master of the Universe* reveals how authority persists through the aesthetics of control. By weaving the imagery of surveillance into the language of luxury, Eicher exposes the paradox of our time: a world where power is both hidden and hyper-visible, and where the art of watching has become the ultimate performance.

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MARGRET EICHER (born 1955 in Viersen, Germany. Lives and works in Berlin, Germany.)

Margret Eicher is renowned as a digital artist who works with the textile medium of tapestry. Having studied at the Düsseldorf Art Academy (1973-1979) with a focus on drawing, Eicher subsequently developed the technique of "Copy Collage", to become part of the Copy Art movement, duplicating motifs in the public domain by means of ordinary laser copies. Since the early 2000s, the artist has become known for her "Medientapisserien" (Media Tapestries): digital montages of image motifs commenting on the mass media and ever-accelerating information age of the 21st century, which she produces as woven tapestries. Invoking the historical significance of tapestries as signifiers of wealth and power, formerly limited to the nobility, Margret Eicher's tapestries feature the superstars of today. Working for over 25 years with this practice of digital collage, she spins intricate visual narratives combining quotations from art history with diverse icons of popular culture. Drawing on the historical canon of European art, she populates her motifs with contemporary characters from film and television, advertising, the music industry, video games and the vast digital image archive of the internet. These digital collages are then woven on digital Jacquard looms into tapestries. The Jacquard loom, dating back to the turn of the 19th century, with its binary punch-card technology, is widely considered to be the forefather of the computer. Eicher's Media Tapestries move in a hybrid manner between digital and textile; between mystical narratives and complex media worlds.

Selected recent solo museum exhibitions include: Museum Schloss Gottorf, Schleswig, Germany (2025); Albrechtsburg Castle Museum, Meissen, Germany (2024); Moritzburg Museum, Hall, Germany (2022-23); Haus am Lützowplatz, Berlin, Germany (2021); Museum Villa Stuck, Munich, Germany (2020); Sprengel Museum, Hannover, Germany (2018); YAY Gallery, Baku, Azerbaijan (2015);. Selected recent group museum shows: Kunstmuseum Wolfsburg, Germany (2025); Kunsthalle Baden-Baden, Germany (2025); Wilhelm Hack Museum, Ludwigshafen, Germany (2025); Deutsches Textilmuseum, Krefeld, Germany (2024); Kasteel D'Ursel Castle Museum, Hingene/Antwerp, Belgium (2024); Museum Merano Arte, Merano Italy (2024); Eutin Castle Museum, Eutin Germany (2023); KAI 10 Arthema Foundation, Düsseldorf, Germany (2023); ZKM Karlsruhe/ European Culture Capitale Luxembourg (2022); Boghossian Foundation

Villa Empain, Brussels, Belgium (2022); Staatliche Kunstsammlungen, Schloss Pillnitz Museum, Dresden Germany (2021); Zentrum für Aktuelle Kunst, Berlin, Germany (2020); Me Collectors Room, Berlin, Germany (2019); Museum Schloss Caputh, Stiftung Staatlicher Schlösser und Gärten, Potsdam, Brandenburg, Germany (2019); München Kunstpavillion, Munich, Germany (2019); Museum Villa Rot, Burgrieden, Germany (2019); Kunstverein Pforzheim Museum, Pforzheim Germany (2018); Haus am Lützowplatz, Berlin Germany (2018); KunstHaus Potsdam Kunstverein, Potsdam Germany (2018); Museum Liner, Appenzell, Switzerland (2017); Kunsthalle der Sparkasse Leipzig, Germany (2017); Kunstmuseum Singen, Singen Germany (2017); ZKM, Karlsruhe, Germany (2017); Sprengel Museum, Hannover, Germany (2017); Kunstverein Ulm, Germany (2016); Kunstverein Bellevue-Saal, Wiesbaden, Germany (2016); Port 25 Raum für Gegenwartskunst, Mannheim, Germany (2016); Museum Pfalzgalerie, Kaiserslautern, Germany (2016); Kunsthalle am Hamburger Platz, Berlin, Germany (2015); *Spazio Luparia*, Stresa, Italy (2015); Gallery of Art Critics Palace Adria, Prague, Czech Republic (2015); KHM - Kunsthistorisches Museum Wien, Vienna, Austria (2015).