

ART from ESLEWHERE: Mexico City
The MOMENTUM Collection at LAGOS

MARGRET EICHER



Zeus Appears To Eva In The Shape Of A Rocket (2013), Wallpaper Tapestry, color print on paper, 171 x 240 cm

The original tapestry with this motif dates from 2007, woven from wool, it measures 235 x 345 cm and is held in a private collection in Trier. Margret Eicher together with Artikel Editions converted the tapestry into a wallpaper edition. The last segment of this nine-part wallpaper is signed by hand.

The original tapestry *Zeus Appears To Eva In The Shape Of A Rocket* (2007), and the wallpaper edition shown in this exhibition, addresses the strongly increasing reliance on images in society. It is no longer text and language that primarily shape political, social and individual attitudes, but ubiquitous images whose truth content is usually no longer verified. Invoking academic research in image theory and visual culture alongside quotations from art history, Margret Eicher's tapestries are about how we think in images. *Zeus Appears To Eva In The Shape Of A Rocket* is a digital collage assembled from a press photo of a Chinese long-range rocket mounted on a semitrailer and parked in a hangar, embedded within the frame of a Baroque mythical landscape complete with lemurs perched in the heavens and competing for cloud space with winged cupids, gods and goddesses, Lara Croft and soldiers playing video games. Below, in the plane of the border, a reclining female body is seductively intertwined with a python, whose massive coils keep her modesty intact. It is the star model Linda Evangelista, taken from an image advertising the perfume product of a global corporation. She is Eve, become one with the Christian prototype of seduction, the serpent. While Zeus, the king of the gods, transforms himself into a weapon of war to pay homage to her as the ubiquitous symbol of phallic male aggression. This visual allegory, comingling the recognizable tropes of mythology, religion, popular culture and mass media, addresses the most timeless topics since the dawn of mankind: sex and power.

This work, as are all of Eicher's digital tapestries, is about our addiction to images and the translatability of visual language across all cultures. Margret Eicher reimagines the historical medium and function of the tapestry for the digital age, down to the production of the works on a digital Jacquard loom. By being transformed into a monumental tapestry, the content of the image gains the appearance of legitimacy and power, then as now. Traditionally serving political purposes, depicting royalty and significant occasions of the times, in the Baroque era especially, the courtly tapestry reached the height of its function in the representation of power and communication of ideologies. Eicher makes striking parallels between the functions and visual language of this Baroque communication medium and those of contemporary mass media today. Depicting the movie stars and media icons which are the equivalent of royalty in today's content-driven digital culture, interwoven with diverse symbols from the history of art

and architecture, Eicher's work looks at how media culture repurposes art history, and questions the power of visual communication in the digital age.

Margret Eicher (b. 1955 in Viersen, Germany. Lives and works in Berlin, Germany.)

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Margret Eicher works primarily with intricate digital collages produced as large format tapestries woven on a digital loom. With her digital tapestries, Eicher refers directly to the function and effect of the historical tapestry of the 17-18th century. Since the Middle Ages, tapestries have served representative and political purposes, but especially in the Baroque era, the courtly tapestry optimized its functions in the representation of power, in ideological communication and propaganda. Comparing functions of this Baroque communication medium with those of contemporary mass media, striking parallels emerge. Invoking the traditional use of the tapestry as a tool of wealth and power, and commenting on our increasing reliance on digital culture, Eicher fills her tapestries with contemporary icons from our overly mediated age alongside quotations from art history.

Solo exhibitions include: Fotogalerie Wien, Vienna, Austria (2000); Wilhelm-Hack-Museum Ludwigshafen, KunstHaus Dresden, Germany (2000); Museum für Angewandte Kunst, Frankfurt, Germany (2001); Galerie Monika Beck, Homburg, Germany (2002); Galerie Ulrike Buschlinger, Wiesbaden, Germany (2003); Forum Ludwig für Internationale Kunst, Aachen, Germany (2004); Rottweil Forum Kunst, Rottweil, Germany (2005); Galerie Bernhard Knaus Fine Art, Frankfurt, Germany (2006); DAM, Stadtgalerie Saarbrücken, Berlin, Germany (2006); Kunstverein Mannheim, Museum Liner, Appenzell, Switzerland (2007); Hamburg Galerie Caesar&Koba, Hamburg, Germany (2009); Stade, Schloß Agathenburg, Germany (2010); Erarta-Museum, St. Petersburg, Russian (2011); Goethe-Institut Nancy (F) Strasbourg (F) ARTE /ZKM Karlsruhe, Germany (2011); Hamburg Galerie Carolyn Heinz, Hamburg, Germany (2012); Kunstmuseum Heidenheim, Germany (2012); Badisches Landesmuseum, Karlsruhe, Berlin Orangerie Schloss Charlottenburg, Germany (2013); Anger Museum Erfurt, Kunstmuseum Ahlen, Germany (2014); CACTicino, Bellinzona, Switzerland (2014); Kunsthalle am Hamburger Platz, Berlin, Germany (2015); Gallery Baku,



Azerbaijan (2015); Port 25 Mannheim, Germany (2016); Kunstverein Ulm, Germany (2017); Sprengel Museum, Hannover, Germany (2018); Museum Villa Stuck, Munich, Germany (2020); Haus am Lützowplatz, Berlin, Germany (2021); Galerie Michael Janssen, Berlin, Germany (2021); Moritzburg Museum, Hall, Germany (2022-23).

Recent group exhibitions include: Kunsthalle Darmstadt, Germany (2008); Galerie Eugen Lendl, Graz, Austria (2010); Musee des Beaux-Arts de Tournai, Tournai, Belgium (2011); MOCAK, Krakow, Poland (2012); Museum Liner, Appenzell, Switzerland (2012); Rohkunstbau, Berlin/Roskow, Germany (2013); Tichy Foundation, Prague, Czech Republic (2013); MPK, Kaiserslautern, Germany (2014); Museum Kurhaus Kleve, Germany (2014); Gallery of Art Critics Palace Adria, Prague, Czech Republic (2015); KHM, Vienna, Austria (2015); Stresa, Italy (2015); Kaiserslautern, Germany (2016); Museum Liner, Appenzell, Switzerland (2017); Leipzig, Germany (2017); Galerie Deschler, Berlin, Germany (2017); Singen, Kunstmuseum, Germany (2017); ZKM, Karlsruhe, Germany (2017); Kunstverein Pforzheim, Haus am Lützowplatz Berlin, Kunstverein KunstHaus Potsdam, Germany (2018); Kunstverein Tiergarten, Berlin, Germany (2019); Room Berlin, Germany (2019); Stiftung Staatlicher Schlösser und Gärten Berlin-Brandenburg, Germany (2019); Berlin, Germany (2020); MOMENTUM & Kleinr von Wiese, Zionkirche, Berlin, Germany (2021); Staatliche Kunstsammlungen, Schloss Pillnitz Museum, Dresden Germany (2021); ZKM Karlsruhe/ European Culture Capitale Luxembourg (2022); Boghossian Fondation Villa Empain, Brussels, Belgium (2022).