

**MICHAEL  
JANSSEN**

**MARGRET EICHER**

 [michaeljanssen.gallery](https://www.instagram.com/michaeljanssen.gallery)





# MARGRET EICHER

Born in 1955 in Viersen, Germany  
Lives and works in Berlin

## EDUCATION

Studied at Staatliche Kunstakademie Düsseldorf with Prof. Fritz Schwegler and Prof. Rolf Sackenheim

## UPCOMING EXHIBITIONS

- 2024 DEEP FAKE! Margret Eichers Tapisserien im Dialog mit den historischen Wandgemälden der Albrechtsburg in Meissen, Kurator: Dirk Welich, Sächsische Schlösser&Gärten, DE  
Les Liaisons Désireuses, Kasteel D'Ursel, Hingene/Antwerpen, BE  
KÖRPERANSICHTEN Galerie Monica Ruppert, Frankfurt, DE  
NEW AGE, Kurator: Sven Drühl, Galerie Hartwich, Sellin/Rügen, DE  
ARTAPESTRY, Deutsches Textilmuseum Krefeld, DE

## SOLO EXHIBITIONS

- 2022 BATTLE:RELOADED, Kunstmuseum Moritzburg Halle (Saale), DE  
2021 The Neo Baroque Furor Show, Galerie Michael Janssen, Berlin, DE  
Lob der Malkunst, Haus am Lützowplatz, Berlin, DE  
2020 Lob der Malkunst, Museum Villa Stuck, Munich, DE  
2018 Kalibrierung (with Adi Hoesle) Sprengel Museum, Hannover, DE  
2017 Kalibrierung (with Adi Hoesle) Bellevue Kunstverein Wiesbaden, Kunstverein Ulm, DE  
2016 Common Affairs (with Simone Demandt) Port 25 Mannheim, DE  
2015 Regime of Images YAY Gallery Baku, AZ  
Let me be Your Supervisor (with Simone Demandt) Kunsthalle am Hamburger Platz, Berlin, DE  
2014 Reflecting on Silence, CACTicino, Bellinzona, CH  
Once Upon A Time In Mass Media, Anger Museum Erfurt, Kunstmuseum Ahlen, DE  
2013 Once Upon a Time in Mass Media, Badisches Landesmuseum, Karlsruhe,  
Berlin Orangerie Schloss Charlottenburg, DE  
2012 Sex & Crime, Kunstmuseum Heidenheim, DE  
ePATTERNS, Hamburg Galerie Carolyn Heinz, Hamburg, DE  
2011 Aufstand der Zeichen, Goethe-Institut Nancy (FR) Strasbourg (FR) ARTE / ZKM Karlsruhe, DE  
Double Vision, Erarta-Museum, St. Petersburg, RU  
2010 Falsche Fährte, Stade, Schloß Agathenburg, DE  
2009 The Good, the Bad bad the Ugly, Frankfurt Galerie Bernhard Knaus Fine Art, DE  
Ironic icons, Hamburg Galerie Caesar&Koba, DE

2008 She, Berlin DAM, Berlin, DE  
2007 Radically Constructive, Kunstverein Mannheim, Museum Liner, Appenzell, CH  
2006 Nothing is Real, DAM, Berlin, Stadtgalerie Saarbrücken, DE  
Radically Constructive, Galerie Bernhard Knaus Fine Art, Frankfurt, DE  
2005 Rapid Eye Movement, Rottweil Forum Kunst, Rottweil, DE  
2004 Daydream&Nightmare, Forum Ludwig für Internationale Kunst, Aachen, DE  
2003 Freche Kopie!, Galerie Ulrike Buschlinger, Wiesbaden, DE  
2002 Society Dream, Galerie Monika Beck, Homburg, DE  
2001 Society Dream, Museum für Angewandte Kunst, Frankfurt, DE

## GROUP EXHIBITIONS

2024 Nibelungen: IMAGINEWORLDS - damals, später, heute, MERANO ARTEMeran, Kurator:  
Harald Theiss, IT  
Bodies, Grids and Ecstasy, KAI 10 ARTHENA FOUNDATION, Kurator: Ludwig Seyfarth, DE  
2023 SYMPTOM:BAROCK, Schloss Eutin, DE  
2022 Portrait of a Lady, Boghossian Foundation Villa Empain, Brussels, BE  
Hacking Identity- Dancing Diversity, ZKM collaboration Esch2022 European Capital  
of Culture, Möllerei / Esch-Belval, LU  
2021 Artist's Conquest, Dresden Staatliche Kunstsammlungen / Schloss Pillnitz, DE  
Points of Resistance, Zionskirche, Berlin, DE  
2020 Disturbance:witch ZAK (Zitadelle), Berlin, DE  
2019 B.A.R.O.C.K., Stiftung Staatlicher Schlösser und Gärten Berlin-Brandenburg, DE  
Me Collectors Room Berlin, DE  
Pirating Presence, Kunstverein Tiergarten, Berlin, DE  
2018 Pirating Presence, Kunstverein Pforzheim, Haus am Lützowplatz Berlin, Kunstverein  
KunstHaus Potsdam, DE  
2017 Open Codes, ZKM, Karlsruhe, DE  
Der Stand der Dinge, Singen, Kunstmuseum, DE  
Handmade by, Galerie Deschler, Berlin, DE  
Disturbance Kunsthalle der Sparkasse, Leipzig, DE  
Die Antwort ist das Unglück der Frage, Museum Liner, Appenzell, CH  
2016 Pfalzpreis-Ausstellung Neue Medien MPK, Kaiserslautern, DE  
2015 Lo spirito del'Lago, Stresa, IT  
Fäden der Macht, KHM, Vienna, AT  
Craft Painting, Gallery of Art Critics Palace Adria, Prague, CZ  
2014 These Eternal Questions. Notes on Painting, Museum Kurhaus Kleve, DE  
Apokalypse, MPK, Kaiserslautern, DE  
2013 Artists for Tichy, Tichy Foundation, Prague, CZ  
Moral, rohkunstbau, Berlin/Roskow, DE  
2012 Work Work Work, Museum Liner, Appenzell, CH  
Sport in Art, MOCAK, Krakow, PL  
2011 Continere, Musee des Beaux-Arts de Tournai, Tournai, BE

2010 peripher photographisch, Galerie Eugen Lendl, Graz, AT  
2008 Posing!, Kunsthalle Darmstadt, DE

## Institutional Collections (Selection)

Pfalzgalerie Kaiserslautern / Rheinland Pfalz Landessammlung / Westdeutsche Immobilienbank,  
Mainz / Landesmuseum Karlsruhe / Staatsgalerie Stuttgart / Baden Württemberg Landessamm-  
lung / Waiblingen, Sammlung des Stadt / SüdWest LB Stuttgart / Kunsthalle Mannheim / Wilhelm  
Hack Museum Ludwigshafen / Landesbank Rheinland Pfalz / Nassauische Sparkasse Wiesbaden /  
Sammlung Ritter, Göttingen / Ritterstiftung / ZKM Karlsruhe / Städtische Galerie Karlsruhe / Permira  
AG Frankfurt / IKOB (Internat. Kunst) Eupen(B) / Museum Bochum / Kunstmuseum Ahlen / Kunst-  
museum Heidenheim / Tichy Ocean Foundation Prag / B.A.U. GmbH Mannheim / Erarta Museum St.  
Petersburg, Russia / Copleloulos Family Museum Athens Greece

## PUBLICATIONS

Lob der Malkunst, Exhibition Catalog, Museum Villa Stuck, Munich and Haus am Lützowplatz, Berlin with texts by Marc Wellmann, Michael Buhrs and Margret Eicher, Dr.Cantz'schen Verlagsgesellschaft, ISBN 978-3-96912-017-0

B.A.R.O.C.K. Artist book, Hrsg. Samuel Wittwer SPSG Berlin-Brandenburg; Text by Julia Rust, Samuel Wittwer, Mark Gisbourne, Cantz Edition, 64 pages, 30x40 cm, Hardcover with gilt edging, German, English, ISBN 978-3-947563-31-9

Once Upon a Time (in massmedia) Texts by René Hirner, Harald Kunde, Burkhard Leismann, Kai Uwe Schierz, Katja Schmitz-von Ledebur, Wolfgang Ullrich Hatje Cantz 2013. 120 pages, 114 illustrations, Hardcover ISBN 978-3-7757-3498-1

Radically Constructive, Exhibition Catalog, in Mannheimer Kunstverein 2007 and Kunsthalle Ziegelhütte Appenzell (CH) 2008, Texts by Roland Scotti, HYPERLINK „[https://de.wikipedia.org/wiki/Martin\\_Stather](https://de.wikipedia.org/wiki/Martin_Stather)“ \o „Martin Stather“ Martin Stather, Heidelberg 2007, 80 S., Verlag Das Wunderhorn, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/9783884232910>“ ISBN 978-3-88423-291-0

Nothing is real. Artist book and inventory, Digital tapestries, Texts by Barbara Auer, Stephan Berg among others, Heidelberg, 2006, 116 pages, Verlag Das Wunderhorn, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/388423255X>“ ISBN 3-88423-255-X

Daydream & Nightmare Documentation of the spatial work with the same name for the Ludwig Forum for international art in Aachen, Text by Harald Kunde, 45 pages, Aachen 2004, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/3929292394>“ ISBN 3-929292-39-4

Tussi Recherche, Exhibition Catalog, Wilhelm-Hack-Museum Ludwigshafen, Kunst Haus Dresden, Städtische Galerie für Gegenwartskunst; Text by Richard W. Gassen, Michael Braun, among others, Heidelberg, 2000, 64 pages, Verlag Das Wunderhorn, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/3884231626>“ ISBN 3-88423-162-6

System: Code, Exhibition Catalog, in the galleries LipanjePuntin, Triest (I), Eugen Lendl, Graz (A) und Angelo Falzone, Mannheim (D), Text by Marianne Hoffmann, Mannheim 1999, 24 pages.

Ruhe bitte!, Exhibition Catalog, Städtischen Galerie für Gegenwartskunst Dresden: Three space-related copy collages of Pillnitz Castle, Text by Karl-Siegbert Rehberg, Hans-Christian Harten, Margret Eicher in conversation with Harald Kunde and Dirk Welich, Heidelberg 1997, 32 pages, Verlag Das Wunderhorn, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/3884231278>“ ISBN 3-88423-127-8

Herrschende Muster, Exhibition Catalog, Nassauischen Kunstverein Wiesbaden and in HYPERLINK „[https://de.wikipedia.org/wiki/Dortmunder\\_Kunstverein](https://de.wikipedia.org/wiki/Dortmunder_Kunstverein)“ \o „Dortmunder Kunstverein“ Dortmund Kunstverein 1996, Text by Peter Grühne and Dirk Barghop, 35 pages, Mannheim 1996, IT-Verlag, HYPERLINK „<https://de.wikipedia.org/wiki/Spezial:ISBN-Suche/3980303543>“ ISBN 3-9803035-4-3





## BATTLE:RELOADED. A TAPESTRY PANORAMA BY MARGRET EICHER

by Sebastian Baden

War is the father of all media, and the scene of vicious crimes committed by human beings against one another. The violence of war occurs everywhere, both on the battlefield and in visual culture. Overcoming one's opponent is not just a physical but also a psychological part of warfare with the result that images are also not neutral; they are an element of the cultural technique of war, just like weapons. Media and war are caught up in a symbiotic relationship with one another, a relationship that the media philosopher Paul Virilio analysed critically in many instances. (1)

In the process of transmitting the history of mankind, war occupies a large part of the news, and the related narrative of victory and defeat forms the basis of cultural identities. From Antiquity to the present day, war has been inscribed in the cultural history of mankind. What once happened is passed down to us and eternalised in written documents, sometimes it is even chiselled in stone or embroidered on fabric, as the finds preserved and exhibited in museums testify.

When war is waged in our day, the media present the events in printed and digital versions; they produce images of the events and preserve these in media memory. Images of war themselves fuel a war of images. Images of battles and war reportages shape visual culture and are also reflected in the images which constitute art. For this reason, the cultural theorist Boris Groys holds artists responsible when it comes to passing on a record of war: "The artist needed the warrior so as to have a theme for an artwork, but the warrior needed the artist even more. After all, the artist could also find another, more peaceful theme for his work, whereas the warrior's fame, and the safe-guarding of that fame for coming generations, could only be guaranteed by the artist. In a certain sense, heroic action in war was meaningless and irrelevant without an artist with the power to bear witness to that heroic act and inscribe it in the memory of mankind." (2) In the history of visual culture, war reportages mark important stages in the assumption of power. What are retained in cultural memory are the grand gestures of the victors. Aleida Assmann has dedicated extensive research to this link between media, social memory and trauma. (3)

The Trojan War, the Battle of Alexander at Issus, Constantine's victory at the Milvian Bridge, the Song of Roland and other ancient and medieval battles have been handed down to us as legends not only because they imprinted themselves on the memory of those who witnessed them, but also because over and over again and in ever new forms they were absorbed into stories through works of art, such as literature and paintings. In the same way, current wars like those being waged in Syria, Sudan, Yemen or Ukraine, will become incorporated into the history of the media and culture.

With her latest work the concept artist Margret Eicher has written herself into the history of war images. Yet she is not a war reporter who takes and publishes photographs of the horror. As an artist she works with the media memory of cultural history and the narratives of popular culture, which latter has integrated war as a master story. Entitled Battle:Reloaded, her latest contribution

is a 30-meter-long tapestry, made in a continuous digital work process from the compositional collage of the motif to production on state-of-the-art Jacquard looms at a Belgian weaving mill. This way, Margret Eicher has been creating her impressive large-format tapestries for more than 20 years. Her favourite themes are motifs from popular cultures which she gleans from films, advertisements, fashion or gaming. The artist avails herself freely of the diversity of these media, excising iconic motifs, poses and symbols and assembling them anew. This cultural technique of "mashing up" tends to be located in contemporary digital media culture, given that there it is quite easy to quickly sample motifs and melodies and, ultimately, metaphors, in order to generate new meanings. Aby Warburg examined the analogue use of such pictorial techniques throughout art history and established the use of pathos formula and so-called image vehicles. As regards mythological and also simple, worldly depictions, Warburg posited the thesis that over the course of cultural history images and ideas spread and are adapted in order to depict new events. (4)

It is possible to observe a similar process in Margret Eicher's new work. On the large-scale tapestry we see a series of about ten interlinked scenes. Beginning with a fictional depiction of the Big Bang, and including the four Ninja Turtles, this parcours of popular cultural citation takes us from Julian Assange and Lara Croft to masked female model-figures and an augmented reality generated by computers. In between there are repeated moments involving violence, firearms, flight, expulsion or super-heroes like Spider Man and Batman who stand up to Evil.

Here Margret Eicher has brought together her observations from different image sources in order to construe a highly varied and at the same time disturbing image of contemporary visual culture. She has filtered the stereotypes and idealised role models out of the digital narratives and in doing so inscribed a gender and media critical perspective into the fictional stories. The artist Margret Eicher defies a heteronormative culture replete with role models that draw their supposed prototypes from the narratives of patriarchal power relations. In between these, the kitschy group of Pokémon comic figures romp around. What is more, above the images in the decorative border and at the lower edge, there are text and image citations that pursue a very specific trail into art history and cultural theory. This is about nothing less than the cultural technique of conquest and appropriation on the one hand, and on the other, intellectual resistance to power structures.

The artist has quite deliberately chosen the format of the tapestry. Whereas up till now she has used rectangular upright and landscape formats for her pictorial works, she has chosen the panorama for her latest. This format opens up the pictorial space to the right, in the direction of reading, and so follows an unfolding story. The unusual form is due to an extraordinary model: the famous Bayeux Tapestry depicting the Battle of Hastings in 1066. That work was commissioned around the middle of the 11th century by Bishop Odo and is an outstanding contemporary document and part of the world cultural heritage. Directly after the event illustrated, the invasion of England by the Normans under Wilhelm the Conqueror, the story was embroidered on an almost endless piece of cloth. That 70 metre long and 52 centimetre high "comic strip" reports, in 58 scenes, on the waging of the war, the sea crossing, the invasion, the battle and the victory over the English army. The details of the scenes, the delicate depiction, the movements and gestures of the figures are all masterfully executed and still elicit astonishment in people to this very day.

The depiction – on an embroidered cloth – was intended as a decoration for the new Cathedral of Bayeux consecrated in 1077, where it would perpetuate the fame of the Norman leader.

Margret Eicher has appropriated this representation of events and media spectacle from the Middle Ages for her own work. At the lower edge of the depiction, scenes from the Battle of Hastings run as a citation along the bordure, thus ‘hemming’ the central picture collage. The artist therefore calls her work *Battle:Reloaded* and with it she continues the story of wartime events up to the present-day Hollywood blockbusters, whose narrative patterns adhere to the same pattern. Heroism and war, the self-representation of power and the self-staging of stars are all part of a “culture industry” the seductive power of which Max Horkheimer and Theodor W. Adorno severely criticised in their *Dialectic of Enlightenment* (5). Margret Eicher explores this critical Zeitgeist and interweaves it with images of idols and the iconography of the imaginary hero and heroine.

Pre-Columbian pyramids, antiqued columns and Romantic landscapes structure the backdrop, while figures from the universe of Star Wars or Heath Ledger alias Joker pose in front of them. Amidst towering ice floes from Caspar David Friedrich’s painting *The Sea of Ice* (also: *The Wreck of Hope*) lies the murdered King Kong, a symbol of a nature that is eternally good and the father figure of cinematic special effects.

Thus, citation by citation, Margret Eicher stages a dramatic sequence of scenes. This appropriation of famous icons from the history of art and of culture lends *Battle:Reloaded* a daring meta-level. The artist overwrites the canonical narrative of the cultural history of power and then, in a showdown, aims the image-as-weapon at the very image culture that she is citing. The immersion of the panorama gives rise to the iconoclastic implosion of a western image culture. Margret Eicher provides us with an image repertoire from both present-day pop culture and art history, seduces us into a nostalgic study of the media and overlays it with science’s critique of the media: “Strategies and forms of warfare are changing radically as a result of digitization. [...] World events are becoming unpredictable.” (6)

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Sebastian Baden is an art historian who did his doctorate at the Staatliche Hochschule Karlsruhe (HfG) on *Das Image des Terrorismus im Kunstsystem* (The Image of Terrorism in the Art System). He was curator for sculpture, contemporary art and the new media at the Kunsthalle Mannheim and since July 2022 has been director of the Schirn Kunsthalle Frankfurt am Main.

Footnotes:

[1] Paul Virilio: *War and Cinema: The Logistics of Perception* (Fr. 1984), London New York 1989; idem.: *War and Television* (Fr. 1991).

[2] Boris Groys: *The Fate of Art in the Age of Terror*, in: idem.: *Die Kunst des Denkens*, ed. and with an afterword by Peter Weibel, Hamburg 2008, pp. 49–67, 49.

[3] Aleida Assmann, Jan Assmann: *Das Gestein im Heute. Medien und soziales Gedächtnis*, in: Klaus Merten, Siegfried J. Schmidt, Siegfried Weischenberg (eds.): *Die Wirklichkeit der Medien. Eine Einführung in die Kommunikationswissenschaft*, Opladen 1994, pp. 114–140.

[4] Martin Warnke: *Vier Stichworte: Ikonologie – Pathosformel – Polarität und Ausgleich – Schlagbilder und Bilderfahrzeuge*, in: idem.: Werner Hoffmann, Georg Syamken: *Die Menschenrechte des Auges. Über Aby Warburg*, Frankfurt/M. 1980, pp. 53–83.

[5] Max Horkheimer, Theodor W. Adorno: *Dialectic of Enlightenment. Philosophical Fragments* [New York 1944].

[6] Yvonne Hofstetter: *Der unsichtbare Krieg. Wie die Digitalisierung Sicherheit und Stabilität in der Welt bedroht*, Munich 2019.



Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg





Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg





Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg



Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg





Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg



Margret Eicher, BATTLE:RELOADED, 2022, Installation View, Kunstmuseum Moritzburg





Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jaquard, Total dimensions: 120 x 3000 cm





Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jaquard, Total dimensions: 120 x 3000 cm





Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jaquard, Total dimensions: 120 x 3000 cm



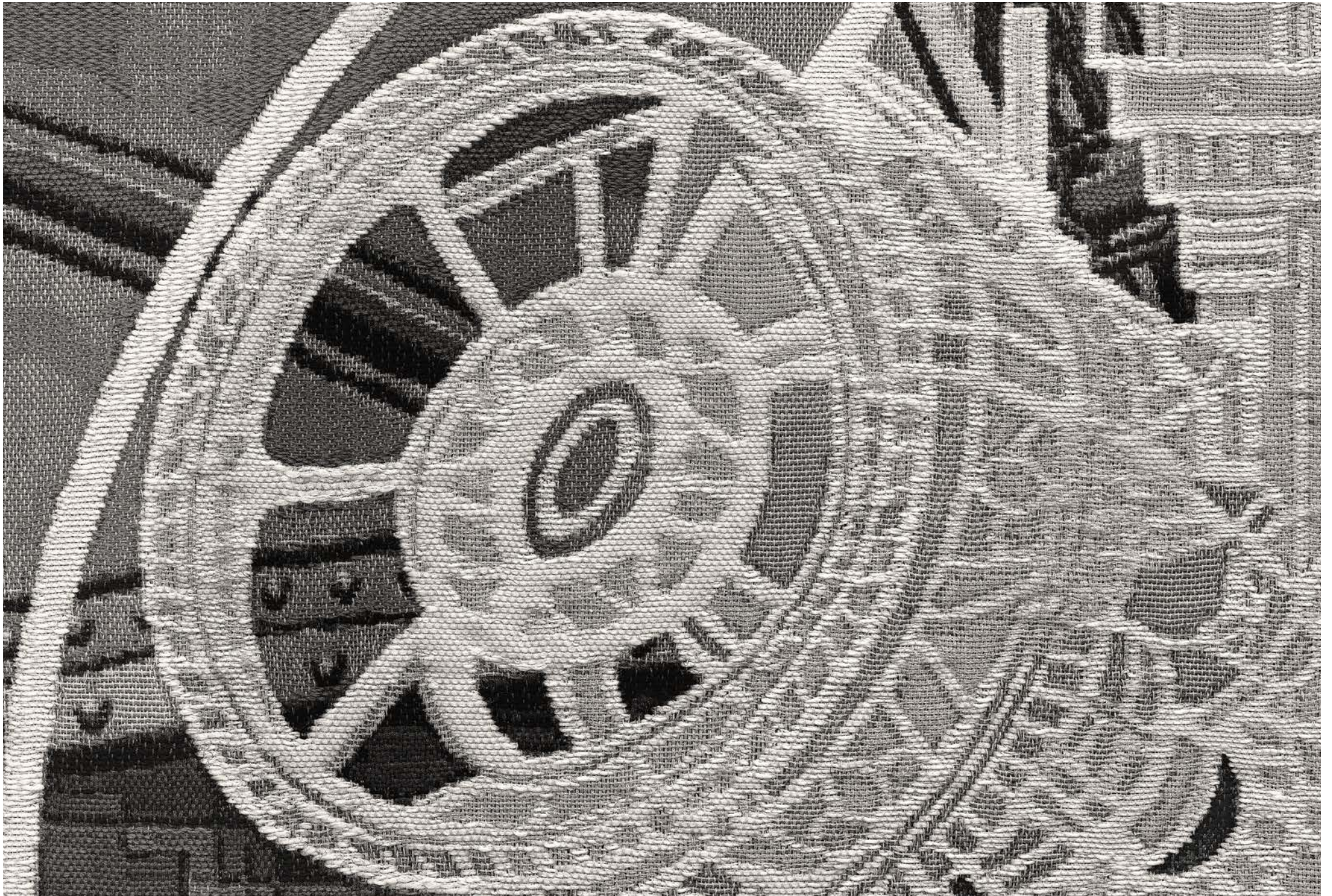
Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jaquard, Total dimensions: 120 x 3000 cm





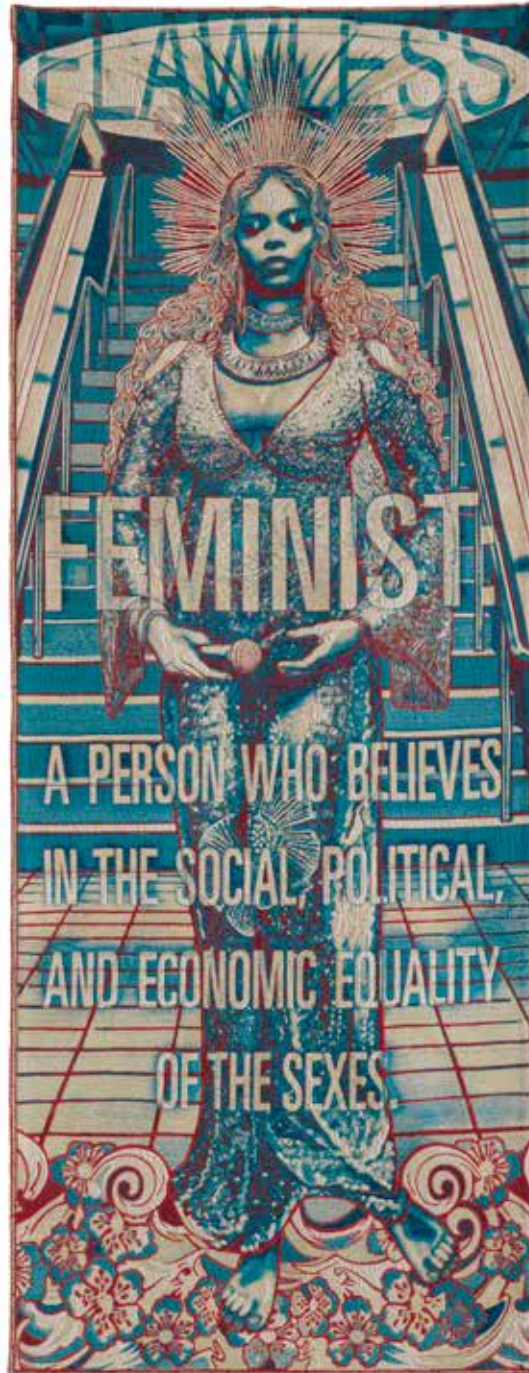
Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jaquard, Total dimensions: 120 x 3000 cm





Margret Eicher, BATTLE:RELOADED (Fragment), 2022, Digital Collage, Jacquard, Total dimensions: 120 x 3000 cm





Margret Eicher, Flawless, 2024, 270 x 106 cm / 106 x 41 in., Digital collage, Jacquard



Margret Eicher, Shallow, 2024, 272 x 153 cm / 107 x 60 in., Digital collage, Jacquard





Margret Eicher, Express Yourself, 2024, 270 x 116 cm / 106 x 45 in., Digital collage, Jacquard

## THE NEO BAROQUE FUROR SHOW

by Vanessa Gravenor

Galerie Michael Janssen is pleased to announce the opening of its new space with a solo exhibition by Margret Eicher. This will be the first exhibition with Eicher, who is freshly represented by the gallery, which just re-located to a two floor maison in Bleibtreustrasse 1, in the borough of Charlottenburg. Eicher's solo exhibition with Janssen comes on the heels of her duo-solo exhibition "Lob der Malkunst" that was presented at Haus am Lützowplatz in Berlin this winter and Museum Villa Stuck in Munich last fall. The presentation at Galerie Michael Janssen extends the artists' examination of the work of art in the age of mechanical reproduction that Eicher explores through tapestry. Her woven works and digital collages glance back towards iconographic historical forms ushered in the 17th century and comments on the splendor and misery of our neo-baroque epoch.

Titled "The Neo Baroque Furor Show," the exhibition will present a series of works from Eicher's extensive oeuvre that together push the limits of representation of our content-addicted present. Meditating on the political function of images, namely tapestries created in the 16th and 17th centuries, Eicher's works capture the down-sampling, uploading, and faux glamor made possible by the digital. In the absence of a court, Eicher examines personas and celebrities that emerge as icons from cinema and the music industry that have since taken root within our collective unconscious. Eicher's large scale, multi-color or black and white tapestries, are created digitally and, rather than hand woven, have been printed in an industrial manner befitting a token or an item from a gift shop. Eicher, thus, also comments through the materiality on the nature of commodities and their means of production. She likewise reflects on the institution of art itself such as in *Lob der Malkunst Kunst 2* (2018) — an uncanny work that lent its name to Eicher's last eponymous solo show. In it, hashtags such as #genrepainting, #abstractpainting, #digitalpainting, and #allegoricalpainting surface. In other works, such as *It's a Digital World 1* (2014), a warning logo draws attention to the caustic nature of simulations. These tongue and cheek markings, reminiscent of Instagram displays, poke fun at how all images can easily enter into the art historical canon with the right prowess.

Many of Eicher's works show figures in the "guise of." In *Lob der Malkunst Kunst 2* (2018), Scarlett Johansson is foregrounded in her award-winning role, *Girl with a Pearl Earring* where she played Johannes Vermeer's muse that he immortalized in his 17th century masterpiece. In the consumer imagination, the actress now is as much part of the canon of painting as the Vermeer original. How does media culture repurpose art history, and how do we reflect on the amorphous nature of the sign today? Satirically, Eicher's works posits that Beyoncé can stand regally in the guise of Botticelli's *Birth of Venus* before an industrial gateway in an underground U-Bahn station and still dazzle unabashedly.

"The Neo Baroque Furor Show" will open its doors during Berlin gallery weekend on Friday April 30th. Six single edition Non-Fungible Tokens (NFT) will be auctioned under a pseudonym Mae B. on the Open Sea Platform. 5 unique versions will be available of *Shining Boys*, *Naked Joker*, *Then We Take Berlin*, *Heroes*, *Masked Girls*, and *VR Space* that exemplify Eicher's singular depiction of pop-stars and media icons enmeshed and layered with symbols from art history. These works integrate fully with the most up-to-date digital technology, which presents a new avenue for digital art.





Margret Eicher, The Neo Baroque Furor Show, 2021, Installation View, Michael Janssen Berlin





Margret Eicher, *The Neo Baroque Furor Show*, 2021, Installation View, Michael Janssen Berlin





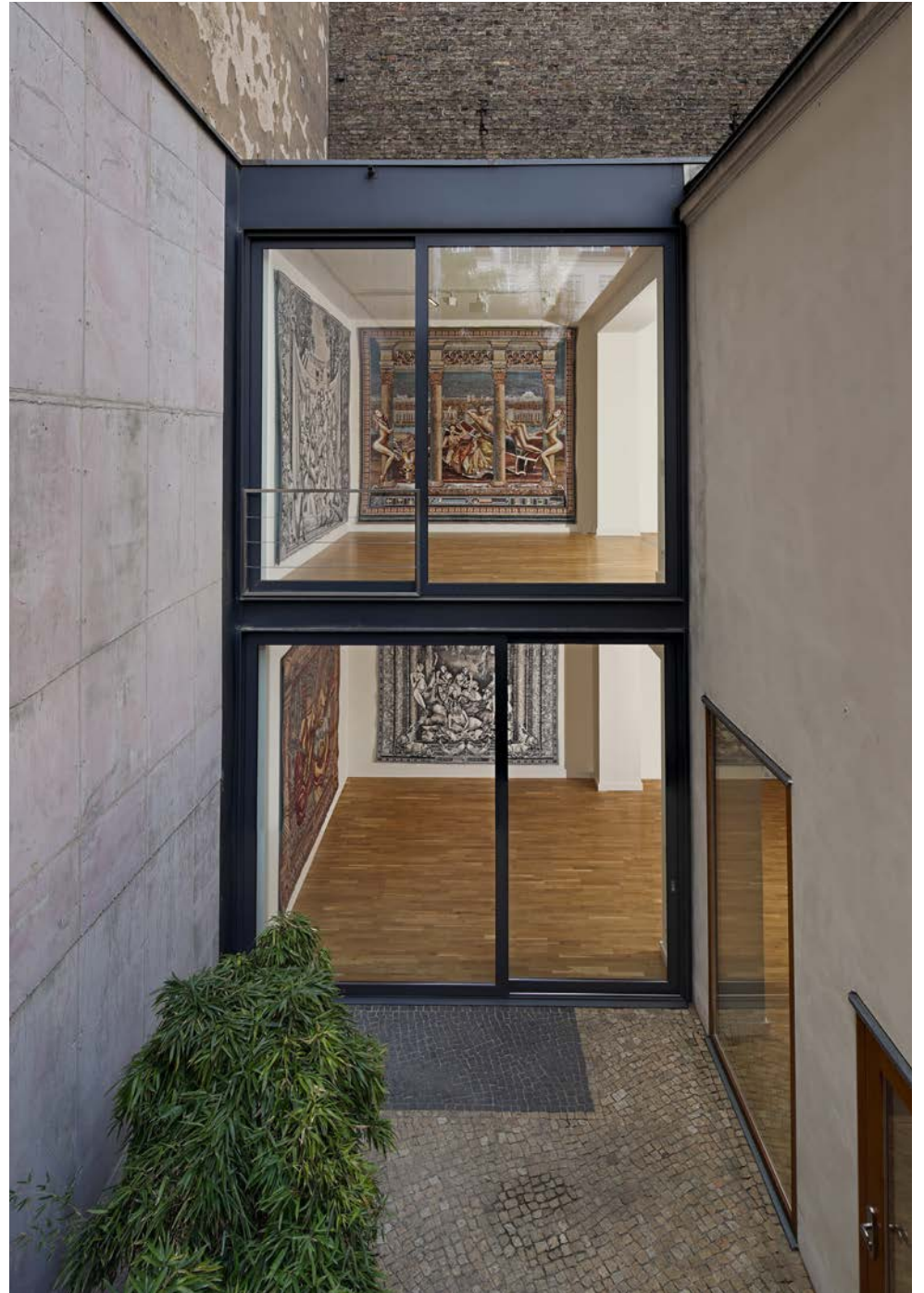
Margret Eicher, The Neo Baroque Furor Show, 2021, Installation View, Michael Janssen Berlin





Margret Eicher, *The Neo Baroque Furor Show*, 2021, Installation View, Michael Janssen Berlin





Margret Eicher, The Neo Baroque Furor Show, 2021, Installation View, Michael Janssen Berlin





Margret Eicher, Göttliche Liebe, 2011, Digital Collage, Jacquard, 260 x 290 cm





Margret Eicher, Lob der Malkunst 2, 2018, Digital Collage, Jacquard, 290 x 430 cm





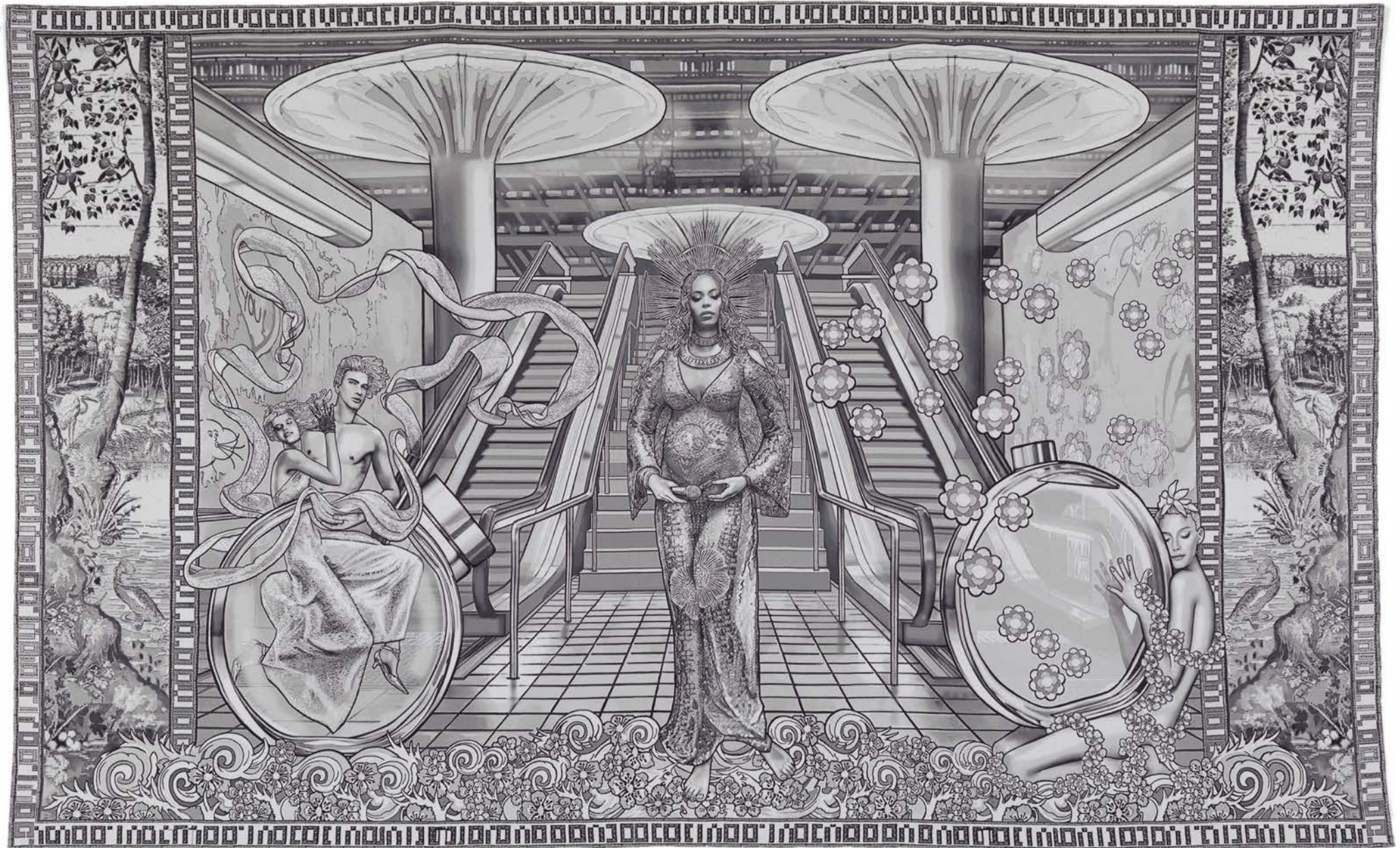
Margret Eicher, Stadt der Frauen, 2016, Digital Collage, Jacquard, 265 x 360 cm





Margret Eicher, It's a Digital World 2, 2014, Digital Collage, Jacquard, 310 x 180 cm





Margret Eicher, Nach Botticelli / Geburt der Venus (2), 2018, Digital Collage, Jacquard, 240 x 420 cm





Magret Eicher, Assunta (nach Tizian), 2020, Digital Collage, Jaquard, 308 x 207 cm





Margret Eicher, La Grande Bouffe, 2019, Digital Collage, Jacquard, 280 x 371 cm





Margret Eicher, Agent Assange, 2020, Digital Collage, Jacquard, 280 x 371 cm





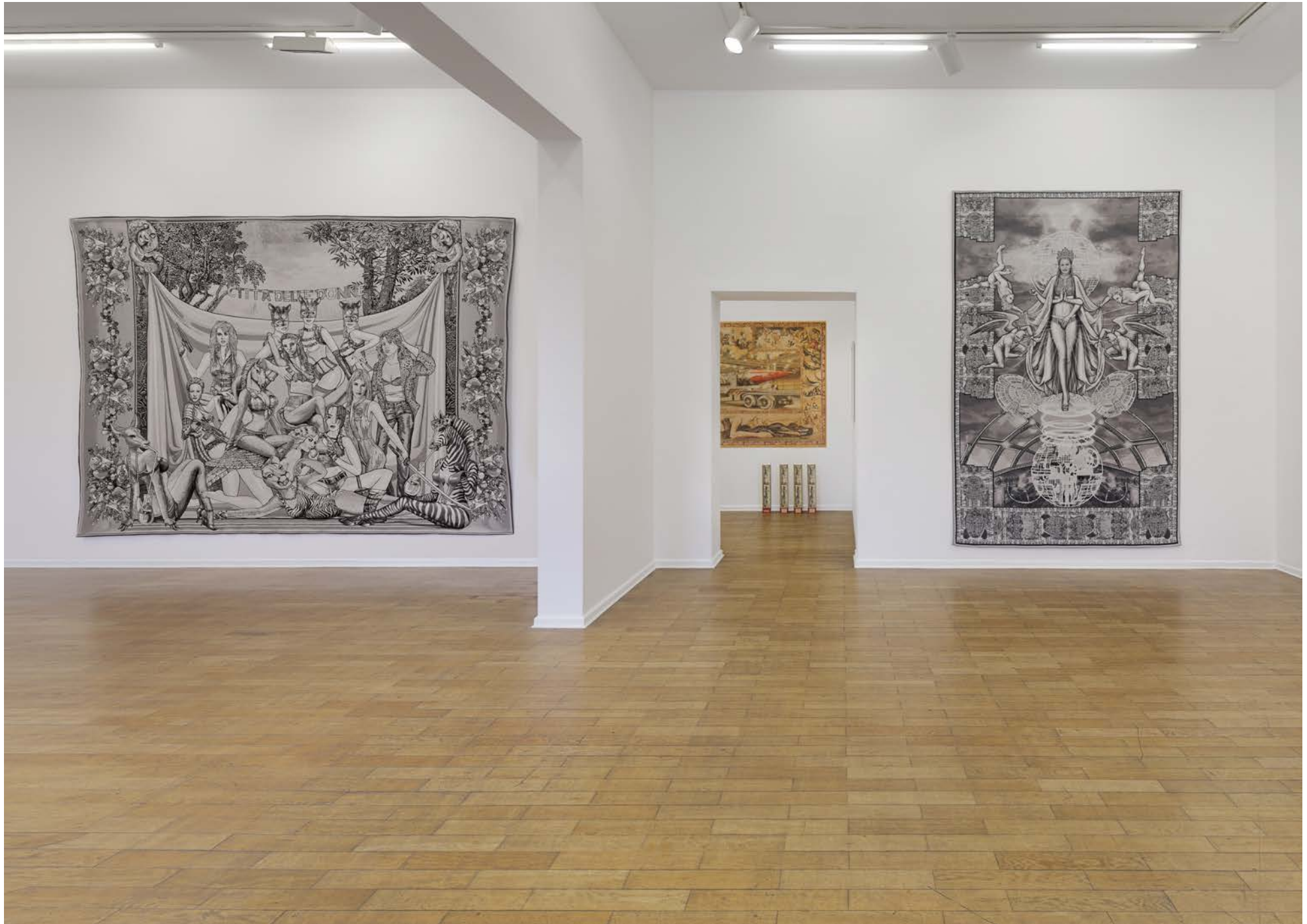
Margret Eicher, It's a Digital World 3, 2021, Digital Collage, Jacquard, 308 x 186 cm





Margret Eicher, Lob der Malkunst, 2021, Installation view, Haus am Lützowplatz, Berlin





Margret Eicher, Lob der Malkunst, 2021, Installation view, Haus am Lützowplatz, Berlin





Margret Eicher, Lob der Malkunst, 2020, Installation view, Villa Stuck, Munich





Margret Eicher, Lob der Malkunst, 2020, Installation view, Villa Stuck, Munich





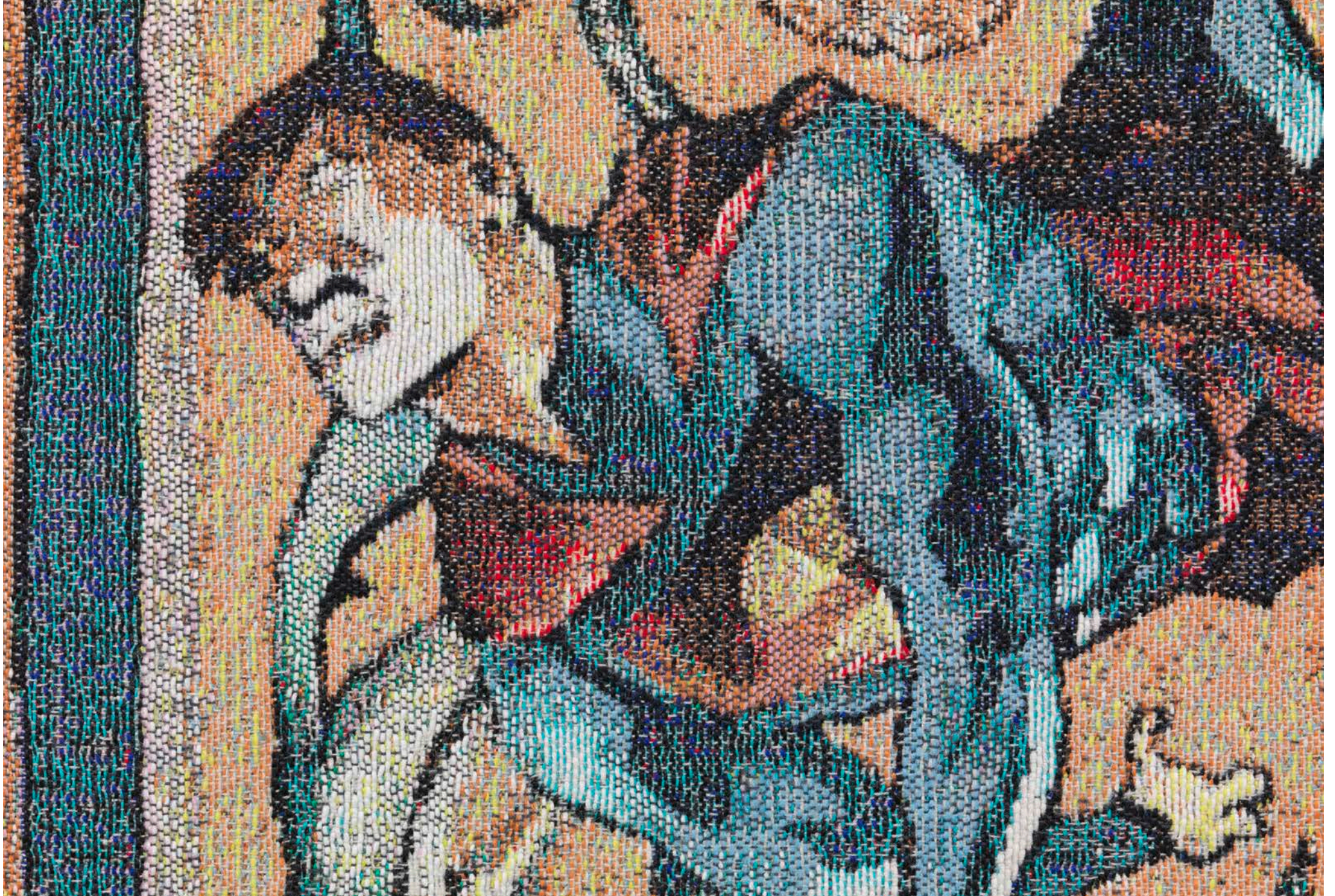
Margret Eicher, Lob der Malkunst, 2020, Installation view, Villa Stuck, Munich





Margret Eicher, Lob der Malkunst , Heroes, 2020, Installation view, Villa Stuck, Munich





Margret Eicher, Lob der Malkunst, Heroes detail, 2020, Installation view, Villa Stuck, Munich





Margret Eicher, Kalibrierung (with Adi Hoesle) , 2018, Installation view, Sprengel Museum, Hannover



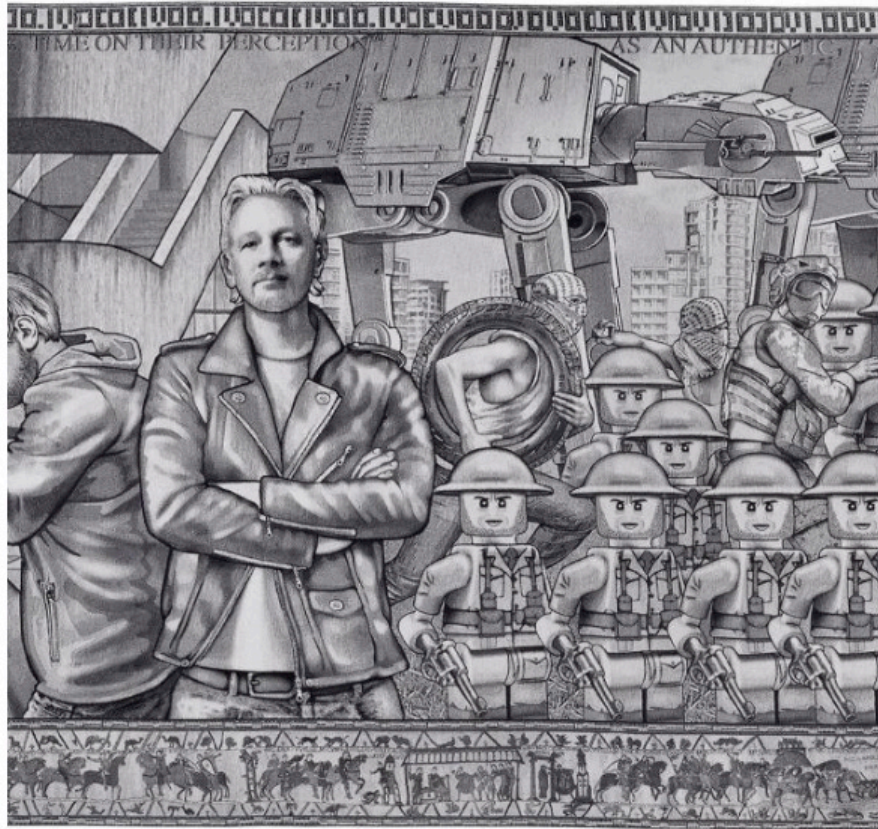


Margret Eicher, Face & Identity, 2022, Digital Collage, Jacquard, 280 x 430 cm



## BATTLE:RELOADED. Margret Eicher: Medientapisserien

1 Oct 2022 – 8 Jan 2023



Margret Eicher: BATTLE:RELOADED (Ausschnitt), 2022, Digitale Montage, Jacquard, Gesamtgröße: 120 x 3000 cm, Courtesy Galerie Michael Janssen, Foto: Punctum/Bertram Kober © VG Bild-Kunst, Bonn 2022

Margret Eicher schuf in den vergangenen 20 Jahren ein eindrucksvolles Œuvre großformatiger textiler Arbeiten, die in Jacquard-Weberei auf hochmodernen Webstühlen in Belgien ausgeführt werden. Ihre Bildteppiche sind Kunstwerke, die sich medienkritisch mit den Bildwelten auseinandersetzen, die uns in Werbung und Nachrichten tagtäglich begegnen. Die profanen Motive verfremdet die Künstlerin digital und bringt sie oft in einen Kontext zu bekannten Werken der Kunstgeschichte.

Es geht Margret Eicher mit ihrem medienkritischen Ansatz darum, die täglich auf uns einflutenden Bild- und Motivwelten in Frage zu stellen und deren vermeintlichen Herrschaftsanspruch und ihre Wirkung zu entlarven, womit ihre Arbeiten vor dem Hintergrund der aktuellen Instrumentalisierung der Bilder für machtpolitische imperialistische Kriegszwecke eine ungewollte Aktualität erhalten.

Den Betrachtern begegnet ein ganzes Arsenal an bekannten Gesichtern und Figuren, darunter Julian Assange, die Ninja Turtles, Lady Gaga, Madonna, martialische Lego-Männchen, Beyoncé, Lara Croft und viele mehr.

[Mehr erfahren](#)



Kunstmuseum Moritzburg Halle  
(Saale)



Margret Eicher

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Kunstmuseum  
Moritzburg  
Halle (Saale)

01.10.2022 – 08.01.2022

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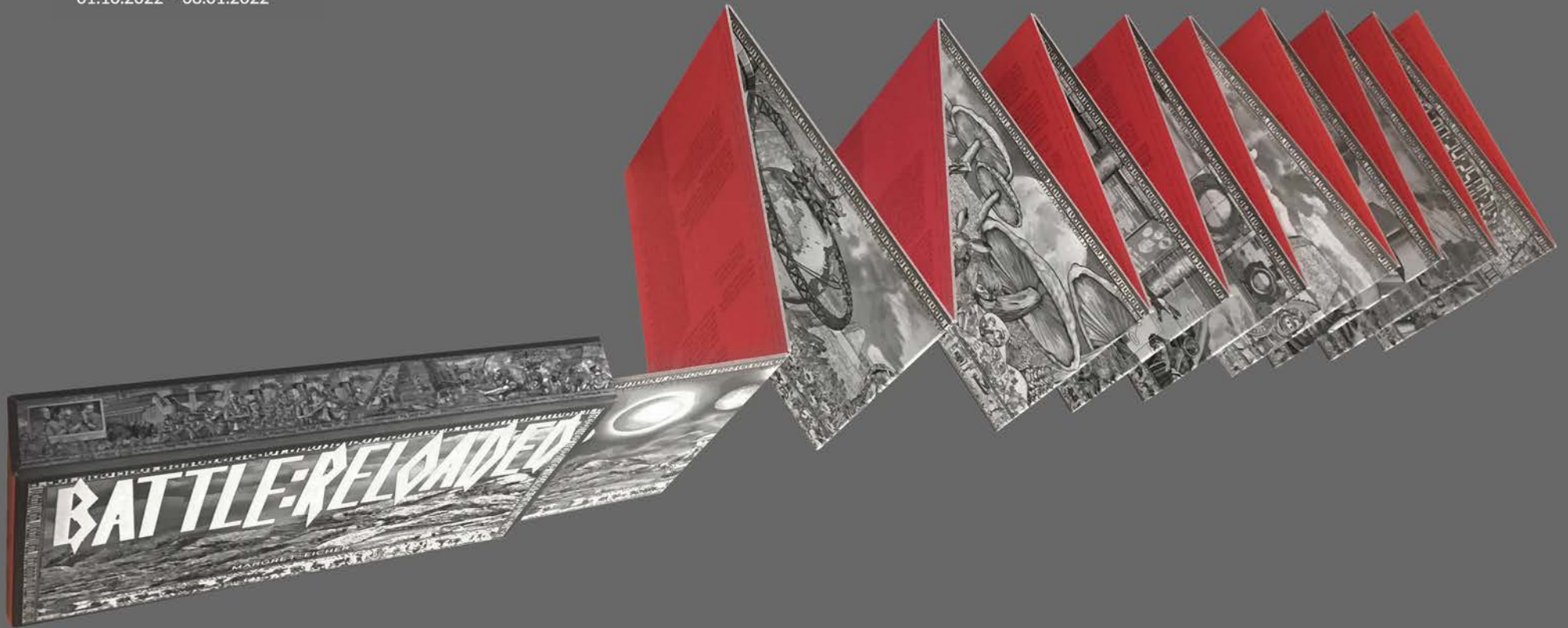
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