

TIME



TIME PAST

IRIS EICHENBERG
MARTA COSTA REIS

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After graduating from the Gerrit Rietveld Academie in Amsterdam in 1994, Iris Eichenberg worked as an independent artist, art educator and co-organizer of art-related events. She began teaching at the Gerrit Rietveld Academie in 1996, where she became Head of the Jewelry Department in 2000. Eichenberg held this position until 2007. In 2006 she accepted an appointment as Artist in Residence and Head of the Metalsmithing Department at Cranbrook Academy of Art in Bloomfield Hills, Michigan and began teaching full time there since. She is regularly invited to lecture, act as visiting critic, and give workshops at various art academies in Europe, Asia, Africa, North and South America.

Eichenberg's work can be found in several museums including The Cooper-Hewitt (New York), The Museum of Arts and Design (New York), The Rijksmuseum (Amsterdam), The Metropolitan Museum of Art (New York), the Stedelijk Museum (Amsterdam), the Schmuck Museum Pforzheim, the Fondation National d'Art Contemporain (Paris), and the Museum of Fine Arts, Houston (Texas).

Her work has been included in numerous exhibitions throughout the world.

www.iriseichenberg.com

MARTA COSTA REIS

Started studying jewellery in 2004 while pursuing other professional activities. She chose to dedicate herself fully to this work in 2014. She completed the Jewellery course at Arco, in Lisbon and is currently enrolled in the Advanced Course in Visual Arts in the same school.

www.martacostareis.pt

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Iris Eichenberg and Marta Costa Reis explore the notion of time, or: the materiality of days and years and ages that go by, lived yet escaping, running away from us. We feel decaying. Is there anything that we can hold on to, can stop this movement, can we capture time? Cyclical time offers some reassurance, things that come and go and come again. Fleeting moments, in contrast, make sure that something new will follow. There will be a time that excludes us, that we will no longer be part of. The cycles continue, regardless. Life, no more than a fleeting moment; mementoes yet may sustain themselves, and, maybe, us.



20th July to 15th September, 2018



(UN)FINISHED CONVERSATION

the improbable encounter between Iris Eichenberg and Marta Costa Reis

*Martha, Martha, you are worried and upset about many things, but few things are needed—
or indeed only one.*

Luke 10.41-42

Marta Costa Reis travelled across the Atlantic to meet Iris Eichenberg. A workshop in São Paulo. Because time is pressing. She said. The urgency that took hold of Marta and led her towards this (im)probable encounter with Iris gave rise to an unfinished conversation between the work of both. 2017.

The 20th anniversary of the Reverso Gallery led to a new meeting in Lisbon. And today, in Munich, the programming for Schmuck has enabled a third meeting, and the symbiosis of two proposals. Never has the work of two artists been so complicit. I ask.



Hybrid. The installation of the deliberately unidentified pieces on two tables surprises us. At first it's not easy to identify the artists. At a second glance, there are references to Eichenberg. A pile of leather insoles, acquired in 1998 at the Feira da Ladra in Lisbon, return to their place of origin. Patiently, they have waited for twenty years. 2018: The Little Cushion metaphorically underlines the place for the encounter with Costa Reis – whose rusted Pendant lying next to it signals the time that has elapsed [vd. Works 1 & 2].

Both operate within this (re)visitation – conceptually and formally – outside a conscious state. Subconsciously, each artist finds her heteronym in the other.

They overlap and intersect. There is a territorial communion sustained by the incessant impulse to be in the other.

Both look away. In the image that portrays them, both have the same expression in their eyes. The bodies have equal weight and volume. The pieces are on the same scale.

References to domesticity recur in their *modus operandi*. Daily gestures. Repetitions of the same gesture. Elements that are repeated. Both in form and content. Body and Spirit. Ex-votos and Prayers. I don't know. Martha's necklaces bear the word and "they also listen". In their inherent rejection of function, Iris' pendants reverberate with the word that defines them.

They tell us stories about themselves: "conscious that objects constitute us". " – I am interested in objects, not their value; often objects which have been discarded, dismissed", she says. "–What is an ornament?"¹ She asks.

Knots, about us: "This is not fantasy, this is our life"². "Everything is renewed"³. Marta Costa Reis encodes the words she quotes in polyester threads. She intermittently and slowly introduces the visual signs that translate the word. She materialises that which is normally light and sound.

She prefers silence in the dark. She teaches us to read what “the eyes can hear”. And she listens to Iris Eichenberg: “– I like to bring things to a table. To place them side by side and see the objects communicate with each other”⁴, in this unfinished conversation which is conducted with the rhythm of the changing seasons.

“– What of importance do these old objects bring to the new world?”⁵ Asks Iris.

– “Invent real tears, hard love,
slow-spoken, ancient words,
difficult as a child’s
first steps across a room”⁶. Quotes Marta.

Cristina Filipe
February 2019

¹ EICHENBERG, Iris – Lecture presented at Sociedade Nacional de Belas Artes, Lisbon, 19.07.2018.

² Excerpt from “The End of Science Fiction” by Lisel Mueller quoted on the necklace with the same name by Marta Costa Reis.

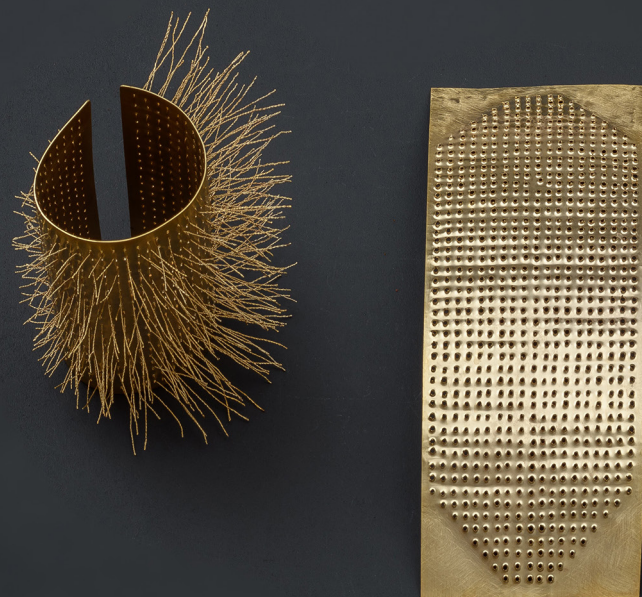
³ Excerpt from “A Criação” (The Creation), a poem by Marta Costa Reis quoted on the necklace with the same name.

⁴ EICHENBERG, Iris – Lecture presented at Sociedade Nacional de Belas Artes, Lisbon, 19.07.2018.

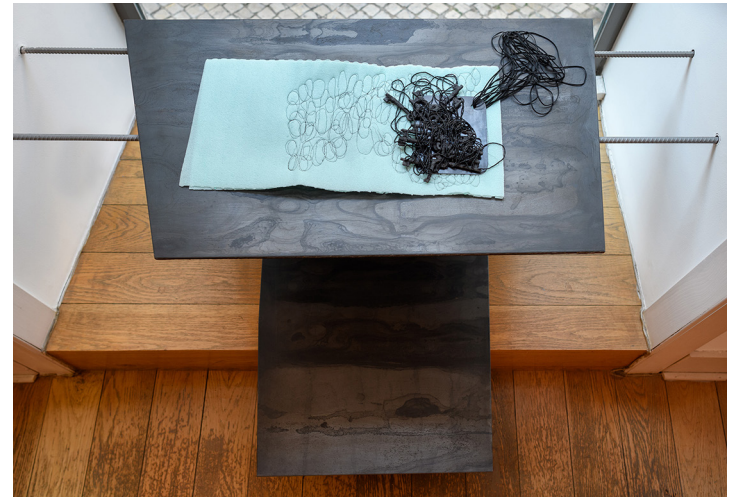
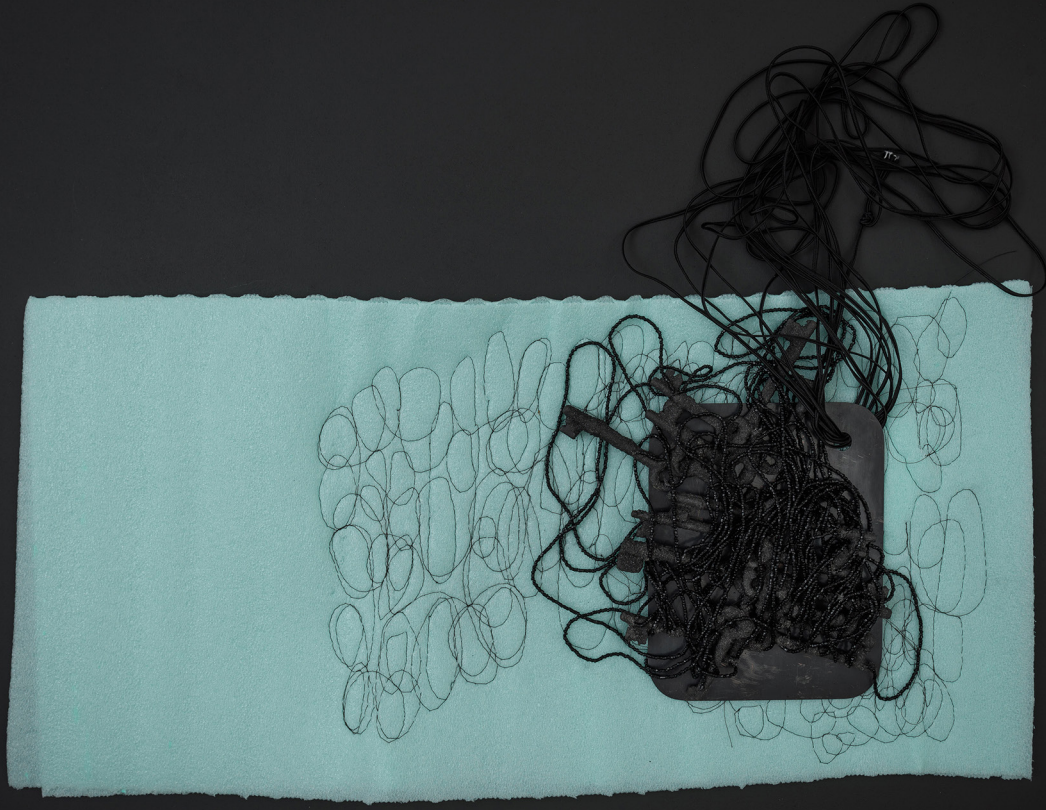
⁵ Ibid.

⁶ Excerpt from “The End of Science Fiction” by Lisel Mueller, quoted on the necklace with the same name by Marta Costa Reis.

WORKS







THE END OF SCIENCE FICTION*
by Lisel Mueller



A CRIAÇÃO*
by Marta Costa Reis



POPUL VUH*
(sacred book of the Mayas)







HESIOD*
Works and Days
(excerpts of the Myth of the Ages of Man)



WORKS

Marta Costa Reis | pendant | iron, polyester string

Iris Eichenberg | object | leather, brass, copper, sand, linen

Iris Eichenberg | bracelet | brass, gold (electroformed)

Iris Eichenberg | brooch | brass

Iris Eichenberg | pendant | horn

Marta Costa Reis | necklace | polyester string

Iris Eichenberg | object | copper, steel, brass, graphite

Iris Eichenberg | pendant | horn

Iris Eichenberg | object | foam

Iris Eichenberg | necklace/object | steel, copper, glass beads, foam, string

Marta Costa Reis | necklace | polyester string, gold

Iris Eichenberg | necklace | brass

Marta Costa Reis | necklace | polyester string, gold

Iris Eichenberg | necklace | copper, steel, rose gold (electroformed), linen

Marta Costa Reis | necklace | polyester string, silver

Marta Costa Reis | pendant | iron

Marta Costa Reis | pendant | iron

Marta Costa Reis | pendant | iron

Marta Costa Reis | pendant | iron, polyester string

Marta Costa Reis | pendant | iron, ribbon

Marta Costa Reis | pendant | iron, ribbon

Marta Costa Reis | pendant | iron, ribbon

Iris Eichenberg | pendant | copper

Iris Eichenberg | pendant | copper

Iris Eichenberg | pendant | copper

Iris Eichenberg | necklace | steel, ribbon

Iris Eichenberg | object | iron, aluminium

Marta Costa Reis | rings | bronze

Iris Eichenberg | object/necklace | copper, gold (electroformed)

Marta Costa Reis | necklace | polyester string, gold

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*To read the poems for each of the necklaces please go to Marta's website

www.martacostareis.pt

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