



FEELINGS



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WINTER 2012/13

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Drone rock, crazy costumes and Martin's "multiple testicle face" at Atelier Eder.

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HE MIGHT BE famous for his ugly-beautiful paintings which usually deal with landscapes, animals and nude women, but there's another side to Martin Eder: in fact, there are several. Together with Mike Strauss and Roderick Miller in his drone/doom/black metal band RUIN, Eder breaks with conventional sound structures to present something unprecedented on the stage. Then there's the deliberate thinker with the hoarse voice and the scraggy appearance who prepares quite another stage for another performance: his studio.

When Sleek popped down to Atelier Eder (which he also calls his "self-imposed prison") in Berlin-Mitte to catch a glimpse of him neither behind

the easel or on stage, there was beer in the fridge, fire in his eyes and ants in his pants. He promised to make this visit a bit more eccentric than usual. Hanging out with Martin Eder provides an insight into his endless creative curiosity and enormous desire to perform.

"You can really grasp the audience through the ears into the brain. Several times. With many, many hands", yells Eder, running around his loft-like workspace. Tons of sketches, sculptures, paint brushes, illustrated books, printed shirts and vases of all sizes are scattered on long sideboards, surrounded by big floodlights and all kind of musical instruments.

Atypical objects like a pommel horse, a canopy bed in the centre, and an integrated bathroom almost invite visitors to get creative. "A performance is made for one special moment which you can neither anticipate nor repeat," Eder continues. "It is about producing magic, working with others – and getting straight access to the public's souls. There has to be the right mood and the right company."

For Eder, what counts is to create something that expresses sense and sensuality, no matter whether the final outcome is a song or a painting –

and who's to say that strategy doesn't work well in a combination of black cape, a veiled hat, and a mask with long, drop-shaded bobbles which resembles a mixture of the Elephant Man and Darth Vader?

"A beggar in Lisbon inspired me with this multiple testicle face", says Eder, who has different costumes for different shows, which he usually realises in collaboration with his costume designer partner, Dinah Ehm. "It was full of lappets and haemangioma. It is fascinating how fast deformation can reduce something to absurdity, making it impossible for the viewer to decode."

The artist, who was bored by established forms of self-manifestation in music, sees his costumes as cocoons that give him the chance to transcend the first person and really become what he is wearing. But in fact they are means to an end, as they serve as only one element in the whole stage composition.

Anyway, try one on if you call in. It's liberating.

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