

MARTIN EDER

MONSTERS OF SILENCE

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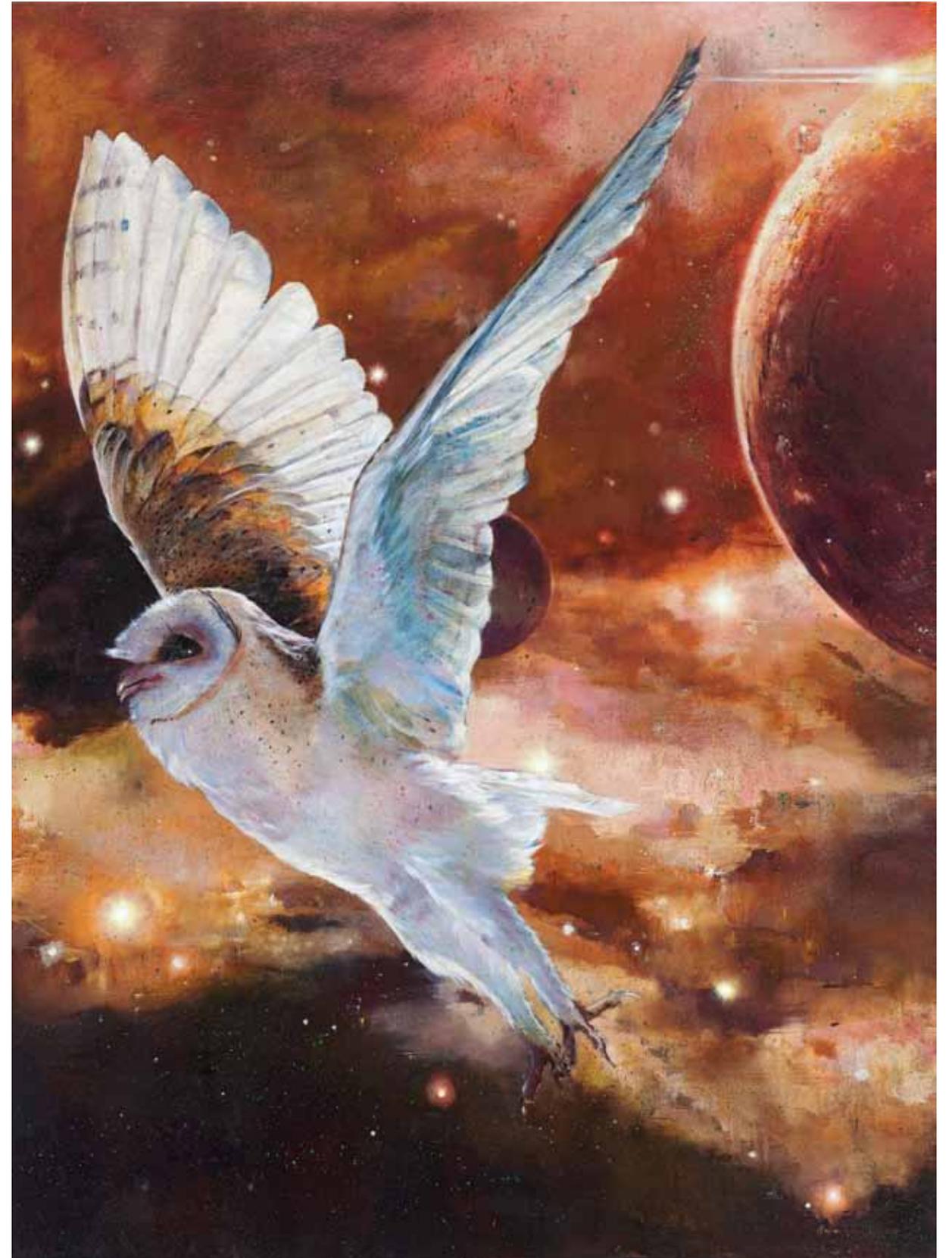
MONSTERS OF SILENCE

05 December - 24 January 2014

GALERIE ISA, MUMBAI

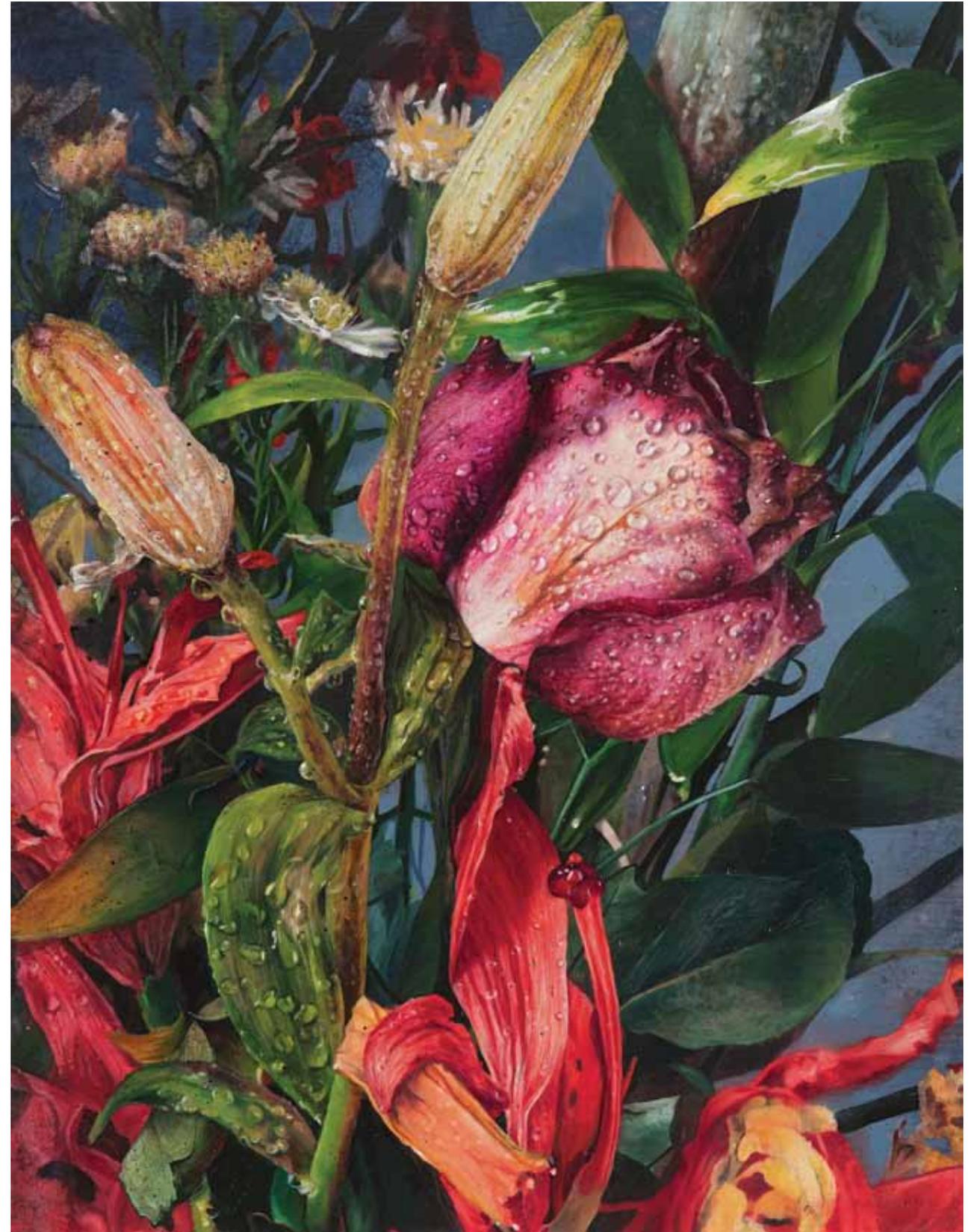
Exodus

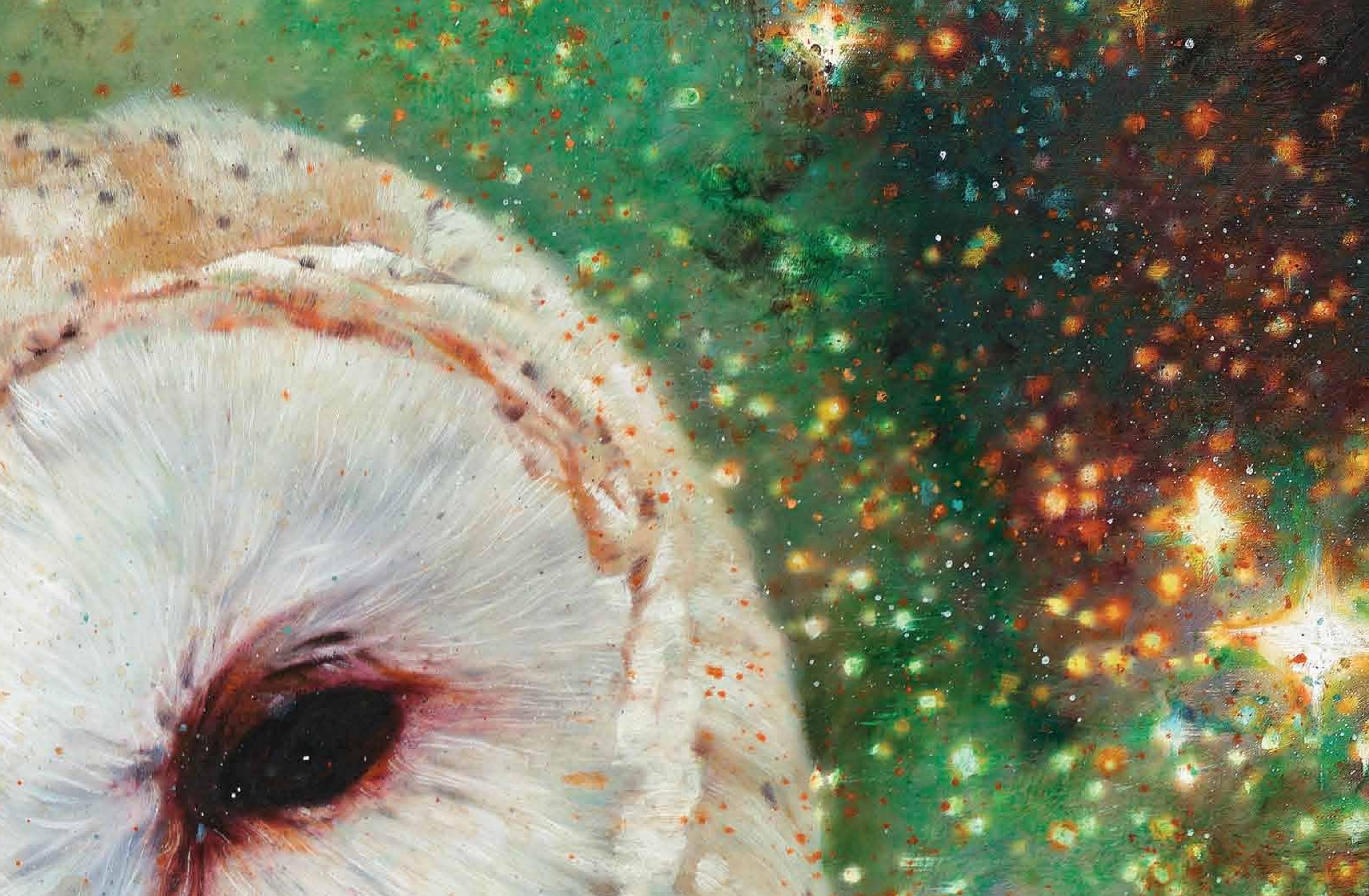
Oil on Canvas
60 x 44 inches
2013



Abyss

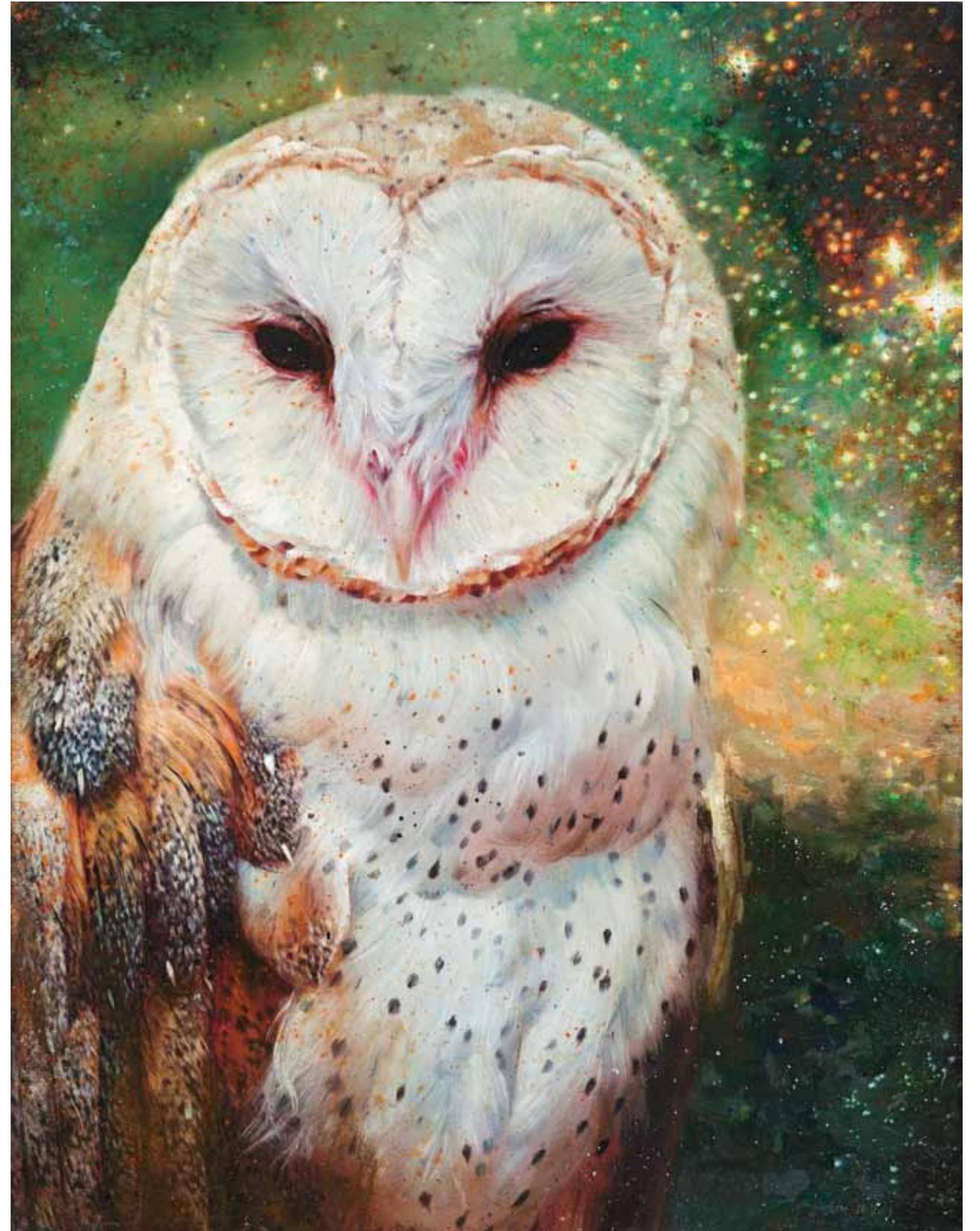
Oil on Canvas
52 x 40 inches
2013





Decision

Oil on Canvas
52 x 40 inches
2013



Solution

Oil on Canvas
52 x 40 inches
2013





Constellation

Oil on Canvas
52 x 40 inches
2013

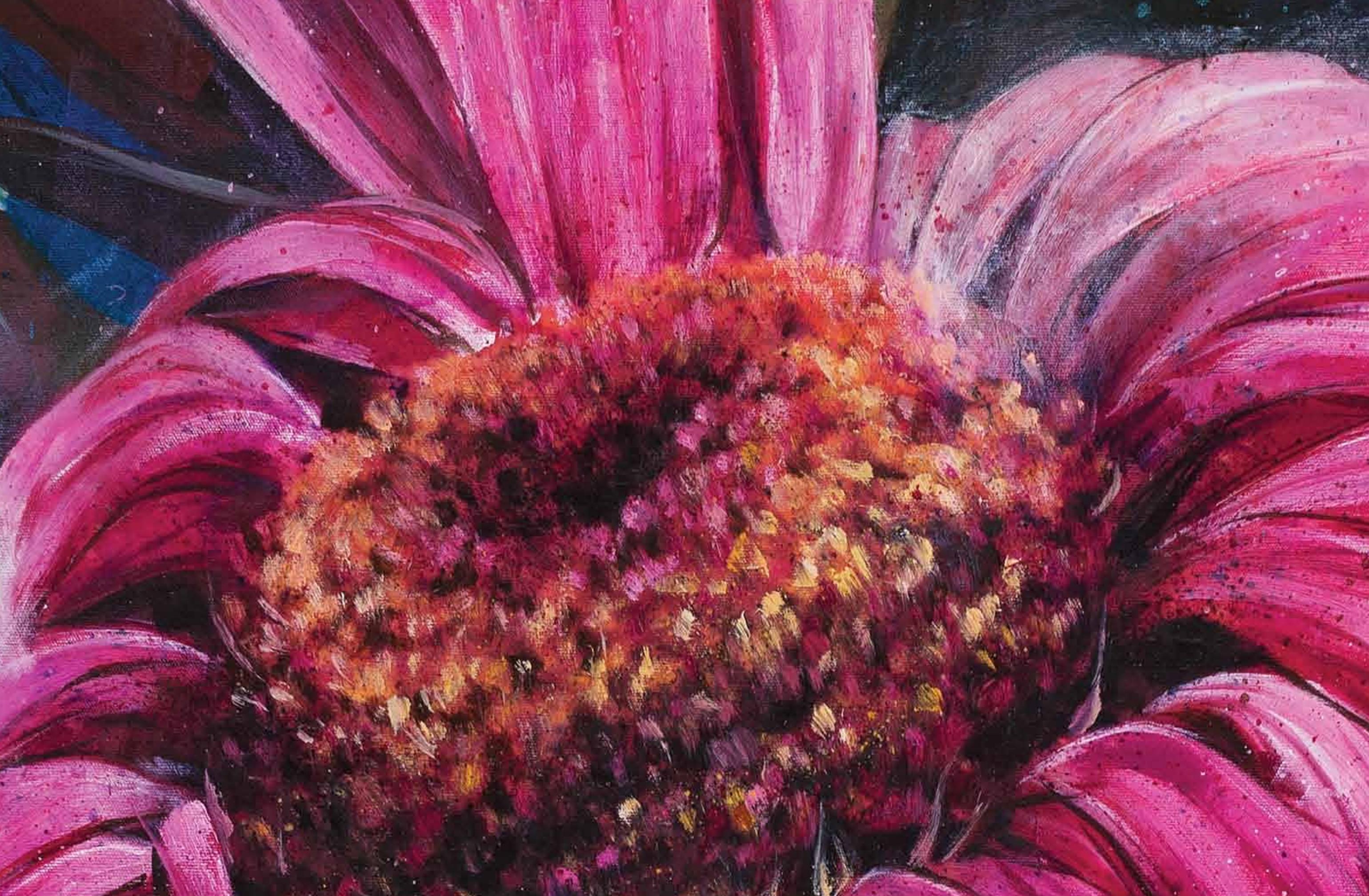




It Starts with a Whisper

Oil on Canvas
52 x 40 inches
2013





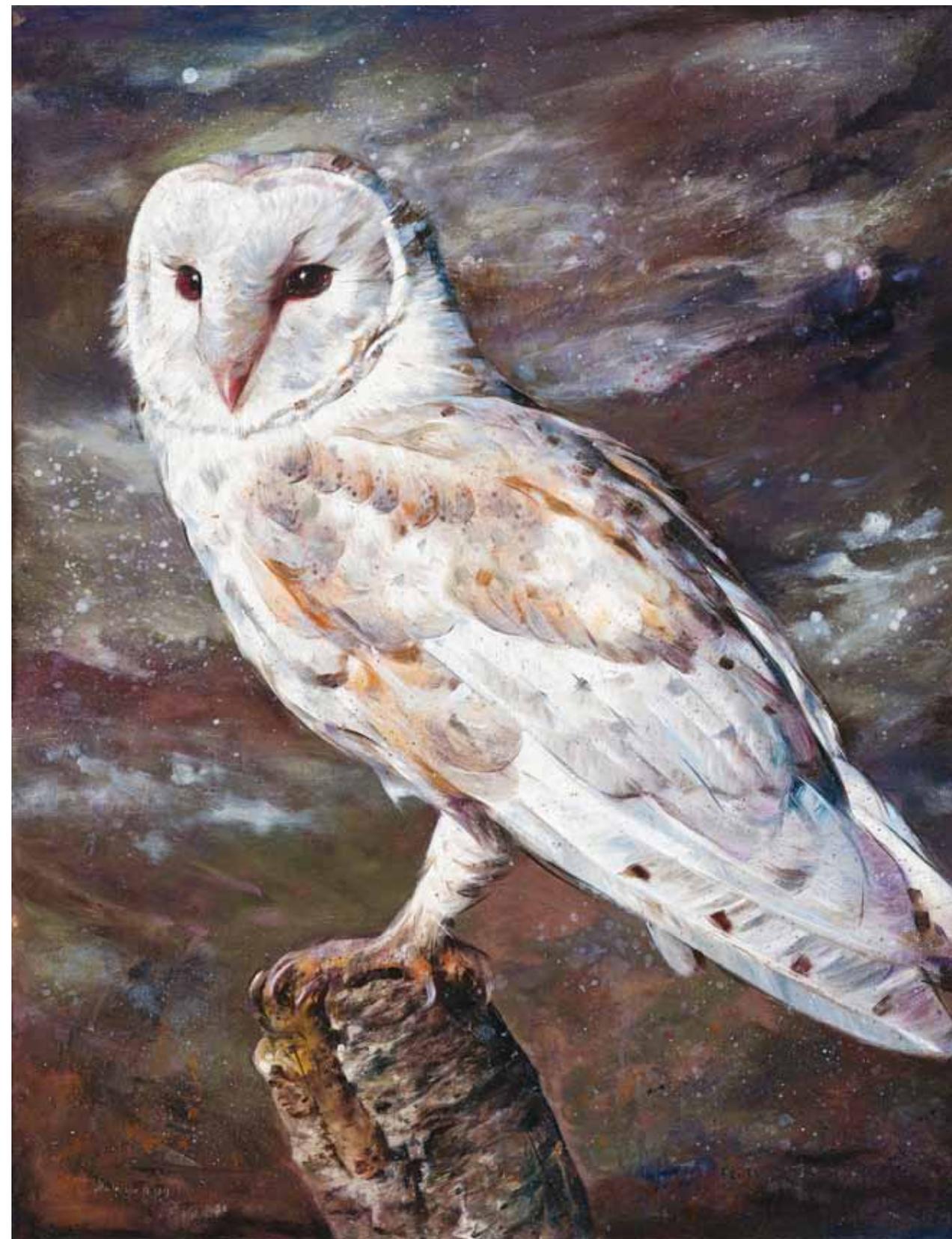
Relocation

Oil on Canvas
52 x 40 inches
2013



Nightfall

Oil on Canvas
52 x 40 inches
2013



Underworld
Oil on Canvas
60 x 44 inches
2013





MONSTERS OF SILENCE

AN ESSAY BY JANE NEAL

"An uncanny effect is often and easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolises, and so on. It is this factor which contributes not a little to the uncanny effect attaching to magical practices."

- Sigmund Freud, *The Uncanny*

"Solitude produces originality, bold and astonishing beauty, poetry. But solitude also produces perverseness, the disproportionate, the absurd and the forbidden."

- Thomas Mann, *Death in Venice*

Martin Eder is widely regarded as one of Germany's most important artists. He is concerned with deconstructing the world around him and questioning the images that are presented as icons of beauty and desirability. Eder grew up in the German countryside. To outsiders it was an idyllic haven of rural beauty. Paradoxically though, there was a sense of disquiet, a feeling that underneath the perfect surface there might be something darker going on behind closed doors. Eder refers to this anxiety in the midst of Arcadia as the threat of dark 'monsters of silence'.

The question of how to represent something dark in the midst of something beautiful has been a constant preoccupation for Eder and a persistent motif in his practice. At times he has delved into the territory of the abject in his painting, deliberately interfacing the border between sensual eroticism and unsettling- even disturbing - personifications of human desires.

Eder is adept at creating fantastical worlds that often play into the territory of the Uncanny. At first glance they may appear to be luxuriant, dreamy visions, but closer inspection usually reveals them to be dystopian night-

mares; edgy, ugly and dysfunctional playgrounds that have become prisons for their protagonists. Whatever the situation though, the environment Eder creates is always consistently believable. As a teenager he was fascinated by the glitter balls of local discos. These moments served as a means of escape for him, where he could focus on the music, the refraction of the light on the people in the room and the throng of bodies. This short time period became a world in itself, an alternate reality that the young Eder could inhabit. The artist is still fascinated by the possibility of parallel universes as proposed by the quantum physicist Hugh Everett III, who argued that parallel universes are created every time we make a decision.

Eder's interest in science and nature has long underpinned his work. As a musician as well as an artist, he is intrigued by chaos theory: a study of how simple patterns can be generated by the complicated underlying behaviour of individuals within a system. An investigation of nature and the relationship between certain symbolic animals such as the owl, and gargantuan depictions of flowers - that though beautiful, are rendered threatening because of their monstrous proportions - form the basis of this exhibition. The resulting nine paintings divide between representations of these symbols which can be interpreted as epitomising the essence of (in the case of the owls), night and winter, and (with the flowers), day and springtime.

Though the paintings have a definite beauty, as is to be expected of the keen-eyed, thought-provoking Eder, all is not what it seems in these visions of Eden. Look closely and you will discover that an intruder has broken into Paradise and darkness has crept - albeit silently - into its ecosystem. As Thomas Mann describes in 'The Magic Mountain': "When there took place that first increase in the density of the spiritual, that pathologically luxuriant morbid growth, produced by the irritant of some unknown infiltration; this, in part pleasurable, in part a motion of self defence, was the primeval stage of matter, the transition from the insubstantial to the substance. This was the Fall."

In a recent essay to accompany a group show at the Neue National Galerie Berlin, entitled: BubeDameKönigAss, the writer: Anna-Catharina Gebbers

discusses how: 'Eder's focus is not on painting as such or its formal traditions, but rather on painting as a technique and an easily comprehensible language which, like a kind of magic hat, enables him to enter and explore the realm of taste and distinction.' It is undoubtedly the case that Eder uses images that are superficially attractive - even kitsch at times - to exploit the 'class system' imposed on the subject matter of fine art. That which is deemed acceptable to bourgeois society for depiction on a canvas or board is used to being elevated to the status of 'high art', be it the nude, the still life or an epic battle scene; whereas images of cute kittens are usually relegated to poster art or greeting cards. Eder though refuses to buy into the hierarchy, choosing instead to look at what is that people desire across the spectrum of taste and distinction. In doing this he unearths the lightly veiled drive of capitalist societies to make a market out of anything. However, to think of Eder as a cynic intent on exposing the myth of creation is to do him a great disservice and undermine his art. Rather we should consider how the artist is able to hold in his hands that which is beautiful but paradoxically has the means to turn ugly; to lose its essence or to go bad and decay.

The quintessential existentialist problem of: how do we live if we are born to die? Over-arches Eder's practice. The fine balance between life at its fullest and the onset of decline is never more poignant than when considering flowers in full bloom or a bird in flight. For this exhibition Eder takes two subjects: the floral still life and the owl. While the depiction of birds and flowers has long been explored in art history, as we might well expect, Eder is not simply interested in creating a 'pretty picture', instead we are encouraged to look harder, to work with Eder at discovering how much we might miss by falling into the trap of being reductive or encapsulating.

There are few creatures that provoke as much interest, theorising and dichotomies as the owl. They have been associated with both wisdom and folly, witch craft, the weather, drunkenness, birth and death. In early Indian folklore, owls represented wisdom and were believed to possess powers of prophecy. This theme is picked up in Aesop's fables and can be found through-

out the Greek myths. By the Middle Ages in Europe, the owl was believed to be the companion of witches. By the twentieth Century however - thanks in part to increased secularisation and the dying out of superstitions - the owl is now most often perceived as a symbol of wisdom.

According to the mythology of ancient Greece, Athene, the Goddess of Wisdom, was so impressed by the large, apparently 'all seeing' eyes and solemn appearance of the owl that she honoured the night bird by making him her favourite feathered creature. Indeed Athene is often depicted in imagery accompanied by her bird of choice: a 'Little Owl'. The Greeks therefore afforded the bird protection, allowing owls to inhabit the Acropolis in great numbers. They believed the owls took their night vision from a magical 'inner light', and this, combined with their association with Athene, resulted in their elevation to a symbol of protection and saw them accompanying Greek armies to war. So greatly were the owls esteemed that if one flew over Greek soldiers before a battle, they took it as a sign of victory. The Little Owl also kept a watchful eye on Athenian trade and commerce, as it is possible to see if we look at the reverse side of their coinage and find the owl's image. The Romans continued the tradition of viewing the owl as a force for good and a symbol of protection, though they took it much further. By killing an owl and nailing it to the door of a house they believed it would avert evil; such was its power.

A symbol of wisdom, beauty and - in its role as protector- a force for good- the owl is a powerful image, richly imbued with evocative associations. It is possible to conclude that Eder sees the creature as a counter force to those monsters of silence that threaten to undermine society and even nature itself. It is certainly interesting that he has chosen to depict owls alongside a series of still lifes. Larger than life size they have the effect of disturbing us. Like Lemuel Gulliver, the main protagonist of Jonathan Swift's novel: "Gulliver's Travels", who after his adventures in Lilliput, finds himself in Brobdingnag where everything is at a ratio of 12:1 bigger than he is, we are (less dramatically - but still consciously), dwarfed by the flora of Eder's paintings.

If we continue to use the book as a device for comparison with Eder's work,

we could note that just as Eder comments on contemporary society's devices and desires through creating desirable and inviting paintings that deliver challenging subject matter, so Swift did more than produce a readable novel; he used his writing to create a topical political satire and succeeded in comparing the truly moral man to the representative man; the latter being clearly revealed as the lesser of the two.

Eder's still lifes then are more than just beautiful renditions of attractive plants and flowers. We could posit that they were made for another world, or a better world. They are the depiction of an Eden that we hope for but know to be lost to us; a window into a world that is bigger than our own. The writer C.S. Lewis argued: "If we find ourselves with a desire that nothing in this world can satisfy, the most probable explanation is that we were made for another world." He was talking about Heaven, but we could also apply Hugh Everett III's theory of parallel universes. Perhaps when Eder paints the equivalent of a 'wunder camera' of sights for us, he opens the door into another Eden guarded by the all-seeing owl, where the Monsters of Silence cannot hide and evil itself cannot enter.



BIOGRAPHY & CREDITS

MARTIN EDER

Born in 1968, Augsburg, Germany. Lives and works in Berlin.

Fachhochschule Augsburg, 1986 – 1992
Akademie der Bildenden Künste Nürnberg, 1993 – 1995
GHK Gesamthochschule Kassel, 1995 – 1996
Hochschule für bildende Künste Dresden, 1996 – 1999

SELECTED SOLO EXHIBITIONS

2013
Galerie Isa, 'Monsters of Silence', Mumbai, India
Hauser & Wirth, 'The Collective Unconscious', Zurich, Switzerland
Galerie EIGEN + ART, 'DIMENSIONS VARIABLE / Geist oder Leben, 1.', Leipzig, Germany

2012
Galerie EIGEN + ART, Berlin, Germany

2010
Galerie EIGEN + ART, 'Martin Eder. Ugly', Berlin, Germany

2009
Hauser & Wirth London, London, England
Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, 'Der dunkle Grund', Dresden, Germany

2008
Mönchehaus Museum für Moderne Kunst, 'Martin Eder. Die Armen', Goslar, Germany
Kunsthalle Mannheim, Gemeentemuseum Den Haag, 'Martin Eder. Fotografie: Die Armen', Germany / Netherlands

2007
Galerie EIGEN + ART, Leipzig, Germany

2006
Galerie EIGEN + ART, 'Die Armen', Berlin, Germany
Marianne Boesky Gallery, 'La Paix du Cul', New York NY

2004
Art Basel Miami Beach, 'fade Away – Böse Alphantiere', Miami FL
Kunstverein Lingen, 'Die Kalte Kraft', Lingen, Germany
Galerie EIGEN + ART, '...the Afterlife', Berlin, Germany

2003
Kunstverein Potsdam, 'Phantasie der Erwachsenen', Potsdam, Germany
Galerie EIGEN + ART, 'All that senseless beauty', Leipzig, Germany

2002
Galerie EIGEN + ART, 'The return of the Anti – Soft', Berlin, Germany

2001
Städtische Kunstsammlung Augsburg, 'Forever Isn't Very Long', Augsburg, Germany
Büro für Kunst Dresden, 'BadStar', Dresden, Germany

Oktagon, HfBK Dresden, 'Something Slightly Different-From the Beginning After the End', Dresden, Germany

2000
Studiohaus Galerie für zeitgenössische Kunst Leipzig, 'P..P..Pipi-Paradiso, my favourite rooms', Leipzig, Germany

SELECTED GROUP EXHIBITIONS

2013
Patricia Low Contemporary, 'Jacob's Ladder', Gstaad, Switzerland
Neue Nationalgalerie, 'BubeDameKönigAss. Martin Eder, Michael Kunze, Anselm Reyle, Thomas Scheibitz', Berlin, Germany

2012
Schömer-Haus, 'The Essl Collection at the Schömer-Haus', Klosterneuburg, Austria

2011
Essl Museum, 'Festival der Tiere', Klosterneuburg, Austria
Schömer-Haus, 'The Essl Collection at the Schömer-Haus', Klosterneuburg, Austria

2010
Galerie EIGEN + ART, 'Labor', Berlin, Germany
Centre Culturel Suisse, 'À rebours', Paris, France
Anhaltinische Gemäldegalerie, 'Blickkontakte. Niederländische Portraits des 17. Jahrhunderts im Dialog mit Kunst der Gegenwart. Sammlung SØR Rusche', Dessau, Germany

2009
Pace Wildenstein, 'Berlin 2000', New York NY
Galerie Rudolfinum, 'Undercurrent', Prague, Czech Republic
Casino Luxembourg. Forum d'art contemporain, 'Great expectations. Contemporary Looks at today's bitter years', Luxembourg, Luxembourg
Hamburger Kunsthalle, Galerie der Gegenwart, 'MAN SON', Hamburg, Germany
Kunsthalle Kiel, 'Cocker Spaniel and Other Tools for International Understanding', Kiel, Germany

2008
Galerie EIGEN + ART, 'Sommer bei EIGEN + ART', Berlin, Germany

2007
Columbus art foundation, 'anders sehen I-III', Ravensburg, Germany
Mecklenburgisches Künstlerhaus, Schloss Plüschow, 'Malkunst 2', Bregenz, Austria
Künstlerhaus Palais Thurn und Taxis, 'zur Zeit – Dresden', Bregenz, Austria
Kunsthalle Mannheim, '100 Jahre Kunsthalle Mannheim', Mannheim, Germany

2006
MOMA – Museum of modern Art, 'Eye on Europe: Prints, Books & Multiples / 1960 to Now', New York NY
Galerie EIGEN + ART, 'Landschaft', Berlin, Germany
Deutsche Guggenheim Berlin, 'All the best. The Deutsche Bank Collection and Zaha Hadid', Berlin, Germany (Travelling Exhibition)
Hara Museum Tokyo, 'All the best. The Deutsche Bank Collection and Zaha Hadid', Tokyo,

Japan (Travelling Exhibition)
Singapore Art Museum, 'All the best. The Deutsche Bank Collection and Zaha Hadid',
Singapore (Travelling Exhibition)
Kunsthalle Mannheim, 'Full House – Gesichter einer Sammlung', Mannheim, Germany
Gemeentemuseum, 'Schilderkunst Nederland – Deutschland Malerei', The Hague,
Netherlands
MOCA – The Museum of Contemporary Art, 'After Cézanne', Los Angeles CA

2005

2. Prague Biennale, Prague, Czech Republic
White Cube Berlin at the former Palast der Republik, '36 x 27 x 10', Berlin, Germany
Deutsche Guggenheim, '25 Jahre Sammlung Deutsche Bank', Berlin, Germany
Zwirner & Wirth, 'Girls on Film', New York NY
Galerie EIGEN + ART, 'Portrait', Berlin, Germany

2004

Kunsthalle Mannheim, 'Direkte Malerei', Germany

2003

CRAC Alsace – Centre Rhénan d'Art Contemporain, 'Coup de couer / a sentimental
choice', Altkirch, France
Sommer Contemporary Art, 'Group Show', Tel Aviv, Israel
Galerie EIGEN + ART, 'Sommer bei EIGEN + ART', Berlin, Germany
Kunsthalle Bremen, 'Kunstpreis Böttcherstrasse 2003', Berlin, Germany
Ludwig Forum Aachen, 'Adieu Avantgarde – Willkommen zu Haus', Aachen, Germany

2002

National Gallery, 'Split Points', Prague, Czech Republic
Galerie EIGEN + ART, 'Sommer bei EIGEN + ART', Leipzig, Germany
Centre d'Art Neuchatel, 'Without Consent', Neuchatel, Switzerland
Curve Gallery, Barbican Arts Centre, 'Electric Dreams', London, England
Kunstamt Kreuzberg, 'Over the Moon. Grosse Gefühle zwischen Inszenierung und
Authentizität', Berlin, Germany

2001

Städtische Galerie Delmenhorst, 'Wirklichkeit in der zeitgenössischen Malerei', Delmen-
horst, Germany
Orangerie und Historischer Höhler des Stadtmuseums Gera, 'Kunstsammlung Gera'
(DIX-Preis 2001), Gera, Germany

2000

Museum Für Moderne Kunst / Hauptzollamt Frankfurt a. M., Germany
Galerie EIGEN + ART, 'lokal', Leipzig, Germany
Akademie der Künste, 'Z 2000', Berlin, Germany
Galerie für Zeitgenössische Kunst, 'I love You too, but... ', Leipzig, Germany

1999

Alte Pinakothek München, 'W..Words Don't Come Easy I' (Performance), Munich, Germany

Luxor Hotel, 'W..Words Don't Come Easy I' (Videoscreening), Las Vegas NV
Kaufhaus Esders, 'Pitstops', Dresden, Germany
WMF, 'Novaphorm™ Label', Berlin, Germany
Literaturhaus München, 'Novaphorm™ Textzone', Munich, Germany

1998

Espace des Arts. Young European Artists, 'Novaphorm™ aromastrip',
Chalon-sur-Saone, France

1997

Sammlung Hoffmann, 'Recycling Novaphorm™ hotel', Berlin, Germany
P.S. 1 Contemporary Art Center, 'heaven', New York NY
Documenta X, 'Novaphorm™ hotel', Kassel, Germany
Haus Schwarzenberg, 'Novaphorm™ electrolux lounge', Berlin, Germany
Voxxx Galerie, 'Novaphorm™ chill out', Chemnitz, Germany
Gut Keferloh, 'Postwar Disasters s,m,l,xl.', Grasbrunn, Germany

1996

Gipsstr. 23, 'Novaphorm™ disco', Berlin, Germany
Galerie Eigen + Art im Taschenbergpalais Dresden, Dresden, Germany

PERFORMANCES, LECTURES AND BROADCASTS

2000

Columbia University, 'Bring me the Head of... Martin Eder', New York NY
Universität Witten-Herdecke, 'Novaphorm™ translations "oeconmenta"',
Witten-Herdecke, Germany

1999

Kunsthalle Basel, Lecture 'Videokunst' by Jan Winkelmann.
'Sad Man..Lo.Lost it ... ', Basel, Switzerland

1998

Universität Witten-Herdecke, 'Novaphorm™ Aromen', Witten-Herdecke, Germany
Städtische Galerie für Gegenwartskunst Dresden, 'Novaphorm™ Translations 96 – 99',
Dresden, Germany
Hochschule für Bildende Künste Dresden, 'N™ Systeme', Dresden, Germany





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MARTIN EDER

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Gallery Timings

Tuesday - Saturday, 11:00 AM - 6:00 PM

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