

ELLE

DIANA PENTY

from gawky girl to reluctant star

GAME CHANGERS

CATE BLANCHETT

Irfan Khan

REBEL WILSON

Peter Dinklage

GILLIAN FLYNN

ELLE MARRIAGE

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NOVEMBER 2013

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SCANDI SPECIAL

*Design in HELSINKI, street style in STOCKHOLM,
food trails from OSLO to COPENHAGEN*



AUF WIEDERSEHEN (2008)

PHOTOGRAPHS COURTESY GALERIE EIGEN+ART/HAUSER AND WIRTH

WHAT THE DOG SAW

Fluffy house pets take on a macabre edge in German artist Martin Eder's first solo exhibition in India

ELLE: What can we expect from 'Monsters of Silence'?

MARTIN EDER: An investigation of nature and science form the basis of this exhibition. I use some very classic imagery of people, animals and landscapes to express the madness of the world. [Like] the owl and gargantuan depictions of flowers, which, though beautiful, are rendered threatening because of their monstrous proportions.

ELLE: Your paintings seem to warn the viewer that everything isn't quite as it seems.

ME: The question of how to represent something dark in the midst of something beautiful has been a constant preoccupation of mine. My paintings are silent and reflective. Silence has a relaxing effect, but can also be gruesome. There is mystery in the pictures, but it's hidden. What seem to be dreamy visions reveal themselves, on closer inspection, to be dystopian nightmares – edgy, ugly and dysfunctional.



ELLE: House pets are recurring subjects, and your work renders their wholesomeness almost sinister.

ME: I am not interested in the actual creatures themselves, more in how we project on them. Animals are representations of complete harmony and discomfort at the same time.

ELLE: Why see this degenerate side of things at all? Why not seek beauty?

ME: In a balanced world, there is no degeneration. It is just an ongoing, unstoppable process of transformation, and we are part of it. There is nothing ugly or beautiful unless we make it so.

'Monsters of Silence' is on from November 10 at Galerie Isa. Galerieisa.com

CHERYL-ANN COUTO

GOBER GANESHA (2004)



PURE GOLD

Artist Bharti Kher picks her favourite work of husband and contemporary, Subodh Gupta

Gober Ganesha was a work Subodh made in 2004. He had already been making use of cow dung in his work before, in *My Mother and Me* (1997) and other works where he used dung to leave marks and textures on paper. *Gober Ganesha* was among the first of a series of objects (bicycle, scooter, lathi) cast in bronze, aluminium and brass. The quotidian material turned golden as if it had been touched by the alchemist. These works began a dialogue that continues today.

As an artist, I often ask myself questions like: How is the object given meaning? Why make art out of the everyday? Can an artist make an icon that enters the imagination of the contemporary? This work was a start, and it reminds me of the times when we would talk long into the night about the magic of art-making and how material was never the message, only the carrier. Ideas meant everything and here, it shows that sometimes the simplest ideas can carry you back and forward in time. Recalibrating, reassessing and rewriting meaning. That's what good art does.

Subodh Gupta's exhibition, 'Recent Works', is on till December 7 at GallerySKE, Bengaluru. Galleryske.com

SUBODH GUPTA AND BHARTI KHER

