

ARTIST PROFILE

The Artists Behind The Art

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THE 64th **BLAKE PRIZE** EXHIBITION 13 FEBRUARY - 24 APRIL 2016
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Dani Marti | Black Sun

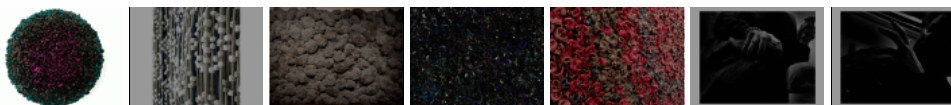
By Lucy Stranger | February 15, 2016

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Dani Marti's latest exhibition *Black Sun* has hit Western Australian shores with a jolt that will leave you in mixed emotions, and that is exactly the artist's intention.



Prelude 1, 2015, customized corner cube reflectors and glass beads on aluminium frame, 125 x 33cm



Both confronting and seductive, Marti has drawn audiences in with his incredibly engaging and intimate works that explore encounters with family, lovers and strangers. The first time the Barcelona-born artist has held a solo exhibition in WA, *Black Sun* opened as part of Perth International Festival (PIAF) at Fremantle Arts Centre.

Practicing in a range of mediums, Marti has successfully united video and textiles to construct unconventional portraits of his subjects. Highly metaphorical, the woven "paintings" and performative video works hold a commonality in their vulnerable, yet highly sensual natures.

Leaving little in the artisanal tank, the exhibition is a product of Marti's prolific nature. Media works are placed alongside monumental creations of stainless steel scourers, rubber, leather, barbwire, necklaces and plastic. Tactile and magnetic in nature, the encompassing size of the works draw the viewers in. *Prelude*, a 3.4m in diameter, imposing large disc was commissioned for PIAF. Painstakingly constructed from distorted corner cube reflectors and glass beads, it pushes out into the viewer's personal space, exuding a visceral bodily presence.

Black Sun, the title of the exhibition, draws reference to the darkened world inhabited by the blind male subject of Marti's work *Notes for Bob*. Combining video, sound and textiles Marti delves into the life of Bob, a middle-aged man living along in Brooklyn, New York who derives sexual pleasure from the male voice.

"Bob's been blind since he was born. His concept of beauty, sexuality and intimacy is totally different to ours. For him it's not about genitalia, it's not about sex, it's about the voice," Marti said.

Marti created a rich soundscape made up of recordings of 21 male volunteers who sang for Bob. The layered recording is bordered by six intricately woven textile canvases whose tactile and textural undulations visually echo the vibrational compilation.



The accompanying video work films the encounter between the artist and Bob. The intimacy reveals the importance of touch for Bob, depicting an act that is not as prefabricated or self-conscious.

Both the video works and textile works act as forms of portraits, whether at first glance seemingly abstract, each acts a physical distillation of his encounters with each subject.

"Creating these abstractions and woven surfaces is like dealing with an unknown language. Perhaps my experience of someone and the abstracted woven surface that conveys this encounter, gives a better sense of the person than some video footage. I use portraiture and its act of impossibility in true portrayal as an entry card to approach abstraction. But whether working in the medium of weaving or video, my relation to my subject and artwork is consistently fixed: an obsessive, laborious, and often desire-driven attempt to represent something," Marti said.

For all its monumental works, you are not blown away, instead Marti has skilfully articulated highly intimate moments and observations between the artist and his subjects. An incredibly intense and thoughtful exhibition, *Black Sun* is one not to be missed at PIAF.



EXHIBITION
Black Sun
[Fremantle Arts Centre](#)
Until 28 March
[2016 Perth International Arts Fair](#)

Courtesy the artist, Fremantle Arts Centre and Perth International Art Fair.

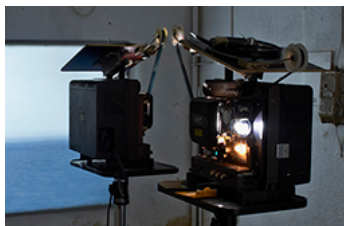
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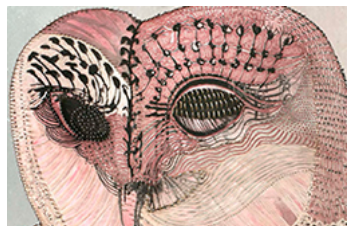
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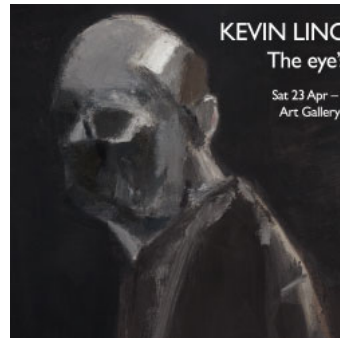
Matthew Stanton | Conversation Piece
By Artist Profile | April 13, 2016
Be drawn into the quiet stillness of Matthew Stanton's Conversation Piece.



Surrender | Joshua Yeldham
By Artist Profile | April 13, 2016
In Joshua Yeldham's first work of literature, stories of devotion interweave with visual musings to result in a compelling journal.



Kevin Lincoln: The Eye's Mind
By Alison Mackay and Richard Morecroft | April 7, 2016
In recognition of the impact of this quietly spoken Australian artist, the Art Gallery of Ballarat is surveying the strength of



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New location and 'Next Generation' for Anthea Polson Art

By Artist Profile | April 4, 2016
Anthea Polson Art is moving from its present home of the last 7 years to The Marina Mirage just next door.

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Steve Lopes | The Late Riser

By Artist Profile | March 30, 2016
Lopes returns to the Italian Islands from which his family hails, exploring the experiences of the immigrants who left and those who chose to stay...

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Lights, camera, action! Video art lights up Melbourne Central

By Lucy Stranger | March 24, 2016
Whether you are a commuter, shopper, art enthusiast or unlikely art goer, the introduction of Melbourne Central Art Loop is bringing video art to you.

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ROLE REVERSAL: ethical traps when curators become artists

By Joe Frost | March 9, 2016
Joe Frost explores a contemporary dilemma of the increasing prevalence of the 'artist-curator'

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Euan Macleod | Boneyard

By Kon Gouriotts | April 4, 2016
Euan Macleod's 'Sphinx', part of a new solo exhibition of 27 paintings, Boneyard, is one of the most profoundly complex and confronting works for our time.

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Guy Warren at 95: Genesis of an artist

By Steve Lopes | March 30, 2016
At 95, Guy Warren is about to have a much awaited special focus survey curated by Barry Pearce.

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Helen Wright | The Edge of Reason

By Lucy Stranger | March 22, 2016
Tasmanian based artist Helen Wright presents 'The Edge of Reason' at Gippsland Gallery, with her playfully dark works causing you to question your own.

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Know Your Materials

By Artist Profile | March 9, 2016
"Getting to know you..."

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Lincoln's career this April. 1 week ago [f Like](#) 3



Sarah Contos

By Chloe Mandryk | March 30, 2016
Unpredictability and ambiguity have become the creative drivers of Sarah Contos' art-making, and Australian Experimental Art Foundation patrons this year should simply expect the unexpected.

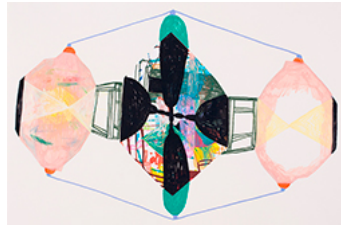
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Khaled Sabsabi Wins International Shajah Prize

By Kon Gouriotts | March 24, 2016
Khaled Sabsabi is going from strength to strength, presented this month with an international award at the Sharjah Biennial.

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Moments of Freedom | Marie J. Engelsvold

By Lucy Stranger | March 9, 2016
From a fortuitous chance glance on instagram, Egg & Dart present Danish artist Marie J. Engelsvold with her first exhibition in Australia.

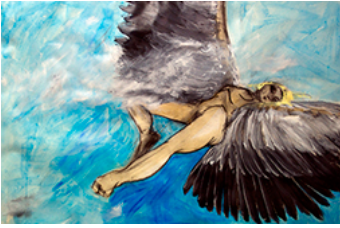
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Caroline Rannersberger | Sentiment and Sedimentation

By Lucy Stranger | March 8, 2016
Caroline Rannersberger explores the improvisation of the painting process when working on site, and the importance of the direct encounter with the land to her...

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Geoff Todd | Beautiful Beasts

By Artist Profile | March 2, 2016

An artist who has long been intrigued with mythological creatures, and their presence across several cultures. Geoff Todd presents Beautiful Beasts, opening this Friday night...

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Joanna Braithwaite | Juggling Reality

By Owen Craven | March 2, 2016

Joanna Braithwaite's paintings present juxtapositions of reality and the absurd - their subjects engaged in unusual acts.

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Issue 34 On Sale Now!

By Artist Profile | March 1, 2016

Our front cover artist for this issue is the masterful abstract painter Michael Johnson. We take a deep look at the life and works of...

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Glenn Barkley

By Kon Gouriotis | March 1, 2016

An individual whose passion flows between curating and art, we speak to Glenn Barkley about his practice as an artist and his latest show at...

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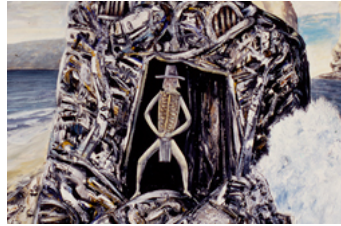
John Beard: After the Raft of the Medusa

By Kon Gouriotis | March 1, 2016

John Beard's ideas and art practice have been dominated over the last year by his repainting of Théodore Géricault's 'The Raft of the Medusa'.

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Jan Senbergs: Observation – imagination

By Steve Lopes | March 1, 2016

Jan Senbergs has carved out a formidable career, and this March his oeuvre is represented at The Ian Potter Centre: National Gallery of Victoria.

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