



#### BIOGRAPHY

1963 Born Barcelona, Spain  
1978–79 Ramon Gomis, studies in tapestry technique, Barcelona, Spain  
1982–88 MBA, Esade, Barcelona, Spain  
1990–91 Diploma Fine Arts, Julian Ashton Art School, Sydney  
1991–92 Fine Arts Course, Art Students League, New York  
2000 Master of Arts, majoring in sculpture and installation, College of Fine Arts, University of New South Wales, Sydney  
2006 Master of Fine Arts, Glasgow School of Art  
Currently lives and works in Glasgow and Sydney

#### SOLO EXHIBITIONS

2006 *The Seven Pleasures of Snow White*, Sherman Galleries, Sydney  
2005 *There is nothing at the end of the rainbow*, Arc One Gallery, Melbourne; *Variations in a Serious Black Dress*, Viewing Gallery, Sherman Galleries, Sydney; *Orifices 2000–2004 and Looking for Felix 2000*, Newcastle Region Art Gallery, NSW  
2004–05 *Variations in a Serious Black Dress*, Canberra Contemporary Art Space, Canberra, travelling to Hazelhurst Regional Gallery, Sydney; Port Macquarie Hastings Regional Gallery, NSW; Bathurst Regional Art Gallery, NSW; Albany Regional Art Gallery, NSW; La Trobe Regional Gallery, VIC; Monash University Art Museum, VIC  
2004 *Looking for Rover*, Sherman Galleries, Sydney; *Orifices 2000–04*, The Esplanade – Theatres on the Bay, Singapore  
2003 *Variations in a Serious Black Dress*, Room 35, Gitte Weise Gallery, Sydney; *Portrait of a young man returning a ladybird to the grass*, Arc One Gallery, Melbourne  
2002 *Blue angels*, Galeria Alejandro Sales, Barcelona; *Mother is crying*, Briefcase Project and Block, Sydney  
2001 *You make me feel like love, peace and happiness*, Gallery 4A, Sydney; *I am forever blowing bubbles*, Room 35, Gitte Weise Gallery, Sydney; *missing spain*, Casula Powerhouse Arts Centre, Sydney; *Entrance Systems and Orifices*, Span Galleries, Melbourne; *Jamon*, La Capella, Barcelona  
2000 *Thin Wall PB-I*, Artspace, Sydney; *Coco*, Rubysyre Gallery, Sydney; *Sorry I just dropped my guts*, The Lounge, Casula Powerhouse Arts Centre, Sydney; *Looking for Felix*, Firstdraft Gallery, Sydney  
1999 *WS-S4*, Room 35, Gitte Weise Gallery, Sydney  
1998 Warren de Maria Gallery, Sydney

#### GROUP EXHIBITIONS

2006 *II Premio Internacional de Pintura de Castellón*, Fundacion Astroc, Madrid; *SCREAM* Sounding Images, in collaboration with Diana Simpson, CalArts, Los Angeles; Degree Show MFA, Glasgow School of Art, Tramway, Glasgow  
2005 *POST*, Residence Gallery, London and Castlefield Gallery, Manchester; *II Premio Internacional de Pintura de Castellón*, Espal, Castellón; *Glad-Wrap-Up*, Sherman Galleries, Sydney; *VAD Festival Internacional de Video i Arts Digitals*, Girona; *Academy Now!*, sound collaborations with Diana Simpson and Vivian Barty-Taylor, Royal Scottish Academy of Music and Drama, Glasgow; *Good and Gruesome*, CCA Student Lab Night, Centre for Contemporary Arts, Glasgow; *Arafura Craft Exchange*, Museum and Art Gallery of the Northern Territory, Darwin; *New Town Pasadena*, in collaboration with Diana Simpson, Armory Center for the Arts, Pasadena, CA; *Nufl Blanche*, Paris  
2004 *One Of: Festivus 04*, Sherman Galleries, Sydney; *Pistils! Petals*, Fundacio Espais Conteporanis, Girona  
2003 *Festivus*, Sherman Galleries, Sydney; *Summer Show*, Arc One Gallery, Melbourne; *25 years of Mardi Gras*, Tin Sheds Gallery, Sydney; *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; *The Canberra Contemporary Art Space and The Art Store Art Award 2003*, CCAS, Canberra  
2002 *Festivus*, Sherman Galleries, Sydney; *Summer Show*, Arc One at Span, Melbourne; *Opening Show*, Arc One at Span, Melbourne; *Ruin*, Helen Lempriere National Sculpture Award, Melbourne; *Dressing and Dreaming*, Sherman Galleries Hargrave, Sydney; *Archive of Dud Slides*, Briefcase, Sydney

2001 *Artful Park 2001*, Museum of Contemporary Art, Sydney; *1x1*, Boultonelli Draper Gallery, Sydney; *Blue angels*, Helen Lempriere National Sculpture Award, Melbourne; *Interiors*, Object Gallery, Sydney; *Plastic by nature*, Canberra Contemporary Art Space, Canberra; *Ante*, Sydney Gay & Lesbian Mardi Gras Festival, Imperial Slacks Gallery, Sydney  
2000 *Twothousand&99*, Exhibition and Performance Space, College of Fine Arts, University of New South Wales, Sydney; *Not quite right*, Grey Matter Contemporary Art, Sydney; *To exist (24)*, *blue funghi*, Grey Matter Contemporary Art, Sydney  
1999 *Three of a Kind*, Gallery 19, Sydney  
1998 *Aula de Lletres*, Barcelona, Spain  
1997 *What is love?*, Toast II Gallery, Sydney; Fund-raising exhibition for the AIDS Trust of Australia: *Love, No te nom Gallery*, Barcelona, Spain

#### GRANTS AND AWARDS

1999 Australia Council for the Arts, New Work Grant

#### COMMISSIONS

WOVEN CONSTRUCTIONS  
2005 Alexander Tzannes Associates, European Monarchs (*Silver and Gold*), Sydney; Wardle + Hassel, and Lend Lease, *Under the Crescent Moon*, Melbourne  
2004 George Freedman & Associates, *Philip and Catherine* (European Monarchs series), AMP Circular Quay, Sydney; Burley Katon Holiday Architects, Sydney; *The Last Sins of St Francis: Scaring the Flesh (last episode)*, Fast Lane, Sans Torquay, Melbourne  
2003 BatesSmart, *Different Trains*, Melbourne Crown Casino, Melbourne  
2002 Linda Gregoriot, art collector, *Linda Pink Scapes*, Sydney  
2001 University of Wollongong, New South Wales, Lorca  
2000 Murray Thomas, Architect, OBS 4, Sydney; Ian Halliday, Architect, *Linda and WS-S*, Sydney; Dale Jones Evans, Architect, *Australian Landscape – Yellow*  
1999 Burley Katon Holiday Architects, OBS 1, Sydney; Dale Jones Evans, Architect, OBS#3, Sydney  
ARCHITECT COLLABORATIONS  
2002–03 Docklands/Mirvac, Melbourne, conceptualisation and design of wind-wall installations, with Dale Jones Evans

#### PUBLIC COLLECTIONS

Auckland City Art Gallery, Auckland, New Zealand  
University of Wollongong, NSW  
Newcastle Region Art Gallery, NSW

#### BIBLIOGRAPHY

Anthony Gardner, 'There is nothing at the end of the rainbow', catalogue essay, ARC One Gallery, Melbourne, March 2005  
Rick Rutjens, 'Arafura Craft Exchange: Fibre 2005', *Object*, no. 47, p. 44  
Allison Gray, 'Arafura Craft Exchange: Fibre 2005', catalogue essay, Museum and Art Gallery of the Northern Territory, May 2005, pp. 6–7  
Angus Cameron, 'Arafura Craft Exchange: Fibre 2005', *Australian Art Collector*, issue 32, April–June 2005, p. 241  
Robert Nelson, 'Marti ties viewers in knots', *Age*, Friday, 20 May 2005  
Dominique Angeloro, 'Negative attitude: Festivus 04', *Metro*, *Sydney Morning Herald*, 26 November–2 December 2004, p. 26  
Victoria Hynes, 'Tactile textiles', *Australian Art Review*, July–October 2004, p. 10  
Victoria Hynes, 'Dani Marti and Holy Holy Holy', [thesydneyjmagazine.com](http://thesydneyjmagazine.com), *Sydney Morning Herald*, July 2004, p. 94  
'Tactile textiles', exhibition preview, *Variations in a Serious Black Dress*, *Vogue Living Apartments*, June 2004, p. 10  
Martyn Hook, 'House edge: Crown Promenade, Southbank, Melbourne', *Monument*, no. 61, June–July 2004, pp. 22–6  
Victoria Hynes, *Looking for Rover*, exhibition catalogue, Sherman Galleries, Sydney, March–April 2004  
Desmond Foo, 'Orifices', *The Straits Times*, Singapore, 7 April 2004

Sasha Grishin, 'Depth in surreal paradise lust', *Canberra Times*, Canberra, 25 February 2004  
Ann Finnegan, *Variations in a Serious Black Dress*, exhibition catalogue, Canberra Contemporary Art Space, ACT, February–March 2004  
Marinka Ferrier, 'Knots of seduction', *Artwrite*, University of New South Wales, Sydney, 2003  
Robert Nelson, 'Floating into space', *Age*, Melbourne, 7 May 2003

Roger Taylor, Radio interview, RRR, Melbourne, 23 April 2003  
Victoria Hynes, 'The semiology of weaving', *Art & Australia*, vol. 40, no. 3, autumn, 2003, pp. 410–17, front cover image  
Bruce James, 'Mardi Gras 25 years show', *Sydney Morning Herald*, 12 February 2003  
Laura Murray Croc, *Awesome! Australian Art for Contemporary Kids*, Craftsman House, Sydney, 2002  
Leta Keens, 'Magic weaver: Dani Marti', *Belle*, October–November 2002  
David O'Halloran, 'Go inside and freshen up' (Helen Lempriere National Sculpture Award), *Broadsheet*, vol. 31, no. 2, June–August 2002, p. 22  
*The Helen Lempriere National Sculpture Award*, exhibition catalogue, Melbourne, March 2002  
Victoria Hynes, 'One metre x one metre', *Metro*, *Sydney Morning Herald*, 14–20 December 2001  
Anne Lovley, 'Outdoor art' (Artful Park), *Sydney Morning Herald*, 6 December 2001

Sasha Grishin, 'An ironic medium', *Canberra Times*, 14 May 2001  
Andrew Frost, 'Undiscovered artists', *Australian Art Collector*, no. 16, April–June 2001, pp. 74–75, front cover image  
Helen Lempriere *Sculpture Award*, Arts Program, ABC Television, Sunday, 9 April 2001  
Robert Nelson, 'Winner shed's pretension' (Helen Lempriere National Sculpture Award), *Age*, Melbourne, 28 March 2001  
Maria Bliske, 'The Helen Lempriere Sculpture Prize', *Artlink*, vol. 21, no. 2, 2001  
Simon Rees, 'Looking for Felix', *Art + Text*, no. 73, 2001, p. 87  
Victoria Hynes, 'Weird science', *Metro*, *Sydney Morning Herald*, 22–28 June 2001  
Interview with Bruce James: 'I am forever blowing bubbles...', Arts Program, ABC Radio, Monday, 11 June 2001  
Ann Finnegan, 'missing spain', catalogue essay, Casula Powerhouse Arts Centre, Sydney, August 2001  
Jane Barney, 'Metis – waste', catalogue essay, Canberra Contemporary Art Space, Canberra, May 2001  
*The Helen Lempriere National Sculpture Award*, exhibition catalogue, Melbourne, March 2001  
Verity Newman, 'Not quite wrong', *City Sydney Hub*, vol. 5, no. 49, 2000  
Courtney Kidd, Critic's picks, *Metro*, *Sydney Morning Herald*, 22–28 December 2000  
Alexey Glass, 'Chez view', *Metro*, *Sydney Morning Herald*, 17–23 November 2000  
Brian Boys, 'Exhibitions site', *Monument*, Architecture/Design Issue, October–November 1999, p. 39  
Bruce James, 'Conservation pieces', *Sydney Morning Herald*, 21 October 2000  
Victoria Hynes, 'Lofty ambitions', *Sydney Morning Herald*, 11 September 2000  
Courtney Kidd, Critic's picks, *Metro*, *Sydney Morning Herald*, 18–24 August 2000  
Ann Finnegan, 'Coco', catalogue essay, Rubysyre Gallery, Sydney, August 2000  
Ann Finnegan, *Thin Wall PB-1*, exhibition catalogue, Artspace, Sydney, February 2000  
Bruce James, 'Pope Alice overcomes strong penis challenge', *Sydney Morning Herald*, 4 March 1999

cover  
**The Schizo Body**, 2005  
polypropylene, polyester and nylon on wood  
130 cm diameter x 30 cm depth  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney



# Dani Marti

*The Seven Pleasures of Snow White*

23 February – 11 March 2006

S H E R M A N G A L L E R I E S

## SHERMAN GALLERIES

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**A Hundred Lashes, 2005**  
polypropylene, polyester and nylon on wood  
130 cm diameter x 30 cm depth  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney



**A Body Without Organs, 2005**  
polypropylene, polyester and nylon on wood  
130 cm diameter x 30 cm depth  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney



**Becoming Animal, 2005**  
polypropylene, polyester and nylon on wood  
130 cm diameter x 30 cm depth  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney



**White Holes, 2005**  
polypropylene, polyester and nylon on wood  
130 cm diameter x 30 cm depth  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney



**Troughman (the yellow peril), 2005**  
polyester, polypropylene, nylon and wood frame on castor wheels  
180 x 180 x 180 cm  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney

verso:  
**Un fraile y un muchacho (take 1), 2005–06** (detail)  
polypropylene, nylon, polyester, manila rope and rubber on wood  
200 x 200 cm  
photograph: Paul Green  
courtesy the artist and Sherman Galleries, Sydney

## The art of tying ends

Dani Martí was born in Spain, lived in Australia and recently moved to Glasgow. This cultural condition – the feeling of being at home, but not at home<sup>1</sup> – is central to his artistic practice, showing us how he (re)builds his identity and faces the challenge of fitting into a different culture.

This situation may also shed light on the driving forces behind Martí's works, which, on different levels, function as perfect dichotomies: minimalist–neo-Baroque, Catholic–Protestant, rational–emotional, natural–synthetic, local–global, relaxed–tense, excessive–restrained, mystic–erotic, dominant–submissive, painterly–sculptural, industrial–handmade, innocent–perverted.

The ambivalence of Martí's work is a subtle representation of neo-Baroque society, where people seek dystopias of illusion and excess because they perceive harmony and happiness as no more than a mirage. Martí's compositions are exactly this: a beautiful mirage, a seductive mirror that gives us back an uneasy – and even unpleasant – image of ourselves, at the same time providing us with a more realistic interpretation of the world.

### A sense of guilt

Dani Martí's Catholic breeding and background informs his artistic practice literally, formally, and conceptually. In Catholic societies, life still revolves around the concept of 'guilt', whereas in Anglo-Saxon societies 'duty' determines the course of life.<sup>2</sup> This pristine sense of guilt goes back as far as the Baroque era, where the separation of body and mind led to highly

paradoxical artistic representations. As with Gianlorenzo Bernini's *The Ecstasy of Saint Theresa*, Martí's series of works – *The Seven Pleasures of Snow White* and *Un fraile y un muchacho* (Take 1 and 2) – suggest a state of quasi-orgasm. The dwarfs, monsters, buffoons and bearded women that have inhabited Spanish culture from the Golden Age until today – such as Diego Velázquez, Francisco de Goya and, more recently, Luis Buñuel and Pedro Almodóvar – become, in the hands and eyes of Martí, evidence of an eternally turbulent and dramatic world vision. In contemporary culture, to paraphrase Cuban writer Severo Sarduy, the desires of the body, the great sacrifice, are never extinguished, but keep returning to our lives with the violence of one who has been repressed.

And this series of allegorical and apparently minimalist 'paintings' – I say *paintings* as I consider Martí's work to be an exercise of 'expanded' painting and a clear example of what painting may mean these days<sup>3</sup> – is executed in a clean, meticulous and obsessive way. The Baroque fold, in this case hundreds of ropes and cables which fold and unfold endlessly, towards infinity – conforms with *horror vacui*,<sup>4</sup> every orifice being formally and conceptually filled by the artist; and *vanitas*, a reminder of the fugacity of our lives. The works exemplify a passionate labyrinth where the intricate relationships between the body, eroticism and power are questioned, reflecting the social, political and philosophical crises of our time.

### The hell of the beautiful

The artist penetrates what Karl Rosenkranz called 'the hell of the beautiful',<sup>5</sup> creating a narrative whose coordinates are revealed by the somewhat *deleuzian* titles: *A Hundred Lashes*, *Fascist Desire*, *White Holes*, *A Flow of Intensities*, *A Body Without Organs*, *Pablo* (*The Impossible Dream*), *Un fraile y*

*un muchacho* (Take 1 and 2) and *Troughman* (*The Yellow Peril*). Moral tension, according to Rosenkranz, is caused by beauty, which camouflages the real and distracts injustice: the kind of beauty that goes beyond good and evil, that expresses the beautiful through the ugly, the real through the false, life through death. As these compositions show, this provokes ambivalent experiences and impossible conciliations: pleasure and political engagement, conformism and rebellion, spirituality and sensuality.

Weaving represents an act of bondage, a ritual that enables the artist to 'possess' the person that is portrayed.<sup>6</sup> Aesthetics, pleasure, fantasy and security come into play as Martí works carefully and symbolically, not pulling too tight, always able to untie his 'submissive subjects' in less than a minute, never leaving them alone, especially if they are gagged. Michel Foucault's ideas about violence as an exercise of power that negatively affects freedom and the dignity of the other arise under a new light. It is a question of faith, of mutual consensus.

Representing ecstasy pills, flakes, sacred hosts – these cool, geometric, luxurious and virginal paintings reveal a highly controlled passion for weaving. Such labour-intensive work may be considered a challenge to superficial ideas about memory, tradition and globalisation. By using the 'impure' and popular discipline of weaving, Martí's work addresses social interaction, politics and even the desire for self-sufficiency. (Although it should not be forgotten that 'impurity' is the trademark of globalisation.) Moreover, weaving was a tradition beloved of Martí's grandmother: in spite of which, the artist had to learn it for himself.<sup>7</sup>

Dani Martí looks deep inside his 'phillias' and phobias, his dreams and disappointments, for order, perfection and redemption: and he does so by way of allegory. His works regain the original sense of the word, whereby any

person, object or action 'talks' (from Greek *agnorier*) about the 'other' (from *allos*) with meanings that lie outside the narrative itself. In such a world, allegory is a powerful instrument for understanding the *zeitgeist*.

In *The Seven Pleasures of Snow White*, Dani Martí exposes the torture of our spirits, our desire for emancipation, in a visceral, suffocating manner – straight from the intestines, as neo-Baroque.

### Paco Barragan

Paco Barragan is an independent curator based in Madrid.

- <sup>1</sup> In this context, one might quote Irit Rogoff: 'In a previous formation there was a necessary alliance between identity (being Red, being French, being Muslim) and the placing of that identity within a national, regional or cultural location (being Turkish, being Northern European, being of the art world). In the current moment, however, the mutual dependence of these two categories has been loosening in intriguing ways.' See Irit Rogoff, 'The where of now', catalogue essay, *TIME ZONES: Recent Film and Video*, Tate Modern, London, curated by Jessica Morgan and Gregory Muir, October 2004, p. 87.
- <sup>2</sup> See the Protestant theologian John Calvin's attack against Catholic ascetic lifestyle when he writes in *European Origins of American Thought*: 'If we are to pass through the earth, we ought undoubtedly to make such a use of its blessings as will rather assist than retard us in our journey.' (David D. Van Tassel & Robert McAhren, Rand McNally, Chicago, 1969, pp. 11–12).
- <sup>3</sup> In late 2005, Martí was shortlisted by Barry Schwabsky, Karen Wright and Javier Panera for the II Castellón County Council International Painting Prize (Spain), one of the few international contests dedicated to expanded painting. See <<http://www.dlpcas.es/paintingprize.htm>>.
- <sup>4</sup> Re the *horror vacui*: Baroque has not been eliminated but rather exacerbated by the high-tech communications and global visual culture that continue to define urban life.
- <sup>5</sup> I recently co-curated with Javier Panera and Omar Pascual an exhibition on this subject called *Baroque and Neo-Baroque: The Hell of the Beautiful*, at the Domus Artium (DA2), Salamanca, Spain. See <<http://www.e-flux.com>> (15 October 2005).
- <sup>6</sup> Conversation with the artist, Madrid, 12 November 2005.
- <sup>7</sup> *Ibid*.