

Biography

1963 Born Barcelona, Spain
 1978-1979 Ramon Gomis, studies in tapestry technique, Barcelona, Spain
 1982-1988 MBA, Esade, Barcelona, Spain
 1991 Fine Arts Course, Art Students League, New York, US
 1990-1991 Diploma Fine Arts, Julian Ashton Art School, Sydney
 1992 Fine Arts Course, Art Students League, New York, US
 2000 Master of Arts, majoring in sculpture and installation, College of Fine Arts, University of New South Wales, Sydney
 2004 Master of Fine Arts, Glasgow School of Art
 Currently lives and works in Glasgow and Sydney

Solo Exhibitions

2005 *There is nothing at the end of the rainbow*, Arc One, Melbourne
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; Albury Regional Art Gallery, NSW; La Trobe Regional Gallery, VIC; Monash University Art Museum, VIC
 2004 *Looking for Rover*, Sherman Galleries, Sydney
Orifices, The Esplanade, 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, 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
Enhance Systems and Orifices, Span Galleries, Melbourne
Jamón, La Capella, Barcelona
Thin Wall PB-1, Artspace, Sydney
Coco, Rubyayre Gallery, Sydney
Sorry I just dropped my guts, The Lounge, Casula Powerhouse Arts Centre, Sydney
Looking for felix, Firstdraft Gallery, Sydney
 1999 WS-S#, Room 35, Gitte Weise Gallery, Sydney
 1998 Warren de Maria Gallery, Sydney

Group Exhibitions

2005 *Aralura Craft Exchange*, Museum & Art Gallery of the Northern Territory, NT
 Exhibition (title and dates TBC), Newcastle Region Art Gallery, NSW
 2004 *Pistils! Petals*, Fundacio Espais Conteporanis, Girona
 Summer Show, Arc One, Melbourne
 2003 *Festivus*, Sherman Galleries, Sydney
 Summer Show, Arc One, 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 *Artfull Park 2001*, Museum of Contemporary Art, Sydney
1x1, Boutwell 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 lunghi*, 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

2004 George Freedman & Associates, *Philip and Catherine* (European Monarchy series), AMP Circular Quay, Sydney
 Burley Katon Holliday Architects, Sydney, *The Last Sins of St Francis: Scaring the Flesh* (last episode)
Fast Lane, Sands Torquay, Melbourne
 2003 BatesSmart, *Different Trains*, Melbourne Crown Casino, Melbourne
 2002 Linda Gregoriou, 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 Halliday 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

Collections

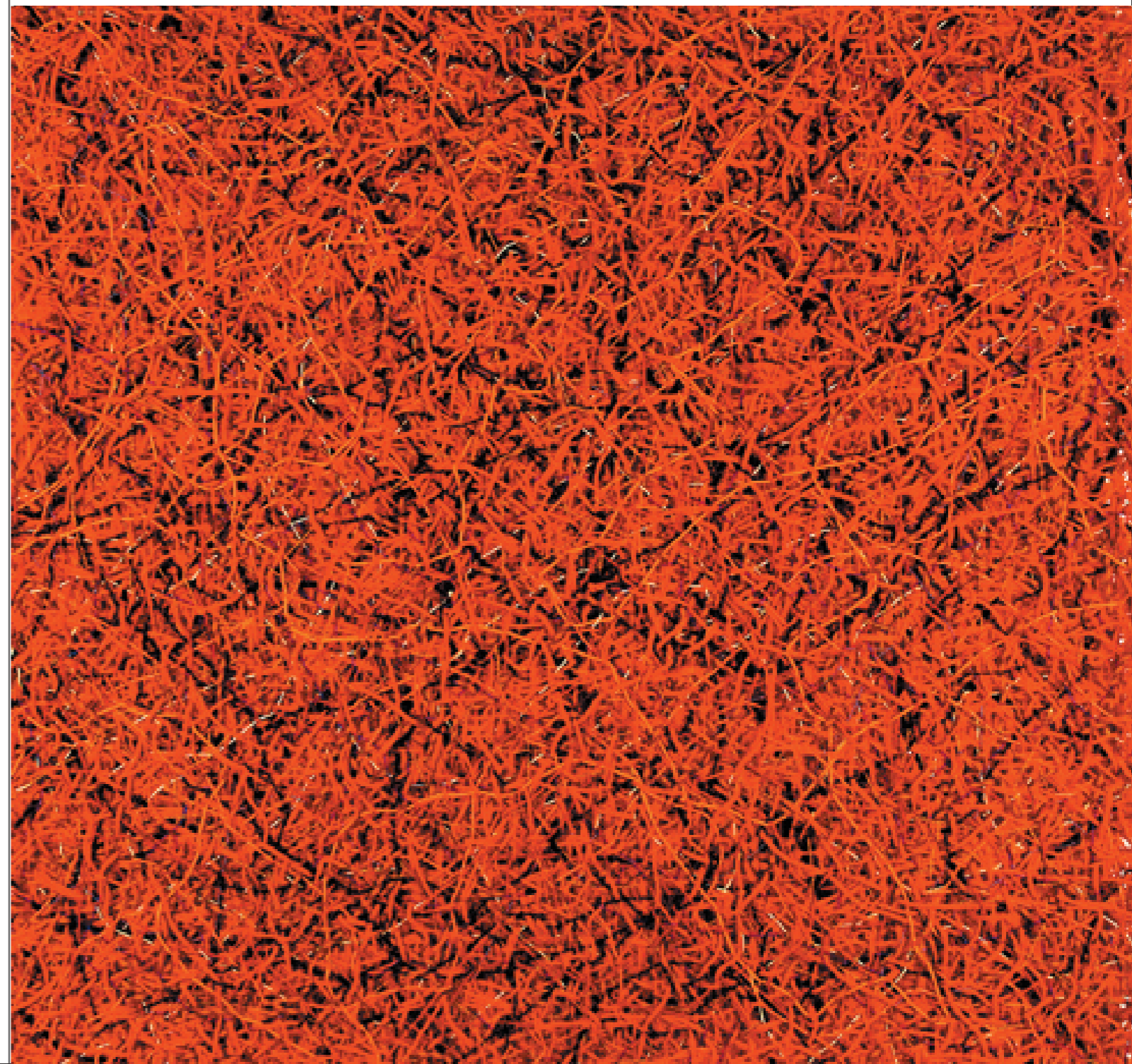
Auckland City Art Gallery, Auckland, New Zealand
 University of Wollongong, New South Wales
 Casula Powerhouse Arts Centre and Liverpool Regional Museum, Sydney

Bibliography

Victoria Hynes, 'Tactile textiles', *Australian Art Review*, July-October 2004, p. 10
 Victoria Hynes, 'Dani Marti and Holy Holy Holy', the (sydney) magazine, *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
 Desmond Foo, 'Orifices', *The Straits Times*, Singapore, 7 April 2004
 Sasha Grishin, 'Depth in surreal paradise lust', *Canberra Times*, Canberra 25 February 2004
 Marinka Farrier, 'Knots of seduction', *Artwrite*, University of New South Wales, Sydney, 2003
 Robert Nelson, 'Floating into space', *Age*, Melbourne, 7 May 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 Cree, *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 Loxley, 'Outdoor art' (Artfull 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, 8 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
 missing spain', preview, *Champion*, Liverpool, Sydney, 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
 Alexie 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
 Bruce James, 'Pope Alice overcomes strong penis challenge', *Sydney Morning Herald*, 4 March 1999

Front cover: **OBS 1999-2004** 2004, nylon, polypropylene and polyester on wood, 290 x 280 cm

Above: **Looking for Rover (detail)** 2003, nylon, polypropylene and polyester on wood, installation of 12 works, 150 x 300 cm (PLEASE CHECK SIZE)





01



02

Dani Marti

There is nothing at the end of the rainbow

A curious dream-image beckons: Michel Foucault tied down, chained up, whipped, whipping, a bald brown pate and pleasure. Pleasure in the sado-maso moments that undertowed his later texts, that wove throughout his life, that he himself admitted defined his whole career. Such pleasure, he said, perverted social norms, could battle social forces that disallowed this pleasure.¹ A creative enterprise, he called it, a powerful perversion, disrupting the norms that contain and constrain, constraints biting the skin for the pleasure of the body, of strange parts of the body, strange ways of engaging the body for pleasure. Cords ripped taut, tight, looped and woven, under and over; two bodies wrestling, struggling as Dani Marti grips the cords, pinning, caressing the work into being.

Two bodies bound in physics for sensual creating. It is the hallmark of Marti's oeuvre, treating the object as a body, a conscious continuity that binds his own career. In the past, Marti has treated these bodies solemnly, respectfully, with a mannerly perversion muted through the monochrome: the grave blacks varying throughout his *Serious Black Dresses*, the stately ochre homages

in *Looking for Rover*. The constraints of history have been firm and treated with politeness, a gentle grappling with the burden of influences past – Rover Thomas, Minimalism, Catholicism, friends. A submission to constraint.

But this new series, his *Rainbow* series, has unleashed a different body, a seductive body, a seducing body of rampant, joyous colour. The diaristic homage to another body is swept aside for a powerful, pleasurable process, even politics, of production. For Marti, colour marks new freedoms: from a 9-to-5 job into making art full-time, from nods to the past into the embrace of the present, to reconfigure the future. These bodies and the state of their making is a new play with constraints and an embrace of new power, as Foucault described his beloved S&M. They desire new becomings from the power that still pulses between the cords and now the colours that fight against each other, that bite into each other, energy rippling, bubbling, engorging the frame, spilling out, spilling beyond the confinement of categories – painting? sculpture? two dimensions? three? This body and its pleasures cannot be contained; powerfully perverse, they leak past social norms and into social space.

And this is the real power Marti seeks: a desired embrace – his own, our own – of Indigenous creations within that social space. Marti's desert dunes billow like a Napangardi landscape. A rainbow serpent weaves through the binding of immigrant and Indigenous bodies, stories, art: a powerful, pleasurable desire to spark new reconciliations. Marti's rainbow is a fantastical encounter seeking to defy the racist norms, an unexpected intimacy that brings ethical demands, fresh ways of commencing new ethical becomings. And rather than focus on the ungraspable, the unknowable end of each new rainbow, we should realise that the pleasure's in the rainbow, in the moment of this meeting, to play with constraints, to pervert constraints to recreate the social landscape. For Marti, each rainbow's a seduction, a new power, and there's pleasure to be had.

Anthony Gardner

Anthony Gardner is an art historian and freelance critic based in Melbourne and Sydney

¹ Michel Foucault, 'Sex, Power, and the Politics of Identity', *Ethics: Subjectivity and Truth*, London: Penguin Books, 1994 (article first published in 1984), pp. 163-175.



03



04

01: *Landscape 2* 2004, nylon, polypropylene and polyester on wood, 150 x 300 cm

02: *Landscape 1* 2004, nylon, polypropylene and polyester on wood, 150 x 300 cm

03: *Black dress* 2004, nylon, polypropylene and polyester on wood, 150 x 150 cm

04: *Landscape 3* 2004, nylon, polypropylene and polyester on wood, 150 x 300 cm