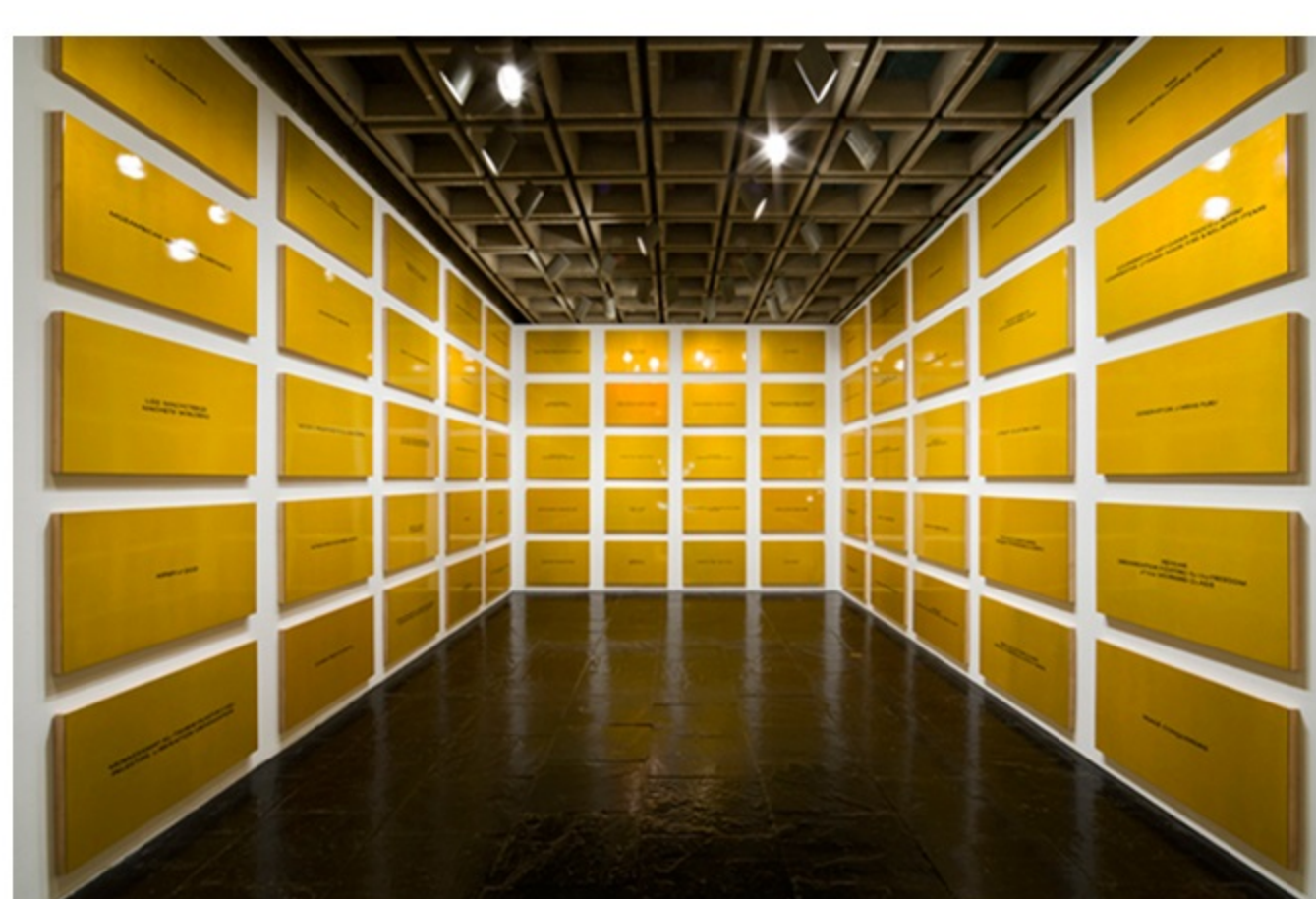


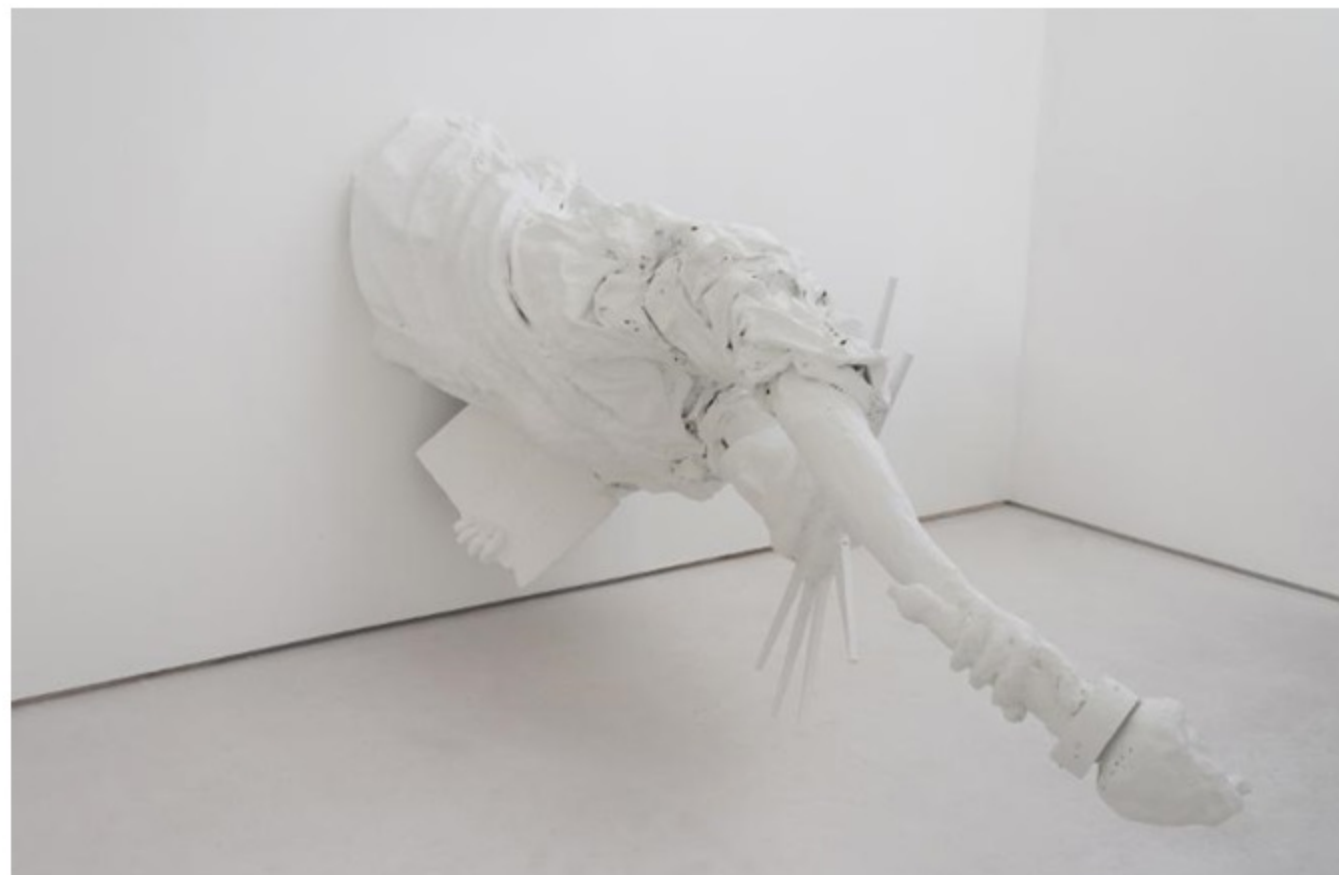
Daniel Joseph Martinez | Exhibitions Fall 2017



An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017
Whitney Museum of American Art, New York

Currently on View

Through the lens of the Whitney's collection, *An Incomplete History of Protest* looks at how artists from the 1940s to the present have confronted the political and social issues of their day. Whether making art as a form of activism, criticism, instruction, or inspiration, the featured artists see their work as essential to challenging established thought and creating a more equitable culture. *An Incomplete History of Protest* is organized by David Breslin, DeMartini Family Curator and Director of the Collection; Jennie Goldstein, assistant curator; and Rujeko Hockley, assistant curator, with David Kiehl, curator emeritus; and Margaret Kross, curatorial assistant. For additional information, please visit whitney.org. Audio commentary from Daniel Joseph Martinez [Listen now](#).



Selections from the Permanent Collection
Museum of Contemporary Art, Los Angeles

Currently on View

Bringing together landmark works of post-war art, and recent acquisitions, this iteration of *Selections from the Permanent Collection* highlights the depth and breadth of artworks from MOCA's renowned holdings. *Selections from the Permanent Collection* is curated by MOCA Chief Curator Helen Molesworth. For additional information, please visit moca.org.



Daniel Joseph Martinez
No black / No white (No and): 2017 Grants & Commissions Program Exhibition
Cisneros Fontanel Art Foundation, Miami Beach

September 7 - November 5, 2017

Daniel Joseph Martinez's exhibition for Cisneros Fontanel Art Foundation proposes a mode of historic radicalism interpreted through images as a process of historicizing the present, reflecting on the ongoing present as past. With previous works being shown alongside new pieces created for this exhibition, the retrospective grasps ideas that expand the field of identification and create a new cartography. For additional information, please visit cifo.org.

Sonic Rebellion: Music as Resistance
Museum of Contemporary Art, Detroit

September 8, 2017 - January 7, 2018

Opening Reception Friday, September 8, 7-10pm

Sonic Rebellion: Music as Resistance is dually inspired by the vital history of music in Detroit and the legacy of the 1967 Detroit Rebellion, the 50th anniversary of which is being commemorated this year via various sociological, economic, and political interventions throughout the city. *Sonic Rebellion* is curated by Jens Hoffmann, Susanne Feld Hilberry Senior Curator at Large, with Robin K. Williams, Ford Curatorial Fellow. For additional information, please visit moca-detroit.org.



Home - So Different, So Appealing: Art from the Americas since 1957
Los Angeles County Museum of Art

On view through October 15, 2017

Museum of Fine Arts, Houston

November 17, 2017 - January 21, 2018

Home - So Different, So Appealing features U.S. Latino and Latin American artists from the late 1950s to the present who have used the deceptive simple idea of "home" as a powerful lens through which to view the profound socioeconomic and political transformations in the hemisphere. *Home - So Different, So Appealing* is organized by the UCLA Chicano Studies Research Center, the Los Angeles County Museum of Art; and the Museum of Fine Arts, Houston and curated by Chon Noriega, Director, UCLA Chicano Studies Research Center, Mari Carmen Ramirez, Wortham Curator of Latin American Art, Museum of Fine Arts, Houston and Pilar Tompkins Rivas, Director, Vincent Price Art Museum. For additional information, please visit lacma.org.

Home - So Different, So Appealing is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Led by the Getty, Pacific Standard Time: LA/LA is the latest collaborative effort from arts institutions across Southern California. For additional information, please visit pacificstandardtime.org.

Daniel Joseph Martinez: Divine Violence
Roberts & Tilton, Culver City

September 9 - December 16, 2017

In Daniel Joseph Martinez's words, *Divine Violence* functions as "a typology of every organization in the world that uses violence or aggression to fulfill its political ideology." The installation features panels on which political organizations are handwritten in black lettering against gold paint. Each represents diverse political and ideological modes of thinking and activity, i.e. Islamist groups, Ugandan insurgent constituencies, right-wing Israeli factions. Martinez's constructed sculptural database operates as a system of symbolic exchange, linking the luxury of gold to the mechanisms of power and resistance within global capitalism under the guise of wealth, power, and religion. For additional information, please visit robertsandtilton.com. *Divine Violence* is part of Pacific Standard Time: LA/LA.



Daniel Joseph Martinez: I am Ulrike Meinhof or (someone once told me time is a flat circle)
Roberts & Tilton, Culver City

October 28 - December 16, 2017

Opening Reception Saturday, October 28, 6-8pm

Daniel Joseph Martinez's photographs of the Inner German border of West Berlin, taken during his 2016 Berlin residency at the American Academy, re-map the psychogeography of that time, and place, through the usage of the five most iconic images of the West German left-wing militant Ulrike Meinhof. These, through representing her life in five stages, include a classically styled portrait of her as a young girl; the photograph of her on the wanted posters; and finally, a photograph of her death. Undertaken as a means to memorialize and complicate Meinhof, and her legacy, this project looks to a number of intertwining ideas - including the role of the individual vs the role of social, the need of civil disobedience, and how and when violence is necessary - while trying to paint a portrait of her in this landscape, examining her feminism and female identity.

Images: Daniel Joseph Martinez *Divine Violence*, 2007, gold enamel automotive paint on panel with matte black lettering, 24 x 36 in (61 x 91.4 cm) each, overall dimensions variable; Collection of Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee, with additional funds from Neil Bluhm, Melva Bucksbaum, Philip Geier, Jr., Nicki Harris, Allison Kanders and Pamela Sanders. Daniel Joseph Martinez *Who Killed Liberty, Can You Hear That, It's The Sound Of Inevitability, The Sound Of Your Death*, 2012, fiberglass and mirror, 89.5 x 51.5 x 180 in (227.3 x 130.8 x 457.2 cm); Collection of the Museum of Contemporary Art, Los Angeles. Daniel Joseph Martinez *Self-portrait #9B, Fifth attempt to clone mental disorder or How one philosophizes with a hammer, After Gustave Moreau, Prometheus, 1868; David Cronenberg, Videodrome*, 1981, 2004, digital print, 48 x 60 in (121.9 x 152.4 cm); Collection of the Museum of Contemporary Art, San Diego. Daniel Joseph Martinez *the west bank is missing: i am not dead, am i*, 2008, two eleven-sided sculptures; each consisting of clear Vacuform, aluminum, torn New York Times cover photograph and sound component, sculpture: 190 x 190 in 190 x 190 in (482.6 x 482.6 cm) Installation photo of the exhibition photo © Museum Associates/LACMA.

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