

# MARTIN DAIBER

## ONDA EXPANSIVA (EXPANDING WAVE)

PREVIEW: THURSDAY 30 JANUARY 6-8PM  
EXHIBITION: 31 JANUARY - 1 MARCH 2025

**B**EERS London presents *Onda Expansiva* (*Expanding Wave*) by Martin Daiber, the Chilean artist's second solo exhibition with the gallery. In the 19th century, Modernist literature rejected singular, straightforward narratives in favour of digressive or fragmented storylines. Around the same time, the Surrealist artists began exploring dreams and the human subconscious in favour of symbolic representation. Argentine author Julio Cortazar wrote *Hopscotch* in 1963, notable for being a novel that could be read straightforwardly, or back to front, or at random. Cortazar considered narrative a "beautiful madness," where meaning was derived from broken or fragmented bits, cyclical and repetitive without finite endings. "Where are the beginnings, the endings, and most importantly, the middles?" he asks. We can see a similar ideology being adopted by Daiber, whose new body of work embodies the same cyclical, almost "anti-linear" approach to narrative: all the parts seem to be in place, but almost as if they're deconstructed and placed back together, a sort of disassociated jumble of signs and symbols. As viewers, we see elements that may or may not be recognizable parts.

"My working method has always had a constructive character," he states. "The painting is built up from fragments, and the painting seems to have exploded, and these fragments return as a result of an expanding wave, floating in space, seeking to break free from the boundaries of the canvas."



*What They Told Ya* (2024), oil on canvas, 167 x 177 cm



*Return To The Body* (2024), oil on canvas, 195 x 184 cm

Waves, too, follow unpredictable patterns - they lull us with their undulations or break free into wild, torrential, even digressive bursts. But at a structural level, they follow repeated patterns, and so it seems appropriate that Daiber alludes to this hidden rhythm or structure behind the constitution of his paintings. Studies have even proven that literature - precisely like waves - adheres to predictable fractal patterns. In fact, the word fractal comes from frangere: "to break apart." Any one of Daiber's eleven paintings also seems to be a starburst or moment, where the work's constitutional parts seem dismantled, scattered, frozen somewhere in the middle... somewhere between beginning and ending. "There is a sense that these paintings capture a moment suspended in time, one that could at any moment gain movement, breaking the seemingly precarious balance."

And just like any natural or creative process, there is an inherent evolution: "Not something I sought but rather something that happened, and as with everything in the creative process, it is a consequence of something." We warmly invite you to explore Daiber's new works and immerse yourself in the artist's unique perspective.

MARTIN DAIBER (b. 1979, Santiago, Chile) obtained a Bachelor's Degree in Art from the Universidad Católica de Chile in 2003. Daiber has exhibited in Chile as well as internationally in various countries within Europe. He was an artist in residence at the Leipzig International Artist Program (LIA) from Oct. 2016 to April 2017. Additionally, he received third place in the painting competition with Bancaja Foundation and the Valencia Institute of Modern Art in Valencia, Spain. Daiber has participated in a number of solo exhibitions in Chile, Spain, and Germany and group exhibitions in Chile, Germany, Spain, and Portugal. Daiber currently works and lives and works in Santiago, Chile.

Solo exhibitions include: *Ancient Correspondences*, Wart Gallery, Seoul, South Korea (2024); *Murciégalo*, Galería Patricia Ready, Santiago, Chile (2022); *Human Gardens*, BEERS London Gallery, London, UK (2022); *REM*, TIM Arte Contemporáneo Gallery, Santiago, Chile (2019); *Las Quisicosas*, Espacio O, Santiago, Chile (2017); *Gré-gré*, The Museum Gallery, Leipzig, Germany (2017); *Desentierros*, XS Gallery, Santiago, Chile (2016); *Expediciones*, Sagrada Mercancía Gallery, Santiago, Chile (2015); *El horizonte de los sucesos*, Mil m2 Gallery, Santiago, Chile (2013); *El impulso Ninja*, Espacio Opening, Santiago, Chile (2011); *Tagadá*, Centre Civic de Sant Agustí, Barcelona, Spain (2009); *De Ida y Vuelta*, Galería MOTO, Santiago, Chile (2008) and *Kazulet*, Galería Posada del Corregidor, Santiago Chile (2005).

Group exhibitions include: *States of Play*, Eritage Project Gallery, Lisbon, Portugal (2024); *Terrícola*, TIM Arte Contemporáneo Gallery, Santiago, Chile (2023); *Nuevos mundos*, Galería Patricia Ready, Santiago, Chile (2022); *Paper*, BEERS London Gallery, London, UK (2022); *Now Now*, Breach Gallery, Miami, USA (2021); *Salón de pintura*,

Centro Cultural Matucana 100, Santiago, Chile (2020); *Disruption*, Object Space Gallery, Spokane, Washington, USA (2020); *Please Allow Me to Introduce Myself*, Josef Filipp Gallery, Leipzig, Germany (2018); *Sedimente*, Werkschau, Spinnerei, Leipzig, Germany (2018); *New House, New World*, Josef Filipp Gallery, Leipzig, Germany (2018); *Golden Ass*, Laden für Nichts Gallery, Leipzig, Germany (2018) and *L'ABC de la Peinture*, Dupont Café, Paris, France (2017).



Art Fair include: DIAF Art Fair, Daegu, South Korea (2024); Art Busan Art Fair, Busan, South Korea (2024) and Zona Maco Art Fair, Patricia Ready Gallery, México City, México (2024).

Residencies include: Resident artist, Sommer Atelier Aschersleben, Germany (2021); and LIA (Leipzig International Artist Program), Leipzig, Germany (2016-2017).