



Exhibition: **Tono Sanmartín.**

**A la manière of the 18<sup>th</sup> Century**

IVAM Institut Valencia d'Art Modern

23<sup>rd</sup> October – 2<sup>nd</sup> December 2007

Organized by: Institut Valencià d'Art Modern

Curator: Pedro Mansilla

Sponsored by:

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Tono Sanmartín (Valencia, 1955) represents in the international scene what can be considered hair sculpture. The exhibition presented by the IVAM reflects this artistic facet in which art and fashion are interrelated from a different creative perspective. The catalogue published on occasion of this show, which is in the design line of the museum, contains the works exhibited and includes texts by Consuelo Císcar, director of the IVAM, and Pedro Mansilla, curator of the exhibition.

In the works exhibited, Tono Sanmartín interprets fourteen 18<sup>th</sup> century coloured engravings from the Fondazione Antonio Mazzotta in Milan from a very personal point of view, following the formula already set forth by different museums like the Metropolitan Museum of New York or the Cartier foundation in Paris, where contemporary interpretations of fashion are carried out. In this sense, Tono Sanmartín

has made fourteen spectacular hairstyles on different mannequins representing a historical review in which new techniques mastered by the artist have been used.

The visitor walks through a corridor between the engravings and mannequins, both directly correlated. The way in which the pieces have been set encourages a dialogue between them and the coloured etchings that have inspired them, so that the ladies' excessive hairstyles become prominent. Some of these prints ironically portray a society in which the volume and ornamentation of coiffures were directly related with social status.

Mannequins have been made by the Adel Rootsein firm of London and wear identical black corsets made of different fabrics woven and designed by Amparo Chordá, a regular Sanmartín's collaborator. Mannequins sport in the head elaborate decorative motifs ranging from silk, cotton or coloured feathers to ship models made by factories and craftsmen of the Valencian Community.

Prior to the opening of the show, a performance took place to show the different stages of the complex process of elaborating the hairstyles sculptures; these stages range from the internal metal structure supporting them to the final hair sculpted on them.

According to Pedro Mansilla, curator of the exhibition, Tono Sanmartín is one of the most respected hairstylists due to his faultless technique and his boundless creativity. In this exhibition, he has worked a miracle, which is to make us possible to see almost an original work together with the engraving also representing it. "Let's make a prejudiceless comparison —Mansilla asserts— because techniques are not excluding, but different expressions overlapping in the same space and time. Let's enjoy it".