

The image features a bold, abstract composition dominated by a vibrant red color. A thick, textured brushstroke of red paint sweeps across the frame from the top left towards the bottom right, creating a sense of dynamic movement and monumental scale. The paint is applied with visible, energetic strokes, resulting in a rich, layered texture. On the right side, the red form tapers and breaks apart, revealing a clean white background. Overlaid on the upper portion of the red stroke is the text 'DONALD MARTINY | MONUMENTAL GESTURES' in a clean, white, sans-serif typeface. The overall effect is one of raw, gestural power and artistic intensity.

DONALD MARTINY | MONUMENTAL GESTURES

Donald Martiny is a gifted artist of our time. Honoring the tradition of art making as process is at the forefront of artistic expression in our world.

What is a painting anyway?  
What materials may be used?  
How many? How much? How big?

Donald Martiny has explored the making of a painting for many years. Intensity of color and volume of pigment in his work, while borrowing from color-field painting and minimalism, has generated new ideas about painting as a three-dimensional phenomenon. The result is invariably beautiful, arresting, and complex.

Lawrence J. Wheeler  
Director  
North Carolina Museum of Art | NCMA

# Donald Martiny

## Monumental Gestures

Essays by:

Carter Ratcliff

Charles A. Shepard III

Deborah Swallow

Lawrence J. Wheeler

"When I think of art I think of beauty. Beauty is the mystery of life. It is not just in the eye. It is in the mind. It is our positive response to life."

Agnes Martin

"I'm interested in the space between the viewer and the surface of the painting the forms and the way they work in their surroundings. I'm interested in how they react to a room"

Ellsworth Kelly

"...for one thing, I want gesture-any kind of gesture, all kinds of gesture-gentle or brutal, joyous or tragic; the gesture of space soaring, sinking, streaming, whirling; the gestures of light flowing or spurting though color. I see everything as possessing or possessed by gesture. I've often thought of my paintings as having an axis around which everything revolves."

Elaine de Kooning

Statement: It Is. No 4, Autumn, 1959

Magazine for Abstract Art, Second Half publishing Co., NY.

Donald Martiny  
Paintings 2013-2016

# ESSAYS



# MONUMENTAL GESTURES

## The Art of Donald Martiny

By Carter Ratcliff

Like most paintings in the history of Western art, the Cubist canvases of Georges Braque and Pablo Picasso were painted from the wrist. Characterized in 1955 as “a late Cubist,” Willem de Kooning painted from the shoulder. Donald Martiny takes this progression a step further. Wielding a very large brush, he paints with his entire body. Unenclosed by a frame, the resulting brushstrokes float free on the wall. Often Martiny makes a painting from just two of these monumental surges of color and form — the first an assertion, the second its elaboration. Or the first is a question, the second a response. These are paintings in a heroic mode, and not just because they bear such an intense charge of energy, physical and emotional. They also raise the intellectual stakes, prompting us to ask: what in the lush grandeur of these shapes should we see as referential? As self-reflection? What counts here as expressive? Living in the border region between image and object, Martiny’s works throw these and other questions wide open. Thus he enters into vital negotiations with the very idea of painting.



Each of his works originates with a sketch in oil or acrylic on paper. These are myriad, the evidence of a pictorial imagination constantly at work. Searching through his current accumulation of images, he finds one he likes, then repaints it on a sheet of plastic on the floor. When the paint is dry he lifts the painting off the plastic and traces the form onto a piece of aluminum. Next he cuts away the aluminum, leaving only the irregular shape of his painting. Cleats are attached to the back of the aluminum sheet, for wall-mounting, then he mounts the painting onto the shaped aluminum. If he is satisfied with the result, he repeats the process at a much larger scale. Wielding a wide brush with a short handle, he leans over the horizontal surface and applies a minutely adjusted mixture of polymer and pigment. Never is his hand more than a few inches from the painting and sometimes he sets aside his brush to work his material with both hands. By thinning their paints, the Abstract Expressionists produced the drips that became salient features of their style. When Martiny's material is too thin, his painting flattens out. He loses the interplay of intimate texture and overall form that gives his works their meaning. If his material is too thick, it stops his brush in its tracks. Only when his medium has the consistency of Vaseline or creamy peanut butter is he able, as he works from all sides, to achieve his goal: a set of brushstrokes that addresses us in our own space and at our own scale. The directness of this address has a precedent in Minimalism, which is not to say that Martiny is in any sense of the word a Minimalist. Yet he has reinvented for his own purposes the literalism characteristic of objects by Donald Judd, Carl Andre, Sol LeWitt, and others in the small band that bears the Minimalist label.

In 1965, Judd wrote, "The main thing wrong with painting is that it is a rectangular plane placed flat against the wall." Planarity and rectangularity are faults, in his view, because they generate suggestions of depth. The blocks of color in Mark Rothko's paintings are "almost traditionally illusionistic," Judd



Donald Judd, Untitled (DSS 120), 1968

said, and even Ad Reinhardt's all-black surfaces "seem ... infinitely deep." What is wrong with these depths, according to Judd? They are unreal or, more accurately, fictive. Since ancient times, few other than Plato — an enemy of all works of the imagination — had objected to the imaginary depths that painters create with perspective and tonal contrast. So it was strange, in the early 1960s, to hear Judd lodge this objection.

He also objected to the harmonious arrangement of disparate parts known as composition, for it too, fabricates fictions. After all, the structure of a well-composed image alludes, however tenuously, to the human form and its gestures. Worse yet, from Judd's point of view, every composition is expressive — calm, as in a landscape built chiefly with horizontals, or violent if sharp diagonals predominate. Convinced that all these devices and effects were worn-out and dispensable, Judd insisted that if it to be good a work of art must have a form simple enough to block all metaphorical readings. It must be what it is, literally. Though he was not, strictly speaking, a member of the group, the young Frank Stella provided Judd and the other Minimalists with an appropriately blunt summation of their aesthetic: "What you see is what you see."

What we see when we approach a painting by Martiny with Minimalist literalism in mind is a set of brushstrokes with the impact of an object. Viewers are expected to look, not touch, and yet the details of the painting's surface are so vivid that one knows very well how it would be to run one's fingers along its ridges and hollows, its lush undulations and swirling edges. Like every other artist of his generation, Martiny is an heir to the Minimalist insistence on sheer palpability, and this inheritance shows in paintings that have a physical presence equal to our own. Yet that is not all they have in common with us. They also have character.



A Minimalist box or grid is a simple, often symmetrical object produced by some mechanical process. Handmade, each of Martiny's works is complex in shape and endowed with a disposition, a temperament, a quality of feeling. Or so it seems plausible to say, for a Martiny painting does not ask us — does not allow us — to stop short with a static perception of literal fact. Its richly articulated surface persuades us to engage it, to make emotional sense of it. Many works of art, most of them sculptures, make gestures. A Martiny painting is a gesture, not only large-scale but also subtle and so immediate that we could be excused for not taking a moment to wonder how these works have their meanings.

Still, it is worth asking how, for example, one of his paintings brings brushstrokes together in deeply felt accord, even empathy, while



another painting seems to pulse with barely resolved conflict? Or a painting's second brushstroke looks like a reasoned comment on the first, in contrast to the sensuous harmony we feel in a painting where the two forms nearly merge into one. Of course, viewers will not agree on every particular. The complexity of Martiny's paintings, which increases exponentially with the number of brushstrokes, ensures that every work will prompt a variety of reactions. Nonetheless, all our readings cluster around a shared sense of the way these heavily-brushed surfaces address us. We know, without having to think about it much, how to make sense of gestural paintings. That is because our looking has a history. Our interpretive reflexes have their origins in an evolution that Martiny evokes with every work, an evolution that began half a millennium ago, when collectors in the Renaissance learned to prize drawings not as

preparations for paintings but for what they revealed about the painter. In the nuances of line and shading they saw evidence of temperament.

Over the years, an appreciation of drawings became obligatory among those who aspired to the status of connoisseurs. In 1732 the Comte de Caylus, a French collector and writer, said that we turn to finished paintings for “Wisdom and Truth” and to drawings for the “Poetry” of a passion intimately felt and directly expressed. Romanticism tilted the balance still further in favor of expressiveness, and the varieties of Expressionism that blossomed in the first half of the 20th century focused so intently on feeling that truth was reduced to a question of authenticity: how convincingly does a painting’s brushwork convey the painter’s animating emotions? De Kooning and others on the gestural wing of Abstract Expressionism posed the same question to themselves and one another. But they did not ask how, in the first place, the marks of a brush can express feelings and even states of being — and other artists have denied that that question is worth asking.

The Minimalists turned to industrial production out of a belief that, by the end of the 1950s, the Abstract Expressionist gesture had become meaningless. Equally impatient with exalted claims for the emotional significance of splashy brushwork, the Pop artists employed photographic silkscreen or mimicked the techniques of commercial printing. With his Brushstroke paintings, a series launched in 1965, Roy Lichtenstein recycled this vehicle of Expressionist sincerity in an ironically impersonal manner. And there is a defiant insincerity to the brushy effects that adorn some of the portraits Andy Warhol made in the 1980s. Nearly all the heavily brushed painting we have seen since then, from

Neo-Expressionism to the messier varieties of Zombie Formalism, has been touched to some degree by Pop-style irony. That is why it is so startling to feel the impact of Martiny's paintings. For they do not hedge their bets. They are not ironic. They are as compelling, as convincing, as the strongest paintings in the tradition that reaches from the Romanticism of Eugène Delacroix to the Abstract Expressionism of de Kooning and Philip Guston.

Martiny has infused the expressive brushstroke with new energy. But how? When de Kooning's second-generation followers asked themselves that question, their answer was to exaggerate his mannerisms and fill their works with signs of anguished selfhood — clichés the Minimalists and Pop artists took as signs that the future lay with impersonality. Expression was no longer an option. Martiny disagreed. He did not, however, dismiss Minimalism's anti-expressionism out of hand. Rather, he took from it the literalism that enlarged his brushstrokes, freed them from the frame, and made them inhabitants of our own space. This was an inspired stratagem.

Martiny makes paintings at the scale of the body, not always but often enough to ensure that all his works feel like counterparts to ourselves. So we make sense of his vibrantly chromatic forms as if they were the gestures of a person. And how do we interpret one another's gestures? A full answer to that question would be an account of what it is to be human. Here it will have to be enough to say that Martiny has transposed the body's expressive capacities to paint, for his forms do not only gesture. Assuming postures, embracing, projecting attitudes and existential states, they make themselves intelligible to us much as we make ourselves intelligible to one another. It is therefore tempting to

call him a painterly painter, for that is the standard label that awaits any artist whose vigorous brushwork imbues pigment with feeling.

Painterly painting is always understood in contrast to the linear kind, an opposition codified in 1915 by the art historian Heinrich Wölfflin. For him as for Giorgio Vasari, writing in the mid-16th-century, the prototypically linear painters are Raphael and Michelangelo, with their precisely outlined forms and clearly modeled volumes. The painterly counterparts to these Florentines are the late Titian and other Venetians, who sacrifice linear clarity to luminous color. As in the appreciation of drawing, so it is the analysis of painting: salient evidence of the painterly painter's hand came to be seen as expressive, in works by Rembrandt no less than in de Kooning's most frantically brushed canvases. So it's plausible, in light of the "painterly" label's history, to attach it to Martiny's paintings. However, labels can obscure as much as they illuminate, and I wonder if perhaps "linear" might also apply.

Characterizing painterly imagery as "indeterminate," Wölfflin notes that it allows "nothing to settle into definite lines and surfaces." There is, however, nothing indeterminate about line or surface in Martiny's paintings, for their size brings the sweeping traces of his brush into hyper-sharp focus. So we could find reasons for describing these works as linear, as painterly, or as both at once. It is more helpful, I think, to set this terminology aside and say simply that they are painted. For nothing in Martiny's process or outcome locks him into a position charted by the painterly/linear opposition. This paintedness emerged during the 1960s in the work of Robert Ryman, Brice Marden, James Bishop, and a few other painters called Minimalists in those days. The label was erroneous. None of these artists produced the hands-off symmetries typical of hardcore Minimalism. Yet they learned from Minimalist literalism to give their pigments, the very stuff of their art, an unprecedented degree



of physical immediacy. Before their colors prompted moods or their gestures evoked an emotional state, the immediately painted nature of their paintings asserted itself. We feel the force of that assertion in Martiny's paintings, too, and that is why all their other qualities — their expressiveness, their incandescent hues, their formal refinement — have such a forceful impact.

Stepping free of the painterly/linear opposition, Martiny extricates himself from all the contraries that have defined visual art over the centuries. Though his process gives his painted images the palpable weight of objects we could just as well say that his objects have the intangible impact of images. Dispensing with the object/image opposition, he renders moot its long-standing consequence: the distinction between painting and sculpture. And he does away with form's seemingly inevitable



contrast to color. For Martiny does not cover forms with layers of red or blue or yellow. His forms are colors, through and through, and his colors are forms. These forms have figurative meanings and yet, as we interpret their gestures, their postures, we never lose sight of them as self-reflective abstractions.

I am not suggesting that Martiny directs a critique at abstract/figurative, form/color, and their variants. To attack these oppositions would be to entangle himself in their rigid patterns. Instead he moves beyond them to a space unshaped by old expectation and static presuppositions. In this realm of wide-open possibility he carries out an on-going redefinition of his medium, with results that charge each of his paintings with freshly realized individuality and an inexhaustible subtlety of feeling.



## DONALD MARTINY

### Freeing the Gesture

By Charles A. Shepard III

In the 1950s, artists like Jackson Pollock and Franz Kline elevated the gesture to the position of the protagonist in abstract expressionism. In the 21st century, Donald Martiny advances that idea considerably further by freeing the gesture of gestural abstraction from the substrate which, heretofore, provided the context that brought gesture to life. Working with polymers and dispersed pigments, Mr. Martiny has developed a methodology that enables him to isolate his sumptuous, almost sculptural, brushstrokes and lift them off the page, so to speak. The nature of his material is such that Mr. Martiny can work in a much larger scale than if he were dependent on a canvas surface; indeed, each singular brushstroke might range from two- to as much as six-feet in length. Installed, these compelling monochromatic gestures immediately breathe a new kind of life into the gallery space.



Historically, Mr. Martiny's work to date fits right into the continuum of monochromatic painting, a contemporary reductive movement which has advanced the concerns and broadened the interests of the classic Minimalists of the 1960s and of the much earlier Suprematists, who openly sought the 'death of painting' with their monochromatic efforts. Mr. Martiny, belongs to a family of painters which includes such luminaries as Kazimir Malevich, Alexander Rodchenko, Ad Reinhardt, Barnett Newman, Frank Stella, and Olivier Mosset. Quite amazingly, each of these distinguished artists brought something noticeably different to this admittedly singular and restrictive approach to painting. Prior to Mr. Martiny, though, each of these other great painters relied on manipulating the relationship between canvas and pigment to achieve subtle, nuanced differences in each painting. Mr. Martiny has greatly expanded the painterly agenda by taking the brushstroke completely off the canvas entirely. I applaud his commitment to furthering the monochromatic agenda and his ability to make fresh, new work that acknowledges, rather than negates, decades of previous good work. Rather than hastening the death of painting as Rodchenko forecast, monochromatic painting has already enjoyed a long life line and, in the hands of Donald Martiny, is clearly alive and well.



# INTERACT

## Deconstructing Spectatorship

By Deborah Swallow

Donald Martiny's work came to my attention as part of The Courtauld Institute of Art's East Wing Biennial 'Inter Act' earlier this year. His bold pieces drew my attention for their unique visual impact, which owes partly to their scale, but also to their daring focus on a single pigment. Martiny's work is pure; it is painting at its most elemental, composed of a single medium, a single gesture, a single colour. Martiny sits in a line of tradition from Malevich to Rodchenko through Newman and Stella. But, this is paint and painting laid bare, off the canvas, and uncomplicated by storyline, personality, politics or even historical context. In Martiny's hands, paint becomes structural. As such, his work becomes an expression of the power of the paint medium, and suggests possibilities for alternative use.

If paint can be structural, to what other ends might it be put? Would it be possible to build a habitable space with the medium? If so, would this still constitute a 'painting'?

Donald Martiny's work forces us to question the established definitions which form the backbone of our understanding of painting as both a pursuit and a product, and of paint as a medium. In challenging the viewer in these ways, it is not only visually exciting but intellectually invigorating.

# MONOCHROMES



Kwadi, 2014  
polymer and pigment mounted on aluminum  
47H x 92W in. (119.4H x 233.7W cm)



Ifo, 2016  
polymer and dispersed pigment on aluminum  
80H x 70W in. (203.2H x 177.8W cm)



Bri, 2015  
polymer and dispersed pigment on aluminum  
45Hx 32W in. (114.3H x 81.3W cm)



Het, 2014  
polymer and dispersed pigment on aluminum  
35H x 45W in. (88.9H x 114.3W cm)



Pazeh, 2015  
polymer and pigment mounted on aluminum  
50H x 84W in. (127H x 213.4W cm)



Moswetuset, 2015  
polymer and dispersed pigment on aluminum  
60Hx 42W in. (152.4H x 106.7W cm)



Syriac, 2014  
polymer and dispersed pigment on aluminum  
47H x 43W in. (119.4H x 109.2W cm)



Quirpi, 2015  
polymer and dispersed pigment on aluminum  
44Hx 39W in. (111.8H x 99.1W cm)



Coquille, 2016  
polymer and dispersed pigment on aluminum  
51Hx 92W in. (129.5H x 233.7W cm)



Opata, 2014  
polymer and pigment mounted on aluminum  
47H x 92W in. (119.4H x 233.7W cm)



Omurano, 2016  
polymer and dispersed pigment on aluminum  
90Hx 45W in. (228.6H x 114.3W cm)

POLYCHROMES



Zhang-Zhung (Lonely Journey), 2016  
polymer and dispersed pigment on aluminum  
47Hx 88W in. (119.4H x 223.5W cm)



Weyto, 2014  
polymer and dispersed pigment on aluminum  
91Hx 46W in. (231.1H x 116.8W cm)



Wasu, 2014  
polymer and dispersed pigment on aluminum  
45Hx 55W in. (114.3H x 139.7W cm)



Gafat, 2015  
polymer and dispersed pigment on aluminum  
42Hx 26W in. (106H x 66W cm)



Togoyo, 2014  
polymer and dispersed pigment on aluminum  
68Hx 43W in. (172.7H x 109.2W cm)



Kwi, 2015-16  
polymer and pigment mounted on aluminum  
73H x 99W in. (185.4H x 251.5W cm)



Beothuk, 2015  
polymer and dispersed pigment on aluminum  
45Hx 37W in. (114.3H x 94W cm)



Yabaâna, 2016  
polymer and dispersed pigment on aluminum  
96Hx 48W in. (244H x 122W cm)



Alanic, 2014  
polymer and dispersed pigment on aluminum  
55Hx 44W in. (139.7H x 111.8W cm)



Donald creating work on site at One World Trade Center.



Lenape, 2015  
polymer and dispersed pigment on aluminum  
120Hx 180W in. (304.8H x 457.2W cm)

BIO



Donald Martiny in the studio at the Sam and Adele Golden Foundation for the Arts.

Donald Martiny was born in Schenectady, New York in 1953.

Martiny, who currently lives and works in Chapel Hill, North Carolina, studied at the School of the Visual Arts, The Art Students League in New York, New York University, and the Pennsylvania Academy of Fine Arts.

His work is in private collections in Amsterdam, Dubai, Honk Kong, London, New York City, Paris, Philadelphia, Washington DC, San Francisco and Los Angeles.

CV

## DONALD MARTINY

### SOLO EXHIBITIONS

- 2016      Donald Martiny | New Paintings  
Pentimenti Gallery, Philadelphia, PA  
March 19 - April 30
- 2015      Donald Martiny | Gestures  
University of North Carolina | John and June Allcott Gallery  
Curated by Elin O'Hara Slavic, Director of Graduate Studies at UNC  
June 10-July 1
- Donald Martiny | Gestures  
Madison Gallery, La Jolla, CA  
July 11-August 12
- 2014      Donald Martiny: Freeing the Gesture  
Fort Wayne Museum of Art, Fort Wayne, IN  
Curated by Charles A. Shepard III and Joslyn Elliott
- Donald Martiny: Paintings and Works on Paper  
Curated by Janusz Jaworski, Courtesy of the Durst Organization.  
Condé Nast Atrium, New York, NY
- George Lawson Gallery, San Francisco, CA
- 2013      Galleri Urbane Marfa+Dallas, Dallas, TX
- George Lawson Gallery, Los Angeles, CA
- 2012      Carrack Modern Art, Durham, NC
- 2011      POST Herman Street Studios, Philadelphia, PA
- 2010      Donald Martiny: Prototypes and Studies  
High Point Gallery, Philadelphia, PA

### GROUP EXHIBITIONS

- 2016      MADE IN PAINT: 2015 ARTISTS IN RESIDENCE  
Sam & Adelle Golden Foundation for the Arts  
April 9- August 9, 2016

- IT'S ALL ABOUT THE HUE  
Curated by Edie Carpenter, Director GreenHill Center for NC Art  
GreenHill Center for NC Art, Greensboro, NC  
February 5 - April 3
- 2015 Pino Pinelli, Donald Martiny, Bram Bogart  
ArteA Gallery, Milan, Italy  
October - November
- Is it...Monochrome, Colorfield, or Object?  
Gallery Sonja Roesch  
Houston, TX  
May 30-August 1
- 2014-15 INTERACT: East Wing Biennial  
The Courtauld Institute of Art, London, UK  
(With Bridget Riley, Julie Mehretu, and Felix Gonzalez Torres)  
Curated by Alicia Stockley and Elizabeth de Bertier  
January 25, 2014-June 2015
- State of the Art | Art of the State  
Cameron Art Museum, Wilmington, NC  
September 20, 2014-February 12, 2015
- 2014 Complementary Colors  
Pentimenti Gallery, Philadelphia, PA  
(with Clint Jukkala, Peter Combe, Alexix Grawell)  
October 3-October 26, 2014
- China Art Projects  
Conny Dietzschold Gallery, Sheung Wan, Hong Kong, China
- 7 x FARBE PUR | Monochrome Malerei  
Galerie Klaus Braun, Stuttgart, Germany  
(with Beatriz Barral, Christiane Conrad, matthias Lutzeyer,  
Pino Pinelli, Barbara Uetrecht)
- 25 Years: Conny Dietzschold Gallery  
Conny Dietzschold Gallery, Cologne, Germany
- Two Artists: Donald Martiny and Sherna Teperson  
Conny Dietzschold Gallery, Sidney, Australia
- 2013 International Art Biennale non-objective  
Curated by Roland Orépük  
Pont de Claix, France

#### Fundamentals

Galerie Concret, Paris France  
(With Alain Biltereyst, Louise Blyton)

Ice Water, Flyswatter: Abstract Painting  
on Holiday in the Philadelphia Summer  
Tiger Strikes Asteroid, Philadelphia, PA  
Curated by Douglas Witmer

#### Summer

George Lawson Gallery, San Francisco, CA

#### Dallas Art Fair

Galleri Urbane, Marfa+Dallas, Dallas, TX

Raleigh Fine Arts Society's North Carolina Artists Exhibition

Curated by Bill Dunlap

Raleigh Fine Arts Society, Raleigh, NC

#### Unfettered

Curated by Katharine Adkins,  
Assistant Curator of Exhibitions, The Nasher Museum of Art  
Visual Art Exchange Gallery, Raleigh, NC

#### Open Source

Curated by Elysia Borowy-Reeder,  
Executive director, Contemporary Art Museum, Raleigh  
Visual Art Exchange Gallery, Raleigh, NC

2012

#### Miami Aqua

George Lawson Gallery, Miami, FL

#### Painting to Sculpture

Curated by John Anderson, Associate Professor of Art  
Marlboro Gallery, Prince George Community College, Largo, MD

### AWARDS, GRANTS, & FELLOWSHIPS

The Sam & Adele Golden Foundation for the Arts residency grant  
April-May, 2015.

#### Dave Bown Projects - 9th Semiannual Competition

Curated by Steven Matijcio, Curator, Contemporary Arts Center,  
Cincinnati; Dominic Molon, Curator of Contemporary Art,  
RISD Museum; and Marina Pacini, Chief Curator and Curator  
of American, Modern, and Contemporary Art, Memphis  
Brooks Museum of Art) Honorable Mention:  
[http://davebownprojects.com/donald\\_martiny.html](http://davebownprojects.com/donald_martiny.html)

## PRESS + PUBLICATIONS

- 2016-15 Philadelphia Inquirer  
Art Gallery Exhibitions: Donald Martiny  
By Edith Newhall  
April 3, 2016
- Huffington Post  
Artwork in Progress: A Conversation With Donald Martiny,  
Contributing Artist at One World Trade Center  
By Roxi Sarhangi  
January 14, 2016
- Bram Bogart | Pino Pinelli | Donald Martiny  
Hard cover book (64 pages) with text by:  
Francesco Tedeschi and Giovanni Cuzzoni  
Published by ArteA Gallery, Milano, Italy
- Art Voices Magazine  
The Grand Gestures of Donald Martiny  
Los Angeles, California  
by Dale Youngman  
September, 2015
- New American Paintings | South | 118  
Donald Martiny | Editor's Selection  
June - July 2015
- 2014 VOGUE LIVING | Australia  
Editor Annemarie Kiely rated Donald Martiny's paintings  
among top picks of the Melbourne Art Fair 2014  
and among the top 10 "artists to watch."
- INTERACT: Deconstructing Spectatorship  
East Wing Biennial, The Courtauld Institute of Art  
Curated by Alicia Stockley and Elizabeth de Bertier
- 2013 Pourquoi pas...Why not...  
2e Biennale internationale d'art non objectif de la Ville de Pont de Claix  
Curated by Roland Orépük. Catalogue: Le post-formalismes  
by Billy Bruner (PhD Sydney University)  
Fondateur du SNO/Artiste/Curateur
- 2012 Painting into Sculpture  
Marlboro Gallery : Prince George Community College  
Curated and written by John Anderson,  
Associate Professor of Art

## AUTHORS' BIOS

# CARTER RATCLIFF

Art Critic, Writer and Poet

Carter Ratcliff is a poet, art critic, and contributing editor of *Art in America*. His writings on art have been published by the Museum of Modern Art, New York; The Guggenheim Museum; the Royal Academy, London; and many other institutions. The recipient of a Guggenheim Fellowship and the Frank Jewett Mather Award for Art Criticism, he has contributed essays to the leading journals of the United States and Europe, including *Art in America*, *Art Forum*, *ArtNews*, *Arts*, *Tate*, and *Art Presse*. His longer writings include *The Fate of a Gesture: Jackson Pollock and Postwar American Art*, *Out of the Box: The Reinvention of Art*, and monographic texts on Georgia O'Keeffe, Francis Bacon, Willem de Kooning, and others. Among his books of poetry are *Fever Coast*, *Give Me Tomorrow*, and *Arrivederci, Modernismo*.

# CHARLES A. SHEPARD III

Executive Director of The Fort Wayne Museum of Art (FWMoA)

Charles A. Shepard III has been the Executive Director of FWMoA since 2003.

Prior to that Shepard was the director of the Lyman Allyn Art Museum, which is managed by Connecticut College, New London, Conn.

He began his career as director of the Michigan Guild of Artists and Artisans and then in 1993, Shepard was named director of the Kennedy Museum of American Art at Ohio University in Athens, Ohio. Between those appointments, Shepard was director of the University of Maine Museum of Art from 1987 to 1993. During his career Shepard established several art education programs for children including Gallery on Wheels, a fine art touring program presented to schools in Maine and Museum By Mail, traveling exhibitions in Ohio.

Shepard earned a B.A. in Art History from the University of Maine with highest distinction and an M.A. in Art History from Williams College in 1984.

# DEBORAH SWALLOW

Märit Rausing Director of The Courtauld

Deborah Swallow has been Märit Rausing Director of The Courtauld since 2004.

Deborah took her BA at New Hall, Cambridge, and her PhD at Darwin College, Cambridge.

She started her teaching career at Utkal University, Orissa, India in 1969 and her career in curating at the Cambridge University Museum of Archaeology and Anthropology.

She subsequently worked at the Victoria and Albert Museum, where she became the Keeper of the Asian Department and Director of Collections and later as a curator within the context of an art museum. Deborah oversaw the creation of the Nehru Gallery of Art. She set up the Nehru Trust for the Indian Collections at the Victoria and Albert Museum in New Delhi, and established close working relationships both with the South Asian communities in the UK and with institutions across India. She continues to work on issues relating to the arts, museums and cultural heritage in contemporary India.

# LAWRENCE J. WHEELER

Director of the North Carolina Museum of Art (NCMA)

Lawrence J. Wheeler has been director of the North Carolina Museum of Art (NCMA) since 1994. Since that time, the Museum has become one of the leading art museums in the American South.

Prior to joining the Museum, Dr. Wheeler was Director of Development at the Cleveland Museum of Art from 1985 to 1994. From 1977 to 1985, he served as Deputy Secretary for the North Carolina Department of Cultural Resources.

Dr. Wheeler's awards include the Chevalier of the Order of Arts and Letters from the Republic of France, the Medal of Arts from the city of Raleigh, the Leadership Award from The Triangle Business Journal.

Lawrence J. Wheeler grew up in Lakeland, Florida. He has Bachelor of Arts degrees in History and French from Pfeiffer College, and a Masters of Arts and Ph.D. in European history from the University of Georgia.

## Donald Martiny | Paintings

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Wojtek Wojdyski

Pg. 10 (both), 76  
Callen Golden

Pg. 12  
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Courtesy Mnuchin Gallery, New York

Pg. 22-23  
Installation view FWMoA, 2014  
Joslyn Elliott

Pg. 70-71  
Donald creating work on site at One World Trade Center  
Michael Halsband

### Images:

Pg. 8  
Lule II, 2014  
polymer and pigment mounted on aluminum  
55H x 47W inches

Pg. 14  
Kwi (detail), 2015-16  
polymer and pigment mounted on aluminum  
73H x 99W inches

Pg. 18  
Biri, 2015  
polymer and pigment mounted on aluminum  
45H x 32W inches

Pg. 24  
Apalai, 2013  
polymer and pigment mounted on aluminum  
80H x 47W inches

Pg. 35  
Het (detail), 2014  
polymer and pigment mounted on aluminum  
32H x 43W inches

All other photos by Donald Martiny

Design & Layout: Heather Schwendner

[www.donaldmartiny.com](http://www.donaldmartiny.com)