About Daniel MARTY's life

Born in Belfort in the East of France in 1939, his mother was a nurse and his father an industrial designer – both courageous, both with strong personalities. His early childhood was marked by war.

Vivid memories...
Separations, darkness, sorrow...
the slightest glimmer of light becomes all the more ardent and comforting.

As a child he studied the violin, and often spent his time drawing. He showed little interest in schoolwork. At the age of 17, his parents, encouraged by an Art teacher, enrolled Daniel at the Charpentier Academy in Paris.

Here we go!
Now begins a time of determined, assiduous study, animated by a passionate fire that will never go out.

“...painters continue to learn all their lives, especially when they paint...” D.M.

His studies continued at the École des Métiers d'Art at Hôtel Salé (École Nationale Supérieure), punctuated by excursions in the Vosges mountains, where he liked to hike, day or night.

He would speak of the colours, the strength, the architecture of the mountains, the rigour, his love of physical effort, and the solid friendships of the mountaineers.

During this period, he encountered Abstract Art. He was immediately attracted to the discipline and knowledge of Mondrian and Pevsner, artists of the Concrete Art movement, one of the movements to which Daniel adhered....

“With all the lyricism that the colors suggest in the compositions they animate, Constructive Art, Geometric Art and Concrete Art can also modulate an Expressionist nuance.” D.M.
His first abstract works appeared in 1959.

In 1961, he opened his degree in Métiers d'Art. He also began working in Press publishing, doing graphics and layout work.

Encounters...
- “The Battle of San Romano” by Paolo Uccello. A passion for geometry and perspective asserted itself.
- A decisive event, one that deeply moved him, occurred on first seeing the work of Alberto Magnelli in 1968 during a retrospective. He would speak of it often...Brother of his soul and his brush.
- The sculptures of Henri Laurens.
...

The 70s

He became a freelance graphic designer:
Advertising, brand studies, posters, ...
Edition of books, covers, layouts,...
This new activity which gave him the necessarily flexibility to indulge in his creative activity of painter-sculptor.

Daniel spoke about his activities as a painter/sculptor and graphic artist:

“The first aspect involves, at the same time, the creation of a space, and the introduction of tensions that express the enjoyment and knowledge of Built Art, without excluding that of colour nuances and how they are organized.

The second aspect, which cannot be separated from the first, is to translate concretely the feelings first expressed for graphical purposes, in order to invente the exact image that the publisher wished. And all of this, with the utmost clarity, strength and simplicity.” D.M.

In 1973, he moved with Geneviève and their three children to a village house with a workshop near Beauvais (Oise, France), where he created and constructed his work.
He had some solo and group exhibitions in the region.
He took part in an exhibition at the Galerie de La Balance, as part of the Avignon Festival.
He met the poets Jean Marcenac and Jean Tortel.

A first visit to Senanque Abbey makes a strong impact on his mind. He is amazed by the way that this enormous structure diffuses the light. He experiences a similar emotion when visiting the Le Corbusier chapel in Ronchamp.
Sacred imprints.

His mind was constantly working, and among all his activities, reading took an important place (literature, poetry, art books...).

An invitation to writing...

Sacred links between genres, stretched over time, some very old, followed their course under his brushes.
The 80s and 90s

Work, zeal, research...nothing abates.

Bright and lively productions!
A dance of structured constructions,
which openly proclaim their subtle and moving power.
“The Brandenburg Concertos” by BACH, the “Gymnopedies” by SATIE, a few notes of jazz...
But the work is performed in calm and silence.
In freehand, alternately, the lines stretch
with intense tension,
the heart of the universe throbs,
serenity.

During this period, he created “Envol” and “Respiration,” majestic sculptures in reinforced plaster. His vision was that these prototypes should be cast in metal.

Solo exhibitions follow one after another in Picardie.
An especially important venue was the Abbey of Saint-Arnoult in Warluis, where he received the support of the poet Pierre Garnier:

“...In the twentieth century we distinguish make a rough distinction between two kinds of abstraction: the Geometrical Abstraction of CEZANNE and Cubism, and the Lyrical Abstraction of VAN GOGH’s and various other movements from the beginning of the century.
We can see that Daniel MARTY doesn’t belongs to neither one nor the other ; he brings together emotion and order, passion and reason.
He goes beyond that, precisely at the point where geometry becomes lyrical, where abstract becomes concrete, and above all, where space becomes time.
Daniel MARTY is logical and rational, but he introduces freedom into each one of his paintings: He starts from an artistic idea, whom almost always contains in its essence, a balance in the imbalance;
This freedom of the life comes into play over and over again, as soon as the forces become shapes...” Pierre GARNIER - 10/31/1986

Thanks to the constant efforts of his wife Geneviève, Daniel’s work was exhibited at the Salon des Réalités Nouvelles in Paris for several years.
Anecdote:
The Salon des Réalités Nouvelles selection committee refused to exhibit his work a few years later, because he was not painting his shapes with uniform colours, but was using evolutive gradient colours. This nuances are in fact, the trademark of his colourist work.

His work was featured in the Galerie Lahumière, which exhibit his paintings at the Fairs of Contemporary Art in Paris, Basel, Ghent and Chicago.

*This tremendous momentum was however broken.*
* A time when the artist’s fiery personality often burned the woven bonds.*

A retrospective followed, at the Espace Claude Pouplard in Amiens, thanks to the support of Claude ENGBELBACH, cultural advisor and Jean-Claude MOUNIER, head of the Crédit Agricole exhibition department.

Two exhibitions in Compiègne came next, including a collective gathering of five painters from the region.

No more work as a graphic designer.
The activity has gone digital ...
He withdraws.

Geneviève, in parallel to the development of her own art, which also influenced of Daniel’s work, devotes herself to running the household, allowing him to continue painting until the end.

*Music, ever-present in Daniel’s inner space,*
*takes on an even larger place in his life when he resumes his practice of the violin.*
*There is no rhythmic precision in his music, but an amazing emotion.*
*Johann-Sebastian BACH. Period!*
During the spring of 1999, he wrote: “La mesure”, “Le signe”, “La lumière”, “L'espace” and “Le temps.”

**The 2000s**

An encounter with Richard DELH, who includes Daniel’s paintings into his Parisian gallery, before moving to Brussels to open the “Konkret Art Delh Gallery” (K.A.D. Galerie).

With the support of Dominique Chagnot and the association “Friends of the Paintings of Daniel Marty,” they organised: public lectures, private exhibitions and an exhibition in 2011 at Chateau de Tanlay in Burgundy.

He feels a strong emotion during the beautiful retrospective of Serge Poliakov at the Museum of Modern Art in Paris in 2014: « Le rêve des formes », curated by Dominique GAGNEUX.

Fatigue begins to set in, but Daniel continues to paint until June 2017.

**The end is but a beginning...**

*Daniel Marty, though he was very ill, continued to be carried along by the impetus of his life as a passionate artist.*

*A tireless worker, he painted, day after day, his soul strained toward the infinite.*

*The sacred breath he was sheltering has not died with him. It is a universal breath, outside of Time, or rather, inscribed in Time, which shall nourish this century and future ones, with its jubilant and exultant subtleness.*