



MARINI

MARINO

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MARINO MARINI

Graphic Works

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Adam Gallery is pleased to announce an exhibition of graphic works by Marino Marini (1901-1980). Sculptor, painter, draughtsman and printmaker, he remains one of Italy's most important artists of the twentieth century.

Many of the works in this exhibition come from two of Marino Marini's greatest portfolios: 'Il Teatro delle Maschere' (The Theatre of the Masks) etchings, 1973 and 'Personnages du Sacre du Printemps' (Characters from the Rite of Spring) lithographs 1974. They show the characteristic imagery that Marini explored throughout his career.

Marini's great subject was the horse and rider, a theme he returned to time and again. He saw the relationship as representing the tension between man and nature, as well as providing a link between antiquity and modern art. He said 'the entire history of humanity and nature can be found in the figure of the horse and rider, whatever the era' and explained that his 'discovery of Etruscan art was an extraordinary event. This is why my art lies on themes from the past, as the link between man and horse, rather than on modern subjects like the man/machine relationship'.

The horse and rider theme in Marini's work was also linked to theatricality: he would often feature dancers, jugglers and acrobats in his work. These figures symbolize the attempt to achieve a balance in life between pleasure and duty, or even life and death. The vivid colours of the abstract forms in this series also display the optimism and energy that emerges from Marini's work. As the title suggests, Marini is referencing the innovative and experimental music of Stravinsky's 'Rite of Spring'. Marini met Stravinsky and made a bronze portrait of him (1950) - now in the San Francisco Museum of Modern Art.

Marini initially trained as a painter, and gained his international reputation as a sculptor, receiving the Grand Prize for Sculpture at the Venice Biennale in 1952. He created 'The Angel of the City (L'angelo della città)' for the Peggy Guggenheim Collection, Venice, in 1948, his 'Great Horse' became part of the Rockefeller Collection, New York, and a large equestrian sculpture was installed in The Hague in 1957/8.

Later, however, Marini was almost exclusively dedicated to printmaking, particularly etching and lithography. His wife Marina described his method:

'Marino worked side by side with printers, trying one solution after another in a continuous creative effort. Often he would be dissatisfied with the results and postpone everything until the moment was ripe for a rethink and a final decision. Many times, indeed, a graphic work was laid aside and then, after the idea had been maturing in Marino's mind for years, was brought to a conclusion by the artist in the space of a few minutes.'

(Marina Marini, Introduction to the Catalogue Raisonné of Graphic Works, Guastalla 1993).

1. Orfeo (Il Teatro delle Maschere, Plate II)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A156.
Published by Albra, Turin
Printed by Il Cigno, Rome





2. Personnages du Sacre du Printemps (Plate II)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

Guastalla L115.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



3. Furia di Danza (München, Plate I)

Etching and coloured aquatint on Vélín Rives paper
Signed and inscribed P.A. 1975
Image: 54 x 41cm, Sheet: 76 x 56cm

Guastalla A180.
Published by Albra, Turin
Printed by Il Cigno, Rome



4. Personnages du Sacre du Printemps (Plate VI)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

Guastalla L119.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



5. Il Profondo (Il Teatro delle Maschere, Plate I)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A162.
Published by Albra, Turin
Printed by Il Cigno, Rome



6. Presentazione I (Il Teatro delle Maschere, Plate VI)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A160.
Published by Albra, Turin
Printed by Il Cigno, Rome



7. Personnages du Sacre du Printemps (Plate IV)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

Guastalla L117.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



8. Personnages du Sacre du Printemps (Plate VIII)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

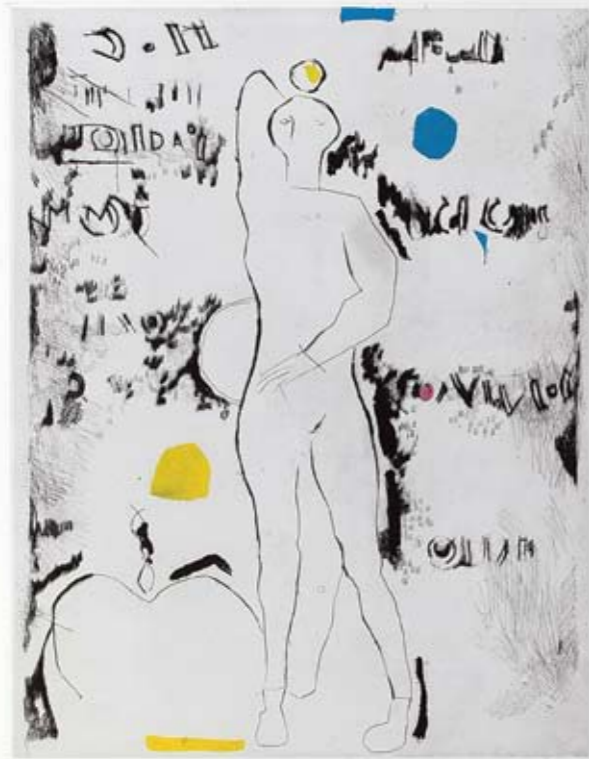
Guastalla L121.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



9. Il Canto I (Il Teatro delle Maschere, Plate X)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A164.
Published by Albra, Turin
Printed by Il Cigno, Rome



10. Luci di Danza (Il Teatro delle Maschere, Plate III)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 64 x 48cm, Sheet: 70 x 99cm

Guastalla A157.
Published by Albra, Turin
Printed by Il Cigno, Rome



11. Personnages du Sacre du Printemps (Plate I)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

Guastalla L114.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



12. Personnages du Sacre du Printemps (Plate VII)

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1974
Image: 52 x 39.5cm, Sheet: 65 x 50cm

Guastalla L120.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris



13. Teatrino (Il Teatro delle Maschere, Plate I)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A155.
Published by Albra, Turin
Printed by Il Cigno, Rome



14. Le Cavalier Noir (L'impazzata)

Coloured lithograph on Rives BFK paper
Signed in pencil and numbered (edition 50) 1962
Image: 42 x 32.5cm, Sheet: 55.5 x 43.5cm

Guastalla L81.
Published by Les Cent Bibliophiles de France et d'Amérique, Paris
Printed by Mourlot, Paris



15. Idea del Cavaliere

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 60) 1971
Image: 54 x 41cm, Sheet: 69.5 x 50cm

Guastalla L103.
Published by Société Internationale d'Art XX Siècle, Paris
Printed by Mourlot, Paris



16. Giocoliere Sopra (Il Teatro delle Maschere, Plate V)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered (edition 50) 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A159.
Published by Albra, Turin
Printed by Il Cigno, Rome



17. Il Grande Teatro delle Maschere

Lithograph in colours on Arches paper
Signed in pencil and numbered (edition 125) 1979
Image: 59 x 66.5cm, Sheet: 63.5 x 78cm

Guastalla L133.
Published by Graphis Arte, Livorno
Printed by Graphis Arte, Livorno
This lithograph was executed to mark the inauguration of the Centro di Documentazione Marino Marini



18. Orfeo

Lithograph in colours on Arches paper
Signed in pencil and numbered (edition 75) 1979
Image: 58 x 71.5cm, Sheet: 63.5 x 78cm

Guastalla L133.
Published by Graphis Arte, Livorno
Printed by Graphis Arte, Livorno

19. Jongleur et Deux Chevaux, Bleu, Jaune et Noir

Lithograph in colours on Arches paper
Signed and inscribed e.a. 1953
Image: 61 x 39.5cm, Sheet: 66 x 50.5cm

Guastalla L45.
Published by The Art Institute of Chicago
Printed by Moulot, Paris





20. Marino from Shakespeare II (Plate IV)

Drypoint etching and aquatint in 12 colours
Signed in pencil and numbered (edition 75) 1978
Image: 48.5 x 38cm, Sheet: 76.5 x 57cm

Guastalla A214.
Published by ZWR London
Printed by Labyrinth, Florence



21. Tre Cavalli

Coloured etching and aquatint on BFK Rives paper
Stamped signature, decalation of authenticity Marina Marini verso
(edition 90) 1977
Image: 72 x 56.5cm, Sheet: 66 x 50.4cm

Guastalla A202.
Published by Graphis Arte, Livorno
and Toninelli Arte Moderna, Milan
Printed by Crommelynck Frères atelier, Paris



22. Marino from Shakespeare II (Plate III)

Drypoint etching and aquatint in 12 colours
Signed in pencil and numbered (edition 75) 1978
Image: 48.5 x 38cm, Sheet: 76.5 x 57cm

Guastalla A213.
Published by ZWR London
Printed by Labyrinth, Florence



23. Magia

Coloured lithograph on Arches paper
Signed in pencil and numbered (edition 75) 1979
Image: 63 x 43cm, Sheet: 76 x 56cm

Guastalla A131.
Published by Graphis Arte, Livorno
Printed by Graphis Arte, Livorno



24. Chevaux et Cavaliers VI

Lithograph in colours on Arches paper
Signed in pencil and inscribed E.A. (edition 75) 1972
Image: 37 x 50cm, Sheet: 50 x 65cm

Guastalla L109.
Published by Société Internationale d'Art XX Siècle, Paris
and Léon Amiel, New York
Printed by Mourlot, Paris

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