

a d a m g a l l e r y

MARINO MARINI

adam gallery

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1901-1980

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Adam Gallery is pleased to announce an exhibition of both original and graphic works on paper by Marino Marini (1901–1980). Sculptor, painter, draughtsman and printmaker, he remains one of Italy's greatest artists of the twentieth century. Born in Pistoia, Marini said "For me Tuscany is a starting point, which is innate and is part of my being." His legacy remains there with Florence's Museo Marino Marini as well as the Marino Marini Foundation, Pistoia, Italy.

After studying at the Academy of Fine Arts in Florence, where his influences were Greco-Roman antiquity and the early Renaissance, Marino succeeded one of his mentors, Arturo Martini, as professor at the Scuola d'Arte di Villa Reale in Monza near Milan in 1929, a position he retained until 1940. In 1943 Marini fled the war to settle in Tenero, Switzerland, where he was encouraged and inspired by leading sculptors such as Alberto Giacometti and Germaine Richier.

The year 1948 was a turning point in Marini's career: a room was dedicated to his work at the 24th Venice Biennale. Here he met Henry Moore, with whom he formed a lifelong friendship, and Curt Valentin, the American art dealer who organized an exhibition for him in New York in 1950. Whilst in New York, he met contemporaries such as Jean Arp and Alexander Calder. He also conceived *The Angel of the City* (*L'angelo della città*) in 1948 for the Peggy Guggenheim Collection, Venice. Marini gained an international reputation with three major exhibitions of his work in Amsterdam, Brussels, and New York where his 'Great Horse' became part of the Rockefeller Collection. In 1952 Marini won Grand Prize for Sculpture at the Venice Biennale and his international renown was confirmed.



Marino at Germinaia (Versilia – Forte dei Marmi), 1954

Marini's great subject was the horse and rider, a theme he returned to time and time again. He saw the relationship as representing the tensions between man and nature, or reason and sensuality. 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.'* He explored the theme in many sculptures see *'Cavaliere', 1947* and compositions such as *'Famiglia di acrobato', 1954* (cat no 1).



Cavaliere, 1947, bronze 97 x 65 x 37cm
Museo Marino Marini Pistoia

The horse and rider theme in Marini's work was linked to theatricality: he would often feature dancers, jugglers and acrobats in his work, such as *'Grande Teatro delle Maschere', 1979*, cat nos 9 and 17). These figures symbolize the attempt to achieve a balance in life between pleasure and duty, or even life and death. They display the optimism that emerges from Marini's work - despite having lived through the horrors of two world wars - and the characteristic exuberance of his palette. He once said, *'I looked for the origins of every idea in colour.'*

We would like to thank Maria Teresa Tosi, Museo Marino Marini, Pistoia for assistance with this catalogue

1. Famiglia di acrobato

Gouache and India ink on paper 1954

Signed and dated 'MARINO 1954'

86.2 x 62 cm

Provenance: Galerie Otto Sangl, Munich

Exhibited: Toronto, Istituto Italiano di Cultura, Marino Marini: Sculptures,
Paintings, Drawings, May - July 1998



2. Cavallo

Ink on board

Signed in ink circa. 1940

26 x 36cm

Provenance: Private Collection, Switzerland

Exhibited: Seul, Marino Marini , Sun Gallery 2007

Literature: Umbro Apollonio, Marino Marini, Edizioni del Milione, Milano, 1958



3. Due nudi distesi

Ink on paper
Signed in pencil and dated 1949
24.8 x 34cm

Provenance: Galerie Dominion, Montreal
Exhibited: Toronto, Istituto Italiano di Cultura, Marino Marini:
Sculptures, Paintings, Drawings, May - July 1998





4. Orrizonte

Lithograph in colours on Arches paper
Signed with monogram and numbered XX/L 1979-80
Sheet: 84 x 63.5cm

Guastalla L136.
Published by Graphis Arte, Livorno
Printed by Graphis Arte, Livorno



5. Grande Teatro delle Maschere

Lithograph in colours on Arches paper
Signed in pencil and numbered III/LXXV 1979
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



6. Chevaux et Cavaliers (Chevaux et Cavaliers, Plate V)

Lithograph in colours on Arches paper

Signed in pencil and inscribed E.A. aside from edition of 50 1972

Image: 36.9 x 50.2cm, Sheet: 50.4 x 66cm

Guastalla L108.

Published by Société Internationale d'Art XX Siècle, Paris and Léon Amiel, New York

Printed by Mourlot Paris



7. Aquarius

Lithograph in colours paper on Arches paper
Signed with monogram and numbered VI/L 1978
Image: 53 x 42.3cm, Sheet: 76 x 54cm

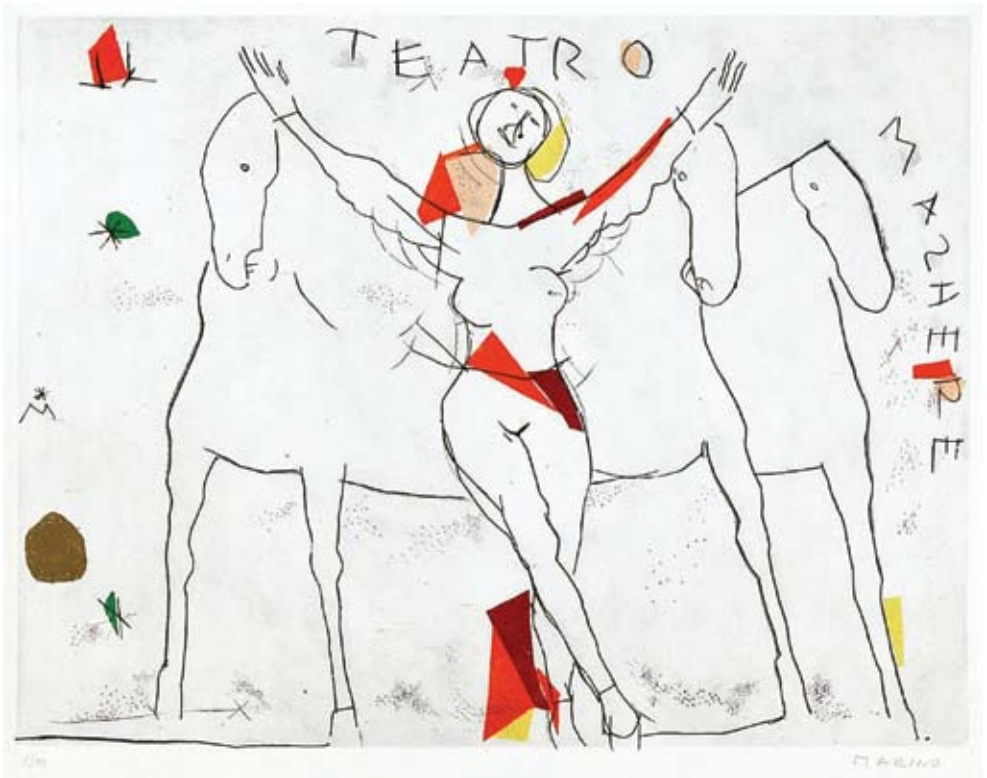
Guastalla L130.
Published by ZWR, London
Printed by Mourlot Paris



8. Fondale (From Marino to Stravinsky, Plate VIII)

Etching, dry-point and coloured aquatint on Goya handmade paper
Signed in pencil and inscribed P. A. 1972
Image: 40 x 29.5cm, Sheet: 71 x 50.5cm

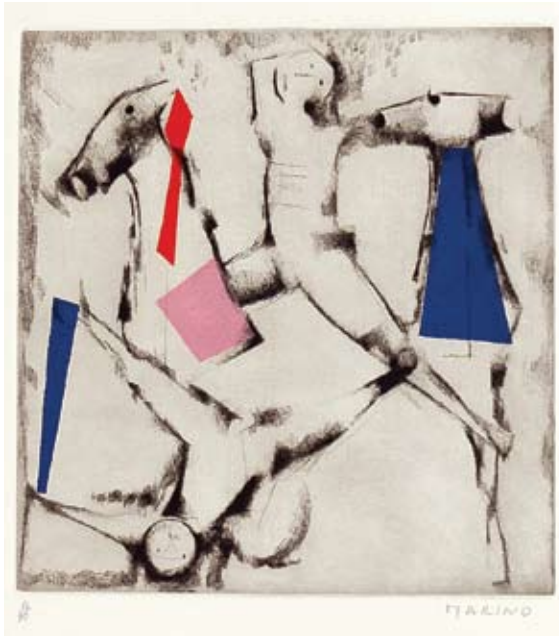
Guastalla A146.
Published by Albra, Turin
Printed by Il Cigno, Rome



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

Etching, drypoint and coloured aquatint on Magnani paper
Signed in pencil and numbered 2/50 1973
Image: 48 x 64cm, Sheet: 70 x 99cm

Guastalla A164.
Published by Albra, Turin with the blindstamp 'Il Cigno Stamperia d'Arte'
Printed by Il Cigno, Rome



10. La Caduta

Etching, dry-point and coloured aquatint on Magnani paper
Signed in pencil and numbered 14/90 1973
Image: 29.5 x 28cm, Sheet: 69.8 x 50cm

Guastalla A174.

Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Geloch Gjakai & Moussa Abdajen, Rome



11. Tre Cavalli

Coloured etching and aquatint on BFK Rives paper
Stamped Marino and inscribed XV/L 1977
Image: 51.5 x 39.5cm, Sheet: 72 x 56.5cm

Guastalla A202. Declaration of Authenticity by Marina Marini, verso
Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Crommelynck Frères atelier, Paris



12. Le Sacre du Printemps

Lithograph in colours on Arches paper
Signed in pencil and numbered 1/50 1973
Image: 32 x 24.5cm, Sheet: 59.5 x 43.3cm

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



13. Cavalier noir et rouge sur fond brun

Lithograph in colours on Rives BFK paper
Signed in pencil and numbered 7/50 1961
Image: 71 x 50.5cm, Sheet: 90 x 63cm

Guastalla L80.
Published by L'Oeuvre Gravée, Zürich-Paris
Printed by Emil Matthieu, Zürich



14. Cavalier sur fond ocre

Lithograph in colours on Rives BFK paper
Signed in pencil and numbered 17/50 1957
Image: 63 x 45cm, Sheet: 65 x 49cm

Guastalla L74.
Published by L'Oeuvre Gravée, Zürich-Paris
Printed by Kratz, Zürich



15. **Aciere Viola**

Lithograph in colours on Arches paper
Signed in pencil and numbered 71/75 1977
Sheet: 69 x 54cm

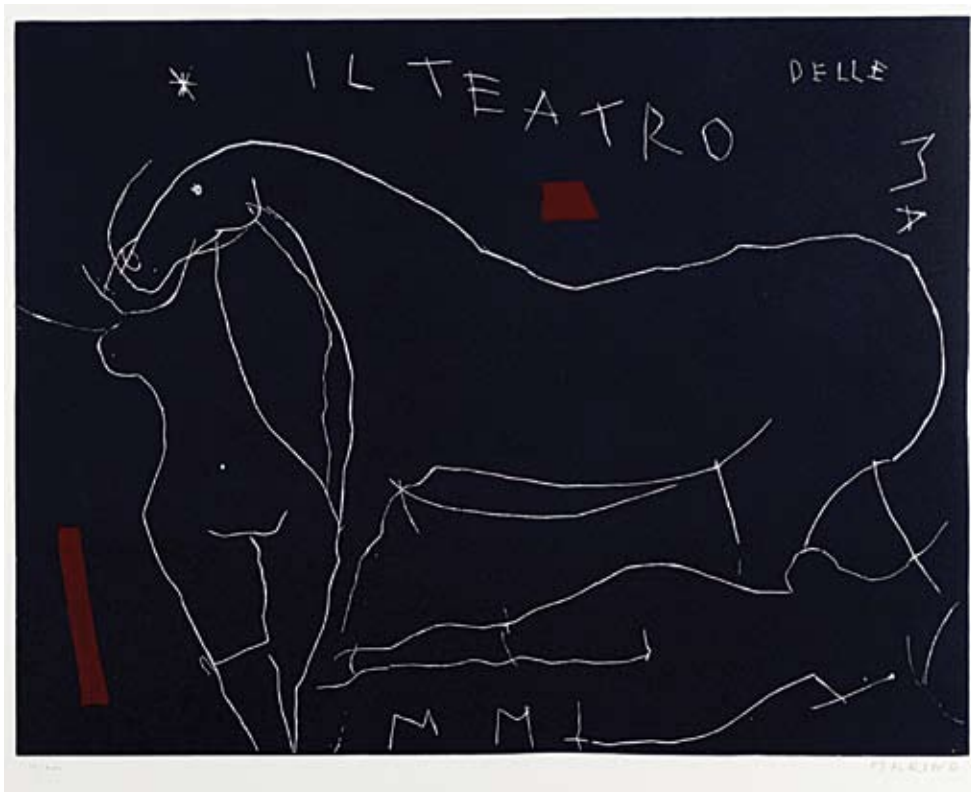
Guastalla L127.
Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Jobin, Paris



16. Dancer I

Etching and coloured aquatint on Arches paper
Signed with monogram and incised E. A. 1977
Image: 49.5 x 36.5cm, Sheet: 72.5 x 58.5cm

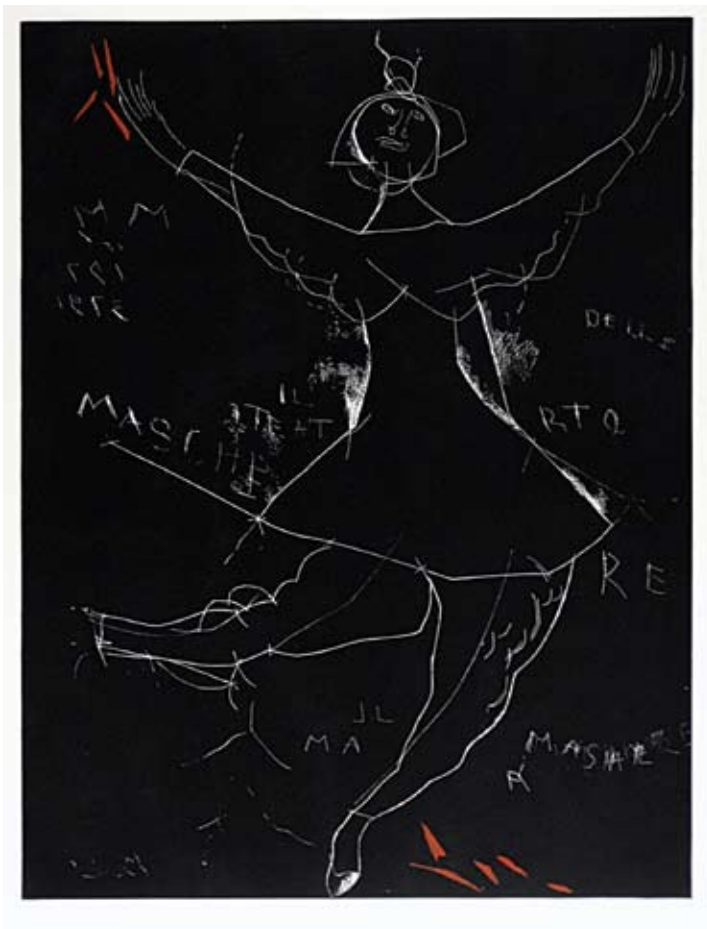
Guastalla A199.
Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed: Crommelynck Frères Atelier, Paris



17. Il Profondo (Il Teatro delle Maschere, Plate IX)

Etching, drypoint and coloured aquatint on Magnani paper
Signed and numbered IV/XXV 1973
Image: 49.4 x 64.2cm, Sheet: 70 x 99cm

Guastalla A163.
Published by Albra, Turin
Printed by Il Cigno, Rome



18. Danza Minima II (Personaggi, Plate VI)

Etching and aquatint on Magnani paper
Signed in pencil and numbered 21/25 1973
Image: 64 x 49cm, Sheet: 99 x 70cm

Guastalla A172
Published by Albra, Turin
Printed by Il Cigno, Rome



19. Chevaux et Cavaliers (Chevaux et Cavaliers Plate IV)

Lithograph in colours on Arches paper
Signed in pencil and numbered 47/50 1972
Image: 37 x 50.5cm, Sheet: 50 x 65cm

Guastalla L107

Published by Société Internationale d'Art XXe Siècle, Paris and Léon Amiel, New York
Printed by Mourlot, Paris



20. Chevaux et Cavaliers (Chevaux et Cavaliers, Plate VI)

Lithograph in colours on Arches paper

Signed and inscribed EA 1972

Image: 37 x 50cm, Sheet: 50 x 65 cm

Guastalla L109

Published by Société Internationale d'Art XXe Siècle, Paris and Léon Amiel, New York.

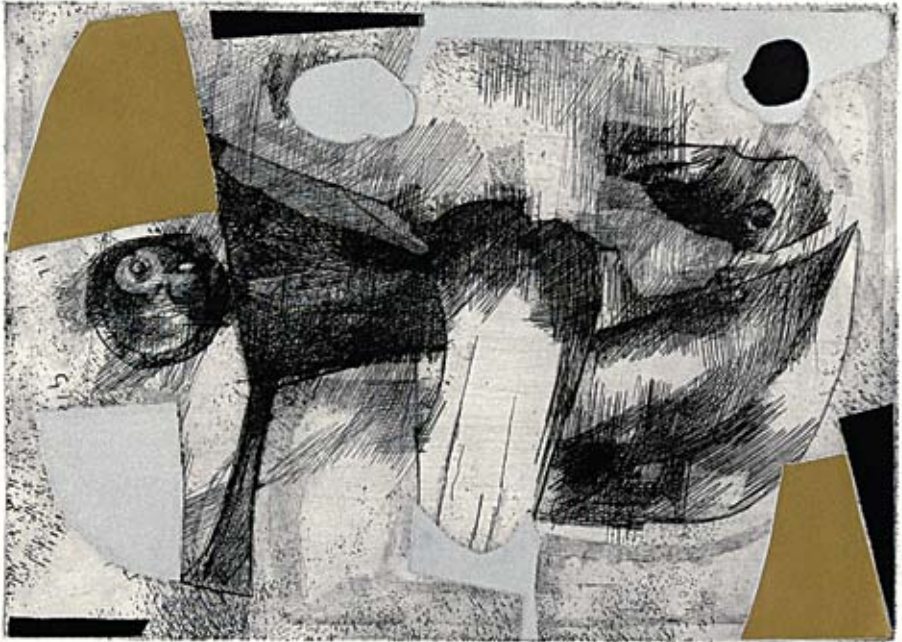
Printed by Mourlot, Paris.



21. Miracolo (Imagines, Plate VII)

Etching and coloured aquatint on Grand Vélín de Rives Paper
Signed in pencil and numbered 17/40 1970
Image: 41.7 x 29.7cm, Sheet: 65 x 50 cm

Guastalla A111
Published by Propyläen, Berlin
Printed by Wilhelm Schneider & Co., Berlin



22. Il Grido (Selezione II, Plate III)

Etching and coloured aquatint on Vélín de Rives paper
Signed in pencil and numbered 9/90 1970
Image: 31 x 44cm, Sheet: 76 x 57cm

Guastalla A105

Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Geloch Gjakai & Moussa Abdajen, Rome



23. Bizzarria

Coloured etching on BFK Rives paper
Signed in pencil and numbered 142/175 1975
Image: 36.5 x 49cm, Sheet: 50.5 x 66cm

Guastalla A184
Published by Transworld Art Corp., New York
Printed by Crommelynck Frères atelier, Paris



24. Marino From Goethe

Etching and coloured aquatint on Velin Rives paper
Signed with monogram and inscribed XXIV/L 1979
Image: 63 x 49cm, Sheet: 91 x 64cm

Guastalla A225
Published by ZWR, London
Printed by Labyrinth, Florence



25. **Miracolo**

Lithograph in colours on Marais paper
Signed in pencil and numbered 39/50 1956
Sheet: 66 x 50cm

Guastalla L63
Published by Klipstein Et Kornfeld, Berne
Printed by Kratz, Zürich



26. Aciere Blu

Lithograph in colours on Arches paper
Signed in pencil and numbered 70/75 1977
Image: 54 x 45cm, Sheet: 76 x 54cm

Guastalla L128
Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Jobin, Paris



27. Acrobata

Etching and coloured aquatint on BFK Rives paper
Stamped Marino and inscribed XXIX/L 1977
Image: 49.5 x 36.5 cm, Sheet: 72.5 x 57.5 cm

Guastalla A201. Declaration of Authenticity by Marina Marini, verso
Published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan
Printed by Crommelynck Frères Atelier, Paris



28. Le Cheval au manège

Lithograph in colours on Arches paper
Unsigned artist's proof aside from edition of 50 1953
Image: 56 x 40cm, Sheet: 66 x 50.5cm

Guastalla L44.
Published by Gérald Cramer, Geneva.
Printed by Mourlot, Paris
Provenance: Eric Moulot, New York



29. Chevaux et Cavaliers (Chevaux et Cavaliers, Plate VII)

Lithograph in colours on Arches paper
Signed in pencil and inscribed E.A. 1/10 1972
Image: 36.5 x 49.5cm, Sheet: 50 x 65cm

Guastalla L110.
Published by Société Internationale d'Art XX Siècle, Paris and Léon Amiel, New York.
Printed by Mourlot, Paris

Selected Biography & Exhibitions

- 1901 Marino Marini born in Pistoia, Tuscany.
1917 Attended the Accademia di Belle Arti, Florence.
1929 Succeeded Arturo Martini as professor at the Scuola d'Arte di Villa Reale in Monza, near Milan, a position he retained until 1940.
1936 Received the Prize of the Quadriennale of Rome.
1940 Accepted a professorship in sculpture at the Accademia di Belle Arti di Brera, Milan.
1944 Participated in Twentieth-Century Italian Art at the Museum of Modern Art, New York.
1950 Curt Valentin began exhibiting Marini's work at his Buchholz Gallery in New York.
Hanover Gallery, London organized a solo show of his work.
1951 Marini exhibition traveled from the Kestner-Gesellschaft Hannover to the Kunstverein in Hamburg and the Haus der Kunst of Munich.
1952 He was awarded the Grand Prize for Sculpture at the Venice Biennale.
1954 Awarded Feltrinelli Prize at the Accademia dei Lincei, Rome.
1959 Monumental sculpture installed in The Hague.
1962 Retrospective at the Kunsthaus Zürich.
1966 Retrospective at the Palazzo Venezia, Rome.
1963/4 Paintings exhibited for the first time at Toninelli Arte Moderna, Milan.
1973 Permanent installation of his work opened at the Galleria d'Arte Moderna in Milan.
1978 Marini show held at the National Museum of Modern Art, Tokyo.
1980 Marini died in Viareggio, Tuscany.



Marino – Photo Karsh Ottawa

