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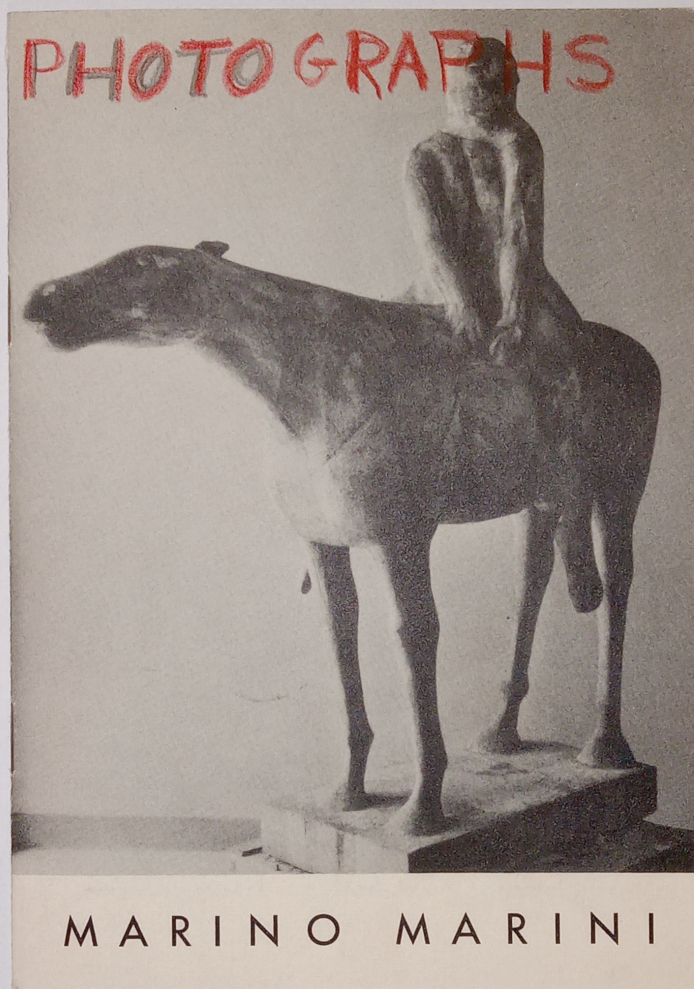
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# MARINO MARINI

February 14 - March 11, 1950

BUCHHOLZ GALLERY  
CURT VALENTIN  
32 EAST 57 STREET · NEW YORK



[ 21 ]

## M A R I N O M A R I N I

BY JAMES THRALL SOBY

"To be an artist is simple," Marini said. "It is simplicity which is difficult. In Italy so much is truly simple — the land, the people. Our discipline is not like that of the North; it is far less intellectual. Yet I suppose I am myself Nordic, a little. At any rate, I believe in cultivation as a protection against confusion. It is impossible to pretend to be a primitive. You asked me, for instance, about the sculpture of China. It is one of the great sources, like the art of Egypt, and of course I admire it."

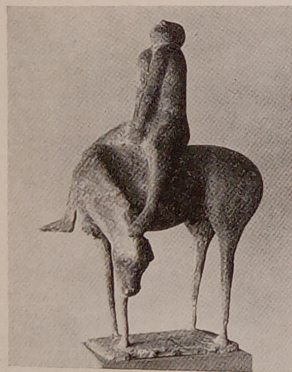
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Thus while many of Marini's elders have been concerned with pure form on the one hand, with the re-creation of myth on the other, he customarily takes his impetus from living incident. As long ago as 1936 he started his series of horsemen, it is true, but his full realization of the theme began after he had seen the Lombard peasants fleeing the bombings on their frightened horses. Like Henry Moore, with whom many younger sculptors rank him as prophet of a more explicit humanism, Marini grew rapidly during the recent war. His philosophy is different from Moore's, however, in that he shows little faith in the modern doctrine of "truth to material." Indeed, Marini's patina seems a conspicuous sign of his revolt against this dogma. Nevertheless, he himself attaches less and less importance to applied surfaces. "The whitish patina," he explains, "is only the plaster which sticks to the bronze after the casting. I rub it in, sometimes with wax. Of course time will uncover the bronze again. And in any case, I feel now that I must pass from sensuality toward music. All my career has been like that, divided into periods. One must explore and know, before one can sing."

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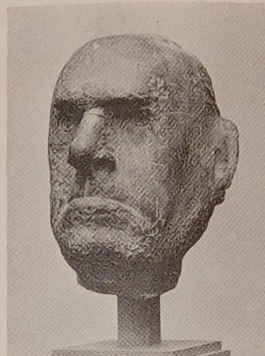
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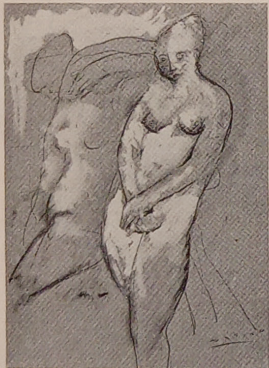
## CATALOGUE

BRONZES (1942-1949)



[39]

- AJ14 1 Study for Seated Boxer. Height 7½" Lent by Mr. John Butler
- AJ372 Torso. H. 43"
- AJ563 Pomona I. H. 16½"
- AJ524 Pomona II. H. 17"
- AJ515 Pomona III. H. 16" Lent by Mr. and Mrs. Alex L. Hillman



[33]

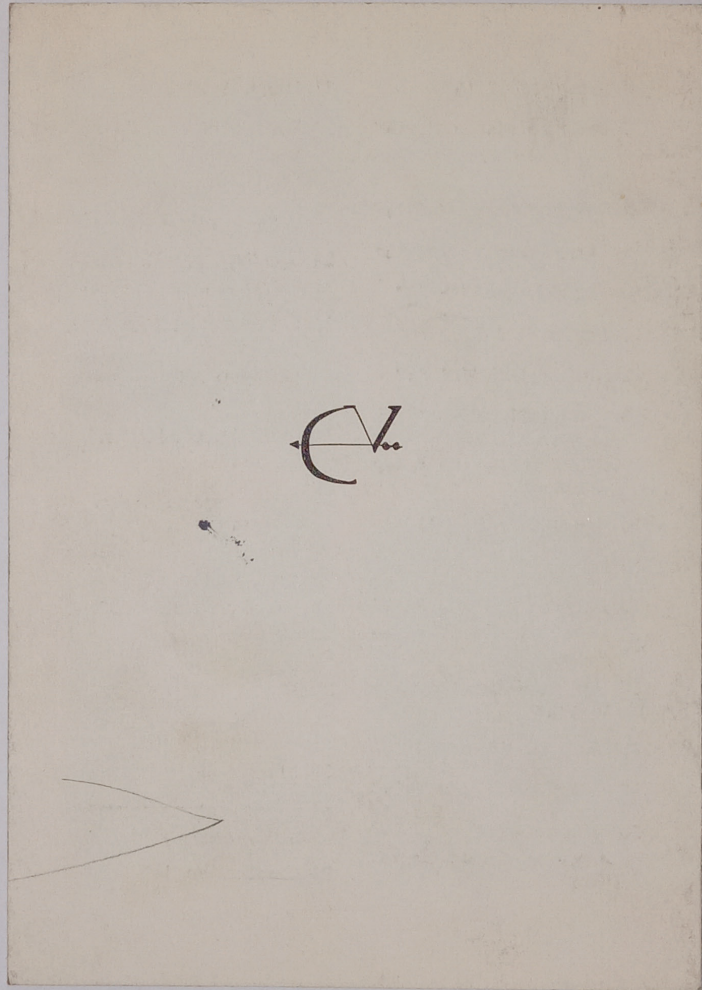


[31]

- AE54 6 Susanna. H. 27½"
- AJ53 7 Portrait of Marina. H. 9¼" Lent by Mrs. Edward A. Norman
- AG348 Standing Woman. H. 52½"
- AJ41 9 Three Graces. 17¾ x 16¼"
- AJ5810 Three Graces. 17½ x 18"
- AJ35 11 Juggler. H. 36"
- AJ3712 Kneeling Girl. H. 16¾"
- 13 Portrait of Lamberto Vitali. H. 8¾" Lent by Mr. and Mrs. Samuel A. Lewisohn
- AJ54 14 Seated Nude. H. 10¾"
- AJ3815 Standing Nude. H. 31½"
- ✓ 16 Horse and Rider. H. 38¼" Lent by The Museum of Modern Art
- AL12 17 Portrait of Carlo Carra. H. 9½"
- AG91 18 Horse and Rider. H. 20"
- AJ34 19 Horse and Rider. H. 39¼"
- 20 Dancer. H. 68"
- AL38 21 Horse. H. 29½" AJ36
- 22 Portrait of Mrs. Margrit Fischer. H. 14½" AH 64 Lent by Mr. Edward L. Fischer
- 23 Horse and Rider. H. 23" AJ33
- 24 Standing Nude. H. 12¾" Lent by Mrs. Charles Grace AJ15
- 25 Portrait of Mrs. Nelly Soby. H. 11" AL13 Lent by Mr. and Mrs. James T. Soby
- 26 Small Horse and Rider. H. 18¼" AE64 65
- 27 Small Horse and Rider. H. 16¼" AE63
- WOOD
- 28 Cavalier. 1949. H. 66" AL39 AL40
- DRAWINGS
- 29-37
- LITHOGRAPHS
- 38-40
- Cover Illustration:
- 28 Cavalier. Wood

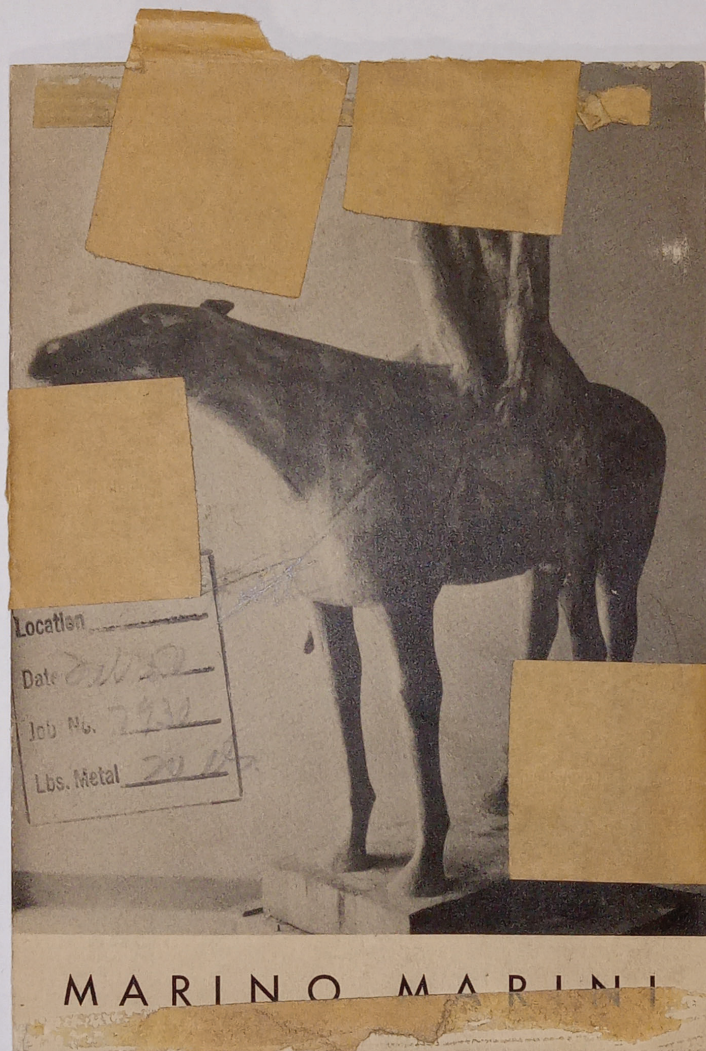
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BUCHHOLZ GALLERY  
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Sent to Frank Pearl's Gallery  
↓ Beverly Hills  
California  
June 7  
1951



[21]

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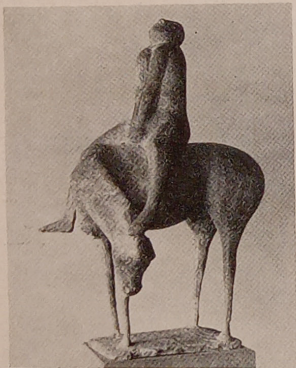
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Sent to Paris ↓



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↓ Perls



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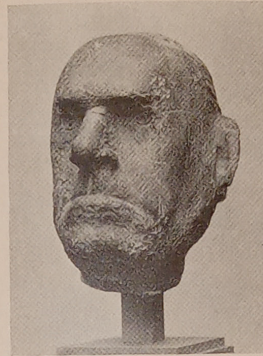
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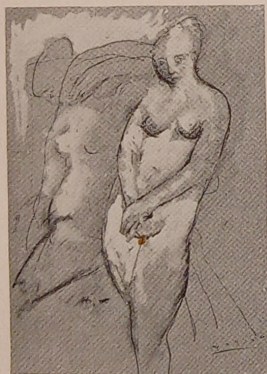
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### DRAWINGS

29-37

### LITHOGRAPHS

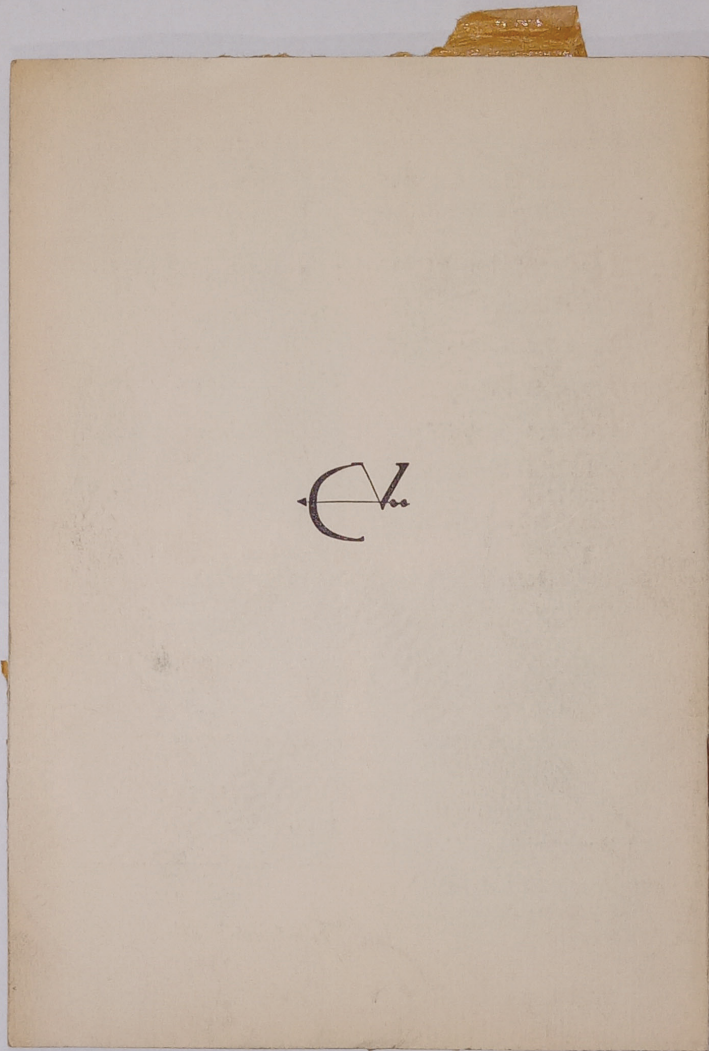
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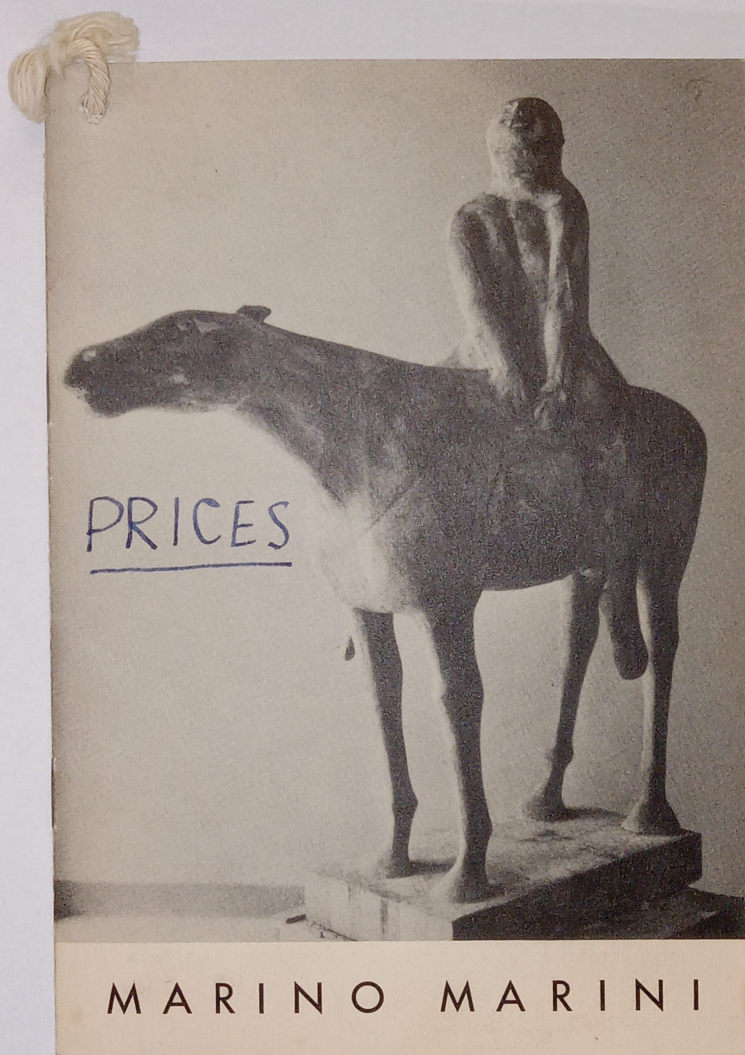
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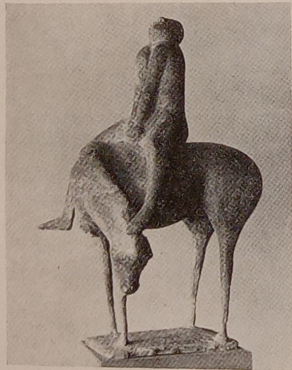
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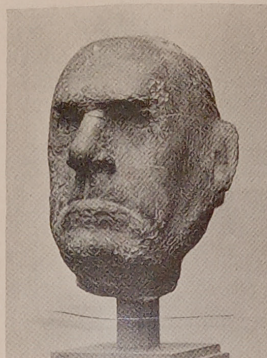
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13 Portrait of Lamberto Vitali.  
H. 8¾"

Lent by Mr. and Mrs. Samuel A. Lewisohn

450 14 Seated Nude. H. 10¾"

1100 15 Standing Nude. H. 31½"

16 Horse and Rider. H. 38¼"

Lent by The Museum of Modern Art

700 17 Portrait of Carlo Carra.  
H. 9½"

1200 18 Horse and Rider. H. 20"

2500 19 Horse and Rider. H. 39¼"

20 Dancer. H. 68"

[5000] Lent by Mr. and Mrs. James T. Soby

18005 <sup>wood</sup> Horse. H. 29½"

22 Portrait of Mrs. Margrit Fischer. H. 14½"

Lent by Mr. Edward L. Fischer

23 <sup>wood</sup> Horse and Rider. H. 23" 1400

24 Standing Nude. H. 12¾"

Lent by Mrs. Charles Grace

25 Portrait of Mrs. Nelly Soby.  
H. 11"

Lent by Mr. and Mrs. James T. Soby

26 Small Horse and Rider.  
H. 18¼"

27 <sup>wood</sup> Small Horse and Rider.  
H. 16¼"

### WOOD

28 Cavalier. 1949. H. 66"

### DRAWINGS

29-37 see cover

### LITHOGRAPHS

38-40 45 each

### Cover Illustration:

28 Cavalier. Wood

additional casts available (1 each)  
3. 4. 5. 15. 8. 19. 23. 21. 20

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29 120  
30 sold  
31 120 - sold  
~~32~~ 120 held  
33 120  
34 100  
35 sold  
36 90 *EV*  
37 120 - sold  
38A 100 *sold*  
38B 120  
38C 120 *held*  
38D 100  
  
□ □ □ □  
100 100 90 120

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# DIE KUNST

und DAS SCHÖNE HEIM

SONDERDRUCK



VERLAG F. BRUCKMANN, MÜNCHEN

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Marini vor seinem „Reiter“, 1949    Marini in front of his „Horseman“, 1949



In einer Atelierecke bei Marini: Oben rechts: der Maler Carra, 1946, unten Mitte: der Maler Tosi, 1942, und Marina Marini, 1946  
In a corner of Marini's studio: Above to the right: the painter Carra, 1946, below centre: the painter Tosi, 1942, and Marina Marini, 1946

**MARINO MARINI** Text und Bilder von Herbert List

Mailand ist die modernste Stadt Italiens. Ihr geistiges Klima wird von vielen der heutigen Künstler dem von Rom vorgezogen. Sie fühlen sich hier weniger von Tradition belastet. Die Mahnung der vollendeten Vorbilder bleibt bestehen, auch ohne daß diese leiblich gegenwärtig sind.

Marino Marini lebt in Mailand, wo er auch an der Akademie unterrichtet. Er wohnt nicht weit davon in einem modernen Haus an einem stillen Platz. Sein Atelier ist auf dem Hof zu ebener Erde gleich neben der Garage. Ein schmuckloser, nicht sehr großer Raum, die Wände kalkbespritzt. In ihm drängen sich seine Werke.

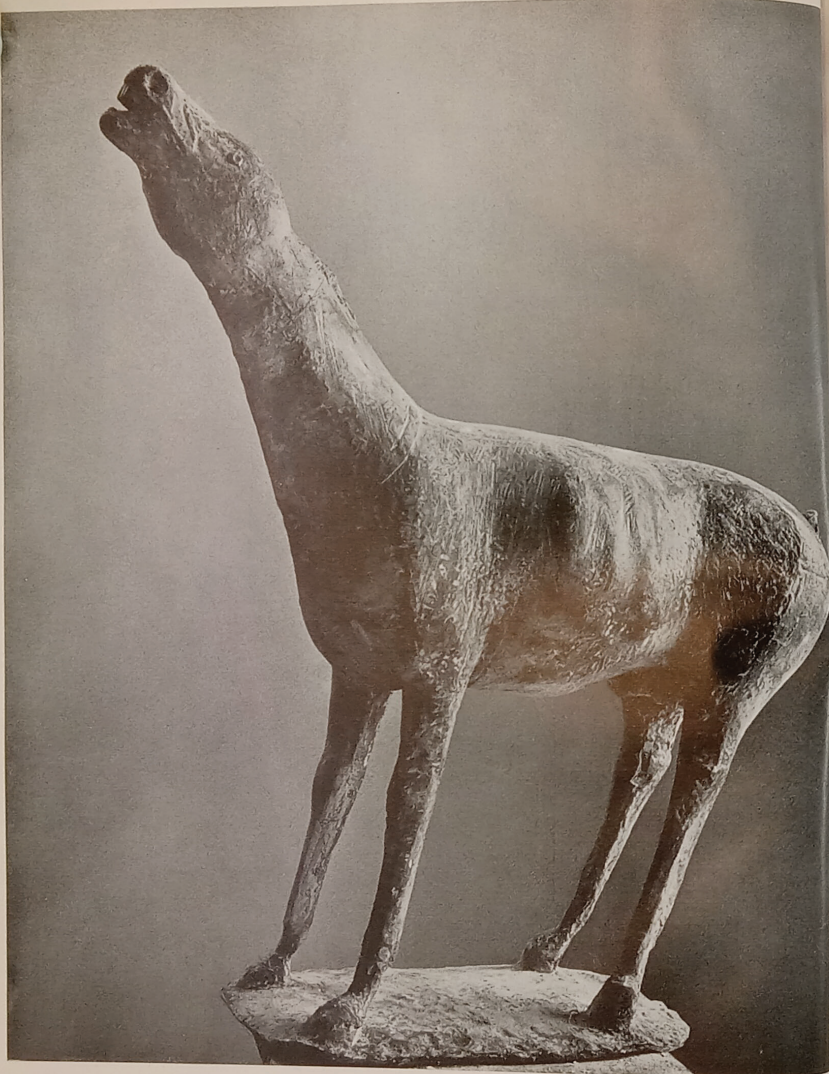
Während des Krieges wurde sein erstes Atelier durch Bomben zerstört und mit ihm viele der früheren Plastiken. Seine schöne Frau, eine gebürtige Schweizerin aus dem Tessin, nahm ihn mit in ihre Heimat, wo er bis nach dem Kriege verblieb. Marina ergänzt in ihrer Gelassenheit das Temperament ihres Mannes auf das glücklichste. Sie ist es, die alle praktischen

und materiellen Fragen für ihn erledigt, so daß er sich unbeschränkt seinem Schaffen widmen kann.

Er arbeitet viel und mit der freudigen Intensität eines Kindes. Sein Talent ist das einer Begnadung. Einer der wenigen Künstler, der als „glücklicher Mensch“ anzusprechen ist. Sein Schaffen ist intuitiv und un intellektuell; ohne Schwierigkeiten verleiht er seinen Visionen äußere Gestalt. Im Verkehr mit anderen ist er wie ein großer Junge, lebensfreudig, ohne Hemmungen und ohne zur Schau getragene Würde. Er hat die köstliche Stärke des Naiven, die man bei den meisten großen Künstlern findet.

Seine Werke atmen alle die gleiche elementare Kraft, die sich in einer unvermittelten Direktheit an den Beschauer wendet. Dabei besteht eine große Sensibilität des plastischen Empfindens. Trotz starker Vereinfachung, die ihn uns als modern empfinden läßt, spürt man die Fortsetzung der Tradition Italiens, die mit der Kunst der Etrusker anfängt.

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Marini Pferd, 1947, Sammlung Ralph Colin, New York  
Horse, 1947, Collection Ralph Colin, New York

Dargestelltes: Porträts, Frauenakte, Gaukler, vor allem aber die Reiter. Das Thema von Roß und Reiter hat er seit Anbeginn immer wieder abgewandelt. Vom statisch Archaischen bis zur immer stärker werdenden Abstraktion, die aber infolge ihrer Richtigkeit und Kraft kaum weniger naturnah wirkt. Bei seinen letzten Werken sind Roß und Reiter untrennbar zu einem Einzelwesen verschmolzen.

Sie sind nicht mehr Mensch und Tier. Bis zum Zentauren ist nur noch ein kurzer Schritt. – Für Marini sind sie das Medium, um ein bestimmtes Lebensgefühl zum Ausdruck zu

bringen. So etwa wie sich Maler wie Braque oder Morandi dafür des Stillebens bedienen.

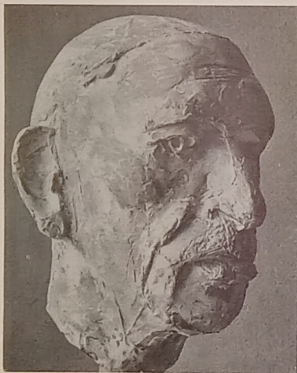
Die Porträts Marinis haben die unheimliche Hintergründigkeit, wie man sie von vielen der späten römischen Kaiserbildnisse her kennt. Ich sagte ihm einmal, daß sein psychologische Scharfblick geradezu beängstigend sei, Marini erwiderte:

„Mit meinem bewußten Scharfblick ist es nicht weit her. Wenn ich ein Portrait schaffen will, so mache ich zuerst die äußere plastische Form des Kopfes von dem Modell. Dafür benötige ich bisweilen nur eine Sitzung. Dann stelle ich es weg



Marini Gaukler, 1943  
Sammlung Grace-Philadelphia  
Juggler, 1943  
Collection Grace-Philadelphia

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Marini  
 Oben: Kopf, 1949, Sammlung Mattioli, Mailand  
 Mitte: Strawinsky, 1919, Curt Valentin, New York  
 Unten: Pferd, 1949

Above: Head, 1949, Collection Mattioli, Milan  
 Middle: Strawinsky, 1919, Curt Valentin, New York  
 Below: Horse, 1949

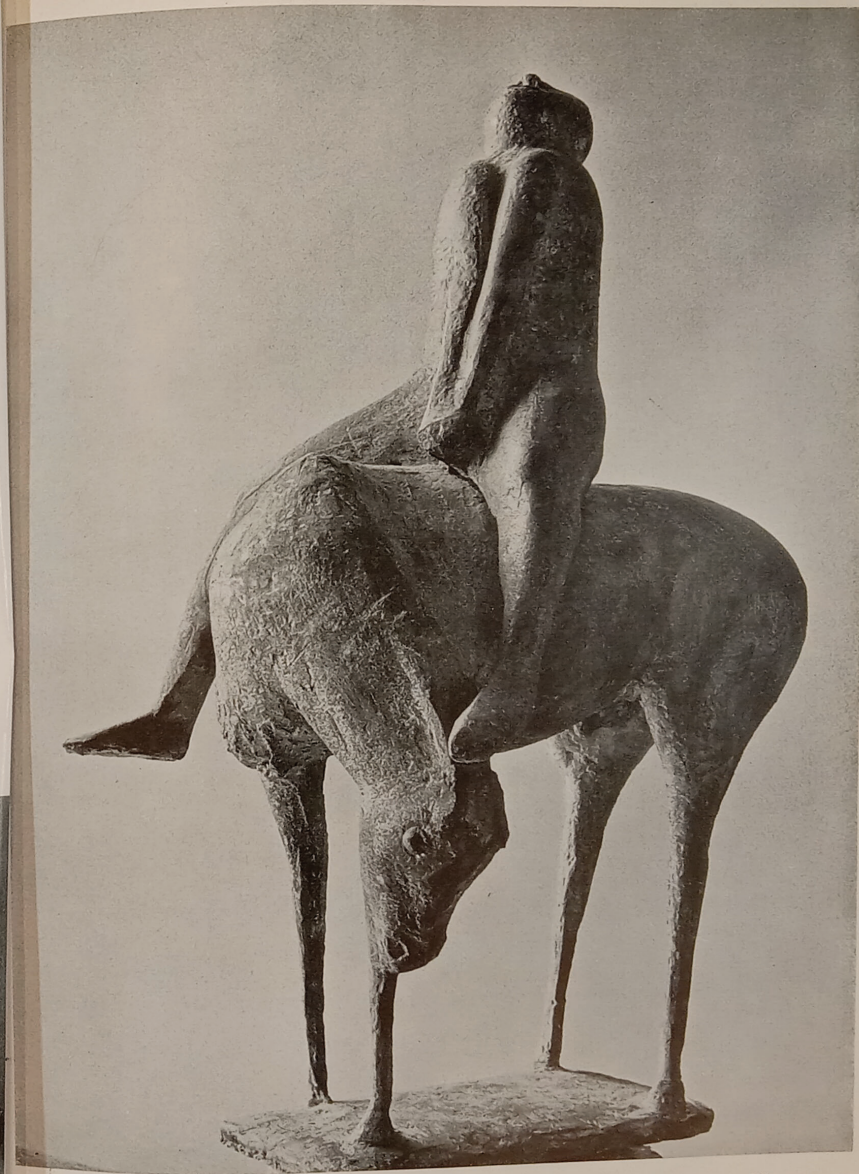
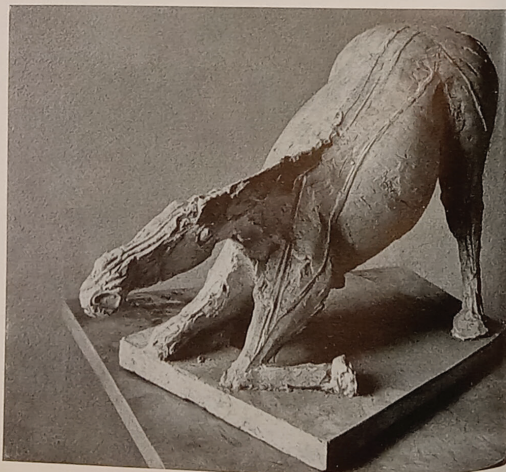
und versuche gelegentlich, an das Modell zu denken. Plötzlich wird mir dieses oder jenes in seinem Wesen gegenwärtig. Ich hole die Plastik hervor und fange an, daran zu arbeiten, mit dem Bilde des Darzustellenden vor meinem inneren Auge. Wesentlich ist die Kontrolle des Unterbewußtseins. Man muß sofort aufhören, wenn die Intuition nachläßt und darf sich nicht verführen lassen, trotzdem weiterarbeiten. Dann stelle ich es weg und warte ab, bis das Bild wieder in mir lebendig wird. Oft vergehen Wochen, bisweilen kommt es unerwartet, sogar des Nachts oder ganz früh am Morgen. Wenn ich glaube, daß ich am Endpunkt angelangt bin, verhülle ich es und sehe es mir erst nach einiger Zeit wieder an. Oft bin ich dann selber überrascht und sage mir: Ach, so einer ist er also.<sup>41</sup>

Klarer haben wohl wenige Künstler den Prozeß ihres Schaffens umschreiben können. Für Marini ist selten ein Werk endgültig fertig. Immer wieder überarbeitet er es von neuem, sowohl die Form umgestaltend, wie auch die Oberfläche bearbeitend.

Auch seine Zeichnungen, die in Stapeln bei ihm auf dem Tisch liegen, werden häufig mit Gusch übermalt und dann mit der Feder geändert.

Marini wurde vor 51 Jahren in Pistoia (Norditalien) geboren. Anfangs arbeitete er fast ausschließlich als Maler und Graphiker. Seit 1929 in Mailand, wandte er sich mehr und mehr der Plastik zu. Er machte vielfache Reisen ins Ausland, vor allem in die Schweiz, nach Frankreich, England und Deutschland. Vor zwei Jahren seine erste Reise nach Amerika anlaßlich seiner dort stattfindenden großen Ausstellung.

Die Genialität seiner Werke fand bereits früh Anerkennung durch Ausstellungen und Publikationen, vor allem in Italien. Die meisten großen Museen für moderne Kunst besitzen heute eines oder mehrere seiner Werke. In Deutschland war Marini bisher nur aus Abbildungen bekannt. Um so mehr ist es zu begrüßen, daß Plastiken und Zeichnungen von ihm zum erstenmal gezeigt werden. Nach der Ausstellung in Hannover und Hamburg sind sie jetzt in den Räumen der staatlichen Sammlungen in München zu sehen.



Marini: Reiter, 1947, Sammlung Jucker, Mailand Horseman, 1947, Collection Jucker, Milan

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