

MARINO MARINI ARCAE FANTASIE



FORTE DI BARD 15 GIUGNO - 3 NOVEMBRE



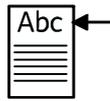
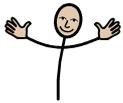
15



3



BENVENUTI ALLA MOSTRA INTITOLATA A MARINO MARINI, UNO



1

DEI PIU' IMPORTANTI ARTISTI DEL NOVECENTO .

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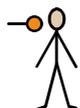
900

IL PERCORSO DI VISITA AL FORTE DI BARD CI PERMETTE DI



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ESPLORARE LA SUA VITA ARTISTICA E DI ANDARE ALLA



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SCOPERTA DEI SOGGETTI ATTORNO AI QUALI RUOTA IL SUO



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LAVORO.



MARINO MARINI NASCE A PISTOIA IL 27 FEBBRAIO 1901.



27



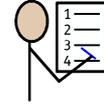
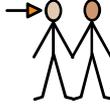
1901

ALL' ETA' DI 16 ANNI SI ISCRIVE



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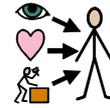
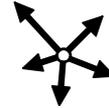
16



ALL' ACCADEMIA DELLE BELLE ARTI DI FIRENZE DOVE SPERIMENTA



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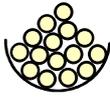
LA SCULTURA E LA PITTURA .



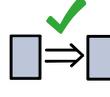
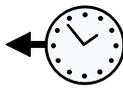
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VIAGGIA MOLTO E VIENE INFLUENZATO DAGLI ARTISTI DEL



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NOVECENTO, INCONTRANDO ANCHE RODIN E PICASSO.

900



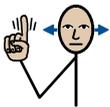
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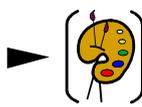
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NON DIMENTICA PERO' L'ARTE ITALIANA DEL RINASCIMENTO.



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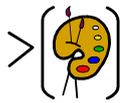
NEL 1929 INIZIA AD INSEGNARE SCULTURA ALLA SCUOLA



1929



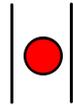
D'ARTE DI MONZA E AD ESPORRE LE SUE OPERE TRA



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ROMA E MILANO.



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NEL CORSO DEGLI ANNI TRENTA E QUARANTA DEL NOVECENTO,



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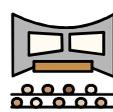
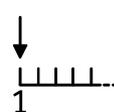
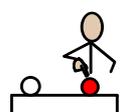
900

PRENDONO FORMA I TEMI FONDAMENTALI DEL SUO PERCORSO



DI ARTISTA, BEN EVIDENTI IN QUESTA PRIMA SALA.

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IL CAVALLO E IL CAVALIERE , LA FIGURA DI DONNA E



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IL MONDO DEL CIRCO E DELLA DANZA.



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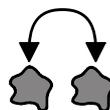
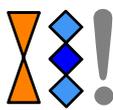
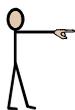
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ANCHE SE SONO TEMI MOLTO DIVERSI TRA LORO NON DEVONO

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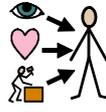
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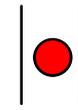
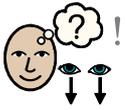
ESSERE PENSATI SEPARATI .



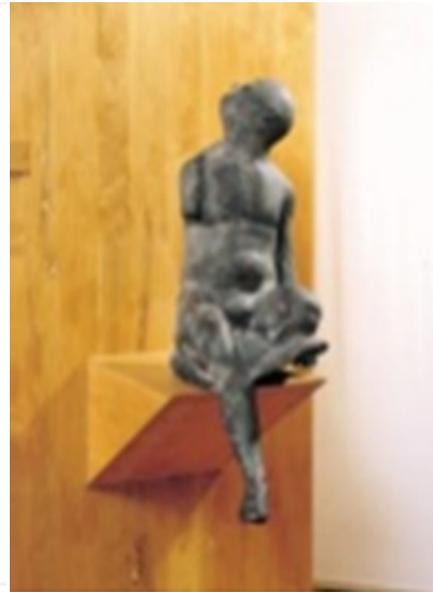
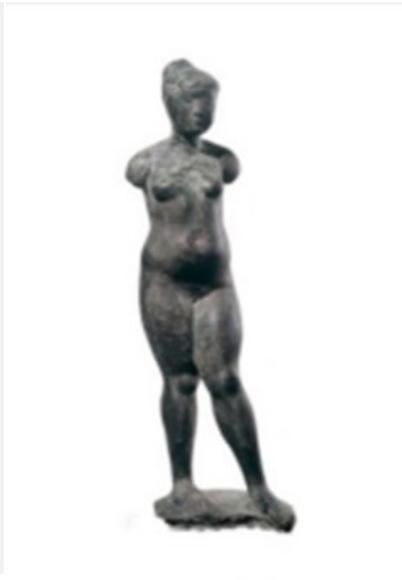
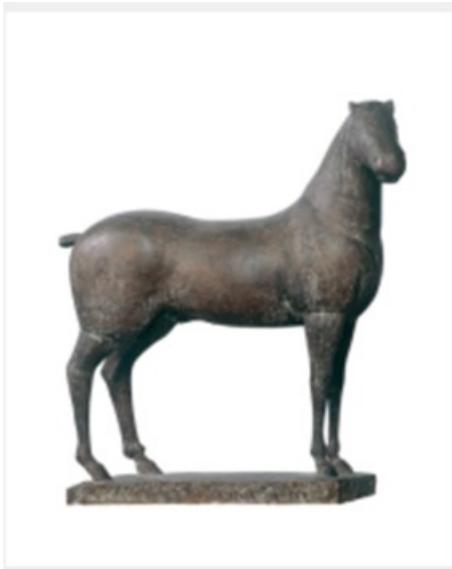
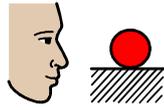
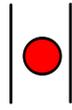
MARINO MARINI SPERIMENTA PER TUTTA LA SUA VITA E



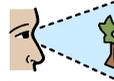
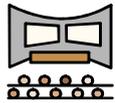
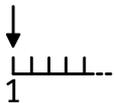
CERCA COSTANTEMENTE DI CREARE UN LEGAME TRA ARCAICO



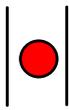
E MODERNO , TRA REALE E FANTASTICO.



NELLE PRIME TRE SALE POSSIAMO OSSERVARE LA SUA



PASSIONE PER IL RAPPORTO TRA IL CAVALIERE E IL SUO



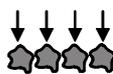
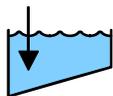
CAVALLO.



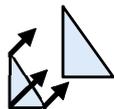
UNA RELAZIONE CHE MARINO MARINI INDAGHERA' IN MODO



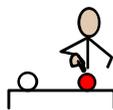
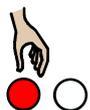
PROFONDO PER TUTTA LA SUA VITA, LA USERA' COME



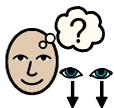
METAFORA DELL' UMANITA' .



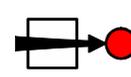
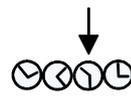
LA SCELTA DI RAPPRESENTARE QUESTI DUE SOGGETTI E' UNA



RICERCA DI EQUILIBRIO NELLA SCULTURA .



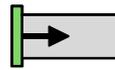
MARINO MARINI TRATTA I SOGGETTI PIU' VOLTE, PASSANDO DALLA



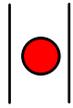
SCULTURA ALLA PITTURA , CON DIVERSI COLORI E FORME.



IL PUNTO DI PARTENZA DELL'ARTISTA E' LA FORMA A CROCE



CHE CREA UN'UNIONE TRA L'ANIMALE E IL SUO "DOMATORE",



CHE VEDIAMO DI FRONTE A NOI .



SIAMO DI FRONTE ALLA SCULTURA CHE PARLA DI EMOZIONI,



NON E' SOLO UNA RAPPRESENTAZIONE DI FORME MA



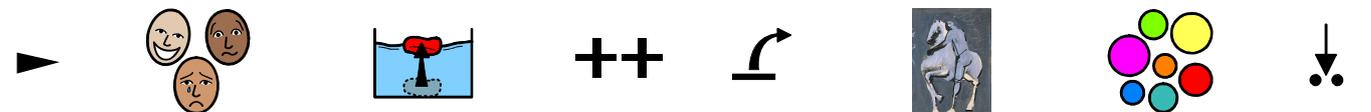
UN' ESPRESSIONE DI SENTIMENTI , DALLA GIOIA ALLA TRAGICITA' ,



ALLA DISTRUZIONE .



LE EMOZIONI EMERGONO ANCHE DALLE INCISIONI A COLORI CHE



TROVIAMO ATTORNO.



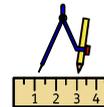
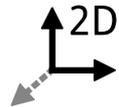
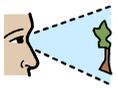
MARINO MARINI OTTIENE CON LA PITTURA RISULTATI INTERESSANTI,



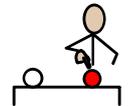
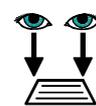
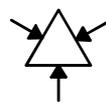
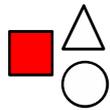
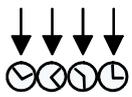
CARATTERIZZATI DAI CONTRASTI DI COLORI VIVACI, DALLA



PROSPETTIVA BIDIMENSIONALE E DALLE FIGURE GEOMETRICHE



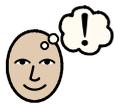
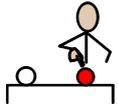
SEMPRE PIU' ACCENTUATE, COME POSSIAMO OSSERVARE IN QUESTE



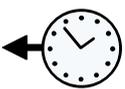
DUE OPERE.



A QUESTO PUNTO CAPIAMO MEGLIO COME MAI MARINO MARINI



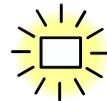
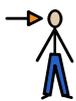
VIENE RICORDATO TRA GLI ARTISTI ESPRESSIONISTI DEL



NOVECENTO.

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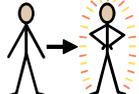
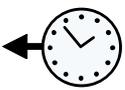
LUI STESSO PARLO' DELLA SUA ADESIONE ALLA NUOVA



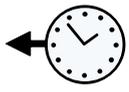
AVANGUARDIA DEL PERIODO DICENDO CHE IL MONDO STESSO



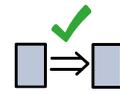
ERA DIVENTATO ESPRESSIONISTA.



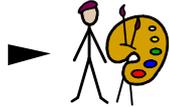
STIAMO PARLANDO DEL MONDO E DELLA SOCIETA' CHE VIVE



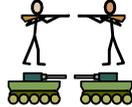
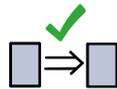
LA SECONDA GUERRA MONDIALE, MOMENTO CHE INFLUENZERA'



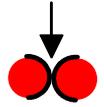
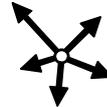
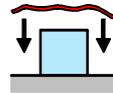
MOLTISSIMO L'ARTISTA.



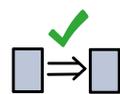
PROPRIO A CAUSA DELLA GUERRA , MARINO MARINI E'



COSTRETTO A RIFUGIARSI IN SVIZZERA DOVE VIENE A CONTATTO



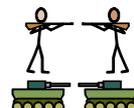
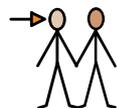
CON ARTISTI E INFLUENZE INTERNAZIONALI .



INIZIA PER LUI UN LUNGO PERIODO DI RIFLESSIONE SULLA



SOCIETA' CHE SI TROVA DAVANTI AGLI ORRORI BELLICI E



ALLA VIOLENZA.



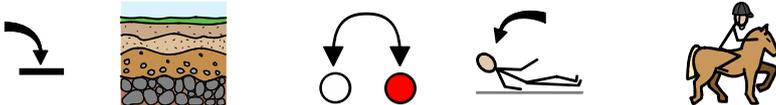
INIZIA COSI' A SPERIMENTARE E A RAPPRESENTARE



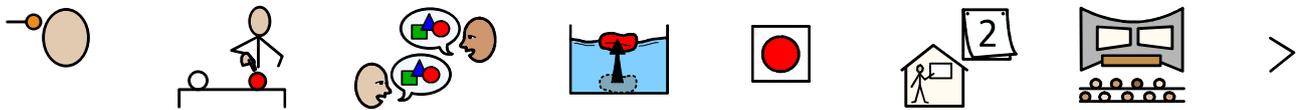
L'UMANITA' FERITA COME IL CAVALIERE CHE SI ACCASCIA



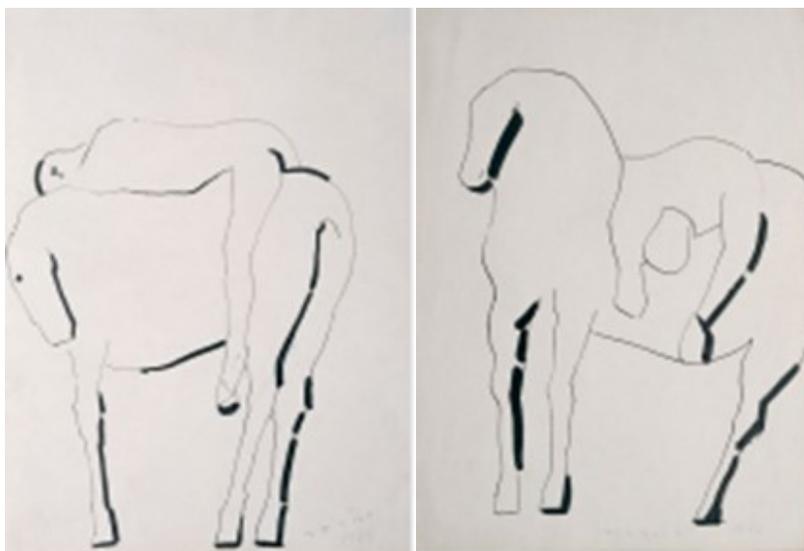
AL SUOLO, O DISTESO IN GROPPA.



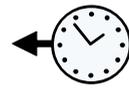
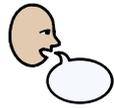
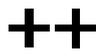
PROPRIO QUESTA TEMATICA EMERGE NELLA SECONDA SALA DELLA



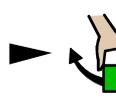
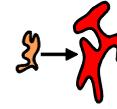
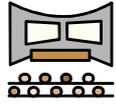
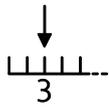
MOSTRA, COME POSSIAMO AMMIRARE IN QUESTE OPERE SU CARTA.



ANCHE OSSERVANDO LE OPERE CHE ABBIAMO VISTO NELLA



TERZA SALA POSSIAMO VEDERE COME CAMBIA L'USO DEL



COLORE.



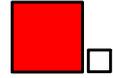
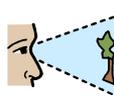
AL POSTO DI COLORI VIVACI L' ARTISTA USA IL GRIGIO,



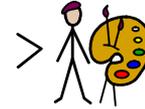
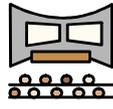
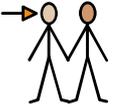
IL BLU, IL BIANCO.



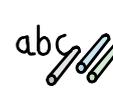
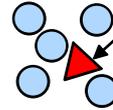
DA NOTARE OSSERVANDO ANCHE LE GRANDI SCULTURE CHE



SI TROVANO NELLA SALA E LA CAPACITA' DELL'ARTISTA DI



USARE MATERIALI DIVERSI : DAL BRONZO AL GESSO, LA SUA



ABILITA' A USARE LA TERRACOTTA E LA



TECNICA DELL'INCISIONE.



QUESTE PRIME TRE SALE CI HANNO PERMESSO DI CAPIRE



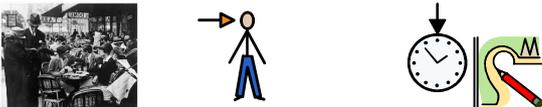
COME LA RAPPRESENTAZIONE DEL CAVALLO E DEL CAVALIERE



SIA STATA CENTRALE PER RACCONTARE I MOMENTI STORICI DELLA



SOCIETA' A LUI CONTEMPORANEA.



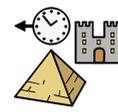
ALLO STESSO MODO LO E' STATA LA RAPPRESENTAZIONE DELLA



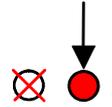
FIGURA DI DONNA.



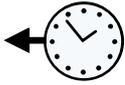
MARINO MARINI RAPPRESENTA UN' ANTICA DIVINITA' ETRUSCA, LA



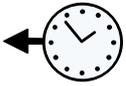
DEA DELLA FERTILITA', CHIAMATA POMONA. NELLA ROMA ANTICA INVECE,



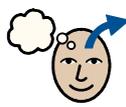
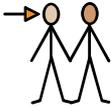
POMONA ERA CONSIDERATA LA PROTETTRICE DEI FRUTTI ED



ERA RAPPRESENTATA CON UNA MELA NELLA MANO.



POMONA SI ISPIRA ALLE IMMAGINI FEMMINILI DALLE FORME



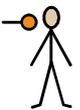
GENEROSE DAI PROFILI CURVI E MORBIDI. LE POMONE DI



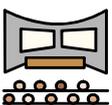
MARINO MARINI SONO OPERE DI SCULTURA, PITTURA E DISEGNO,

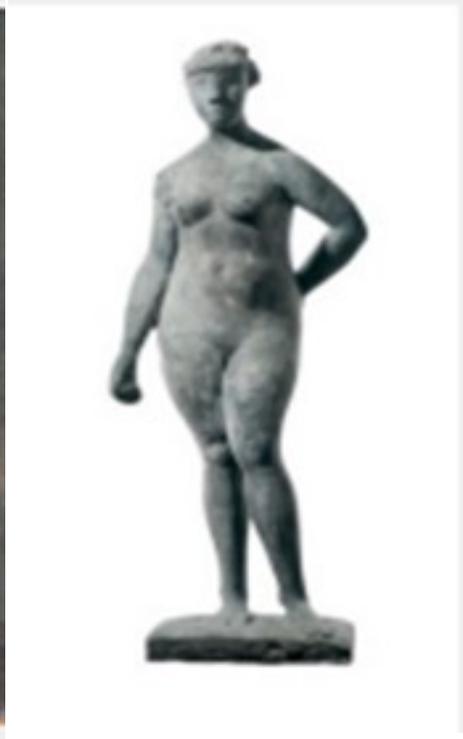


ALCUNE DELLE SUE OPERE PIU' IMPORTANTI SONO ESPOSTE NELLA



SALA IN CUI CI TROVIAMO.





LE POMONE VENGONO RAPPRESENTATE IN CONTRASTO CON LA



SOFFERENZA DEI CAVALIERI DURANTE LA SECONDA GUERRA MONDIALE.



SONO FIGURE FEMMINILI SENSUALI E IMPERFETTE CHE



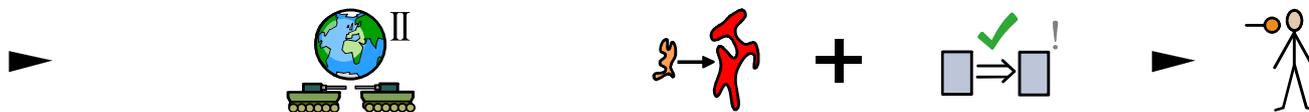
RAPPRESENTANO UN MOMENTO FELICE DELLA STORIA UMANA, DI



UN' UMANITA' REALIZZATA.



LA SECONDA GUERRA MONDIALE CAMBIA E INFLUENZA LA SUA



VISIONE DELLA VITA E DELLA SOCIETA' E MARINO MARINI



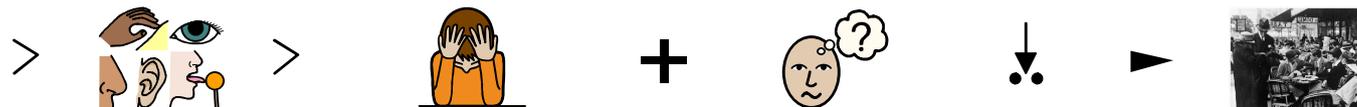
RIPORTA QUESTI CAMBIAMENTI NELLA SUA ARTE .



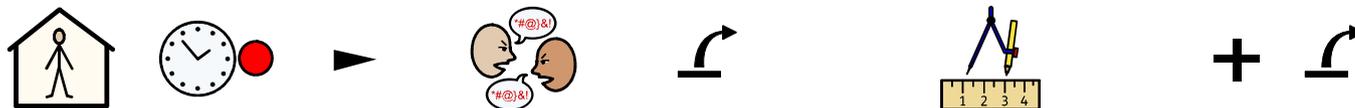
L'EVOLUZIONE DEL CAVALLO E DEL CAVALIERE SONO IL SIMBOLO



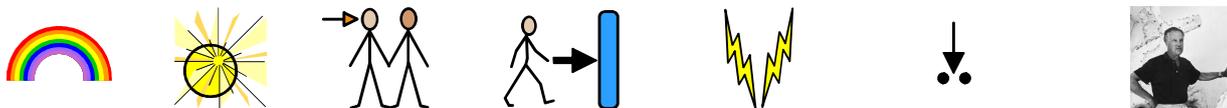
DEL SENSO DI DISPERAZIONE E INCERTEZZA CHE LA SOCIETA'



VIVE DOPO IL CONFLITTO, DALLE GEOMETRIE DEFINITE E DAI



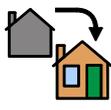
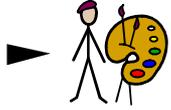
COLORI VIVACI SI ARRIVA AL DOLORE CHE MARINO MARINI



CHIAMA "GRIDO".



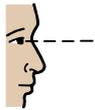
L'ARTISTA TRASFERISCE NELLA SCULTURA



IL PESSIMISMO CON



CUI GUARDA L'UMANITA'.



NELL'ULTIMA SALA DELLA MOSTRA TROVIAMO UN ALTRO IMPORTANTE



SOGGETTO DELL'ARTE DI MARINO MARINI: IL CIRCO E LA



DANZA.



IL MONDO DEL CIRCO INTERESSA L'ARTISTA FIN DALL'INIZIO



DELLA SUA CARRIERA, INFATTI APPROFONDISCE LA PASSIONE PER



I GIOCHI CIRCENSI, IL RAPPORTO CON GLI ANIMALI E LA



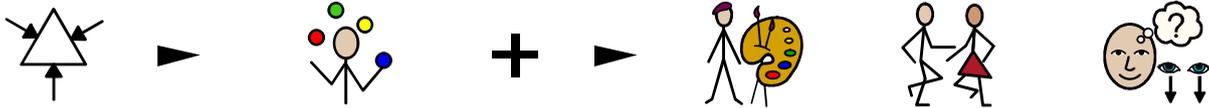
NATURA.



ATTRAVERSO QUESTO TEMA MARINO MARINI CREA UNA METAFORA:



COME I GIOCOLIERI E GLI ARTISTI DANZANTI CERCANO



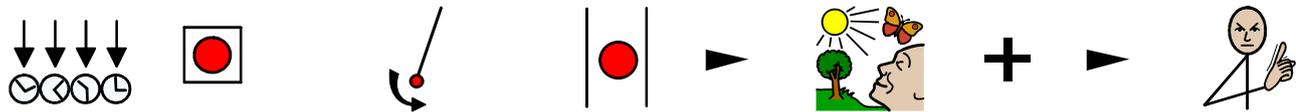
L'EQUILIBRIO, PER NON CADERE, COSI' FA L'UOMO .



IL MESTIERE DEL SALTIMBANCO E' LA METAFORA DELL' UMANITA'



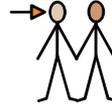
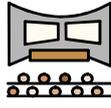
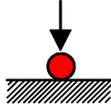
SEMPRE IN OSCILLAZIONE TRA IL PIACERE E IL DOVERE,



IL BENE E IL MALE, LA VITA E LA MORTE.



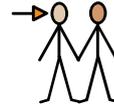
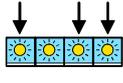
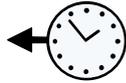
NELLE OPERE PRESENTI IN SALA SI POSSONO VEDERE I



MOVIMENTI DEI GIOCOLIERI SONO MOLTO EVIDENTI.



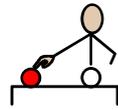
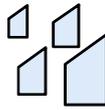
I MUSCOLI SONO SPESSO PIEGATI E SI VEDONO TORSIONI



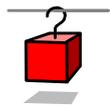
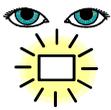
DELLE GAMBE, PIEDI E CAVIGLIE .



SONO MOVIMENTI SIMILI A QUELLI DELLA DANZA, FANNO



SEMBRARE I PERSONAGGI SOSPESI SIA IN SCULTURA SIA IN



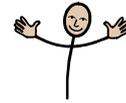
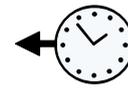
PITTURA.



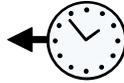
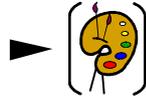
LA MOSTRA HA COME OBIETTIVO DARE VALORE AL



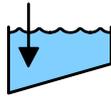
LAVORO ARTISTICO DI MARINO MARINI CHE HA ACCOLTO E



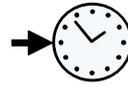
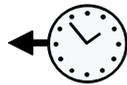
INTERPRETATO L'ARTE DEL PASSATO, DANDO VOCE ALLA SOCIETA'



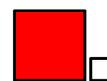
E AL MONDO IN PROFONDO CAMBIAMENTO IN CUI VIVEVA.



LAVORO CHE HA SVOLTO FINO ALLA MORTE A



VIAREGGIO NEL 1980, ACQUISENDO UN GRANDE SUCCESSO



INTERNAZIONALE, SOPRATTUTTO NEGLI STATI UNITI.

