

Chronology of the work *Great Horse* by Marino Marini

Marina Barzon Silva

1951 – *Great Horse*;

1952 – *Great Horse* (in bronze) is exhibited in the XXVI Biennale di Venezia, in which receives the best sculpture award;

1952 – A cast in bronze of the *Great Horse* was acquired, at the XXVI Biennale di Venezia, by Ciccillo Matarazzo;

c. 1952 – A cast in bronze of the *Great Horse* was acquired by Nelson Rockefeller;

27/08/1952 – Letter from Renato Pacileo to Ciccillo Matarazzo informing that Pacileo received a letter from Marini on 25/08 in which the artist claims that the *Great Horse* (cast 1952) will be ready on 10/09 and that he will inspect the packaging of the piece;

6/11/1952 – Letter from Renato Pacileo to Ciccillo stating that the Italian documentation for the export of the piece is ready but it lacks the Brazilian license;

17/11/1952 – Letter from Renato Pacileo to Ciccillo stating that the sculpture was paid directly to Marini;

24/04/1953 – Letter from Renato Pacileo to Ciccillo stating that the work is in Rome ready for shipping. Renato Pacileo mentions that he met the artist and Marini said there are other two copies of the work (one in the Nelson Rockefeller Collection and another in Sweden) and that the artist agreed to destroy the original plaster as soon as the *Great Horse* (cast 1952) arrives in Brazil, so if an accident were to happen during the trip he would cast another copy to Ciccillo;

15/01/1963 – Donation of works from the collection of Yolanda Penteadó and Francisco Matarazzo Sobrinho, including Marini's *Great Horse* (cast 1952). The works must be in possession of Yolanda and Ciccillo until the death of both;

26/02/1973 – Transfer of ownership of works of Yolanda and Ciccillo to MAC except for the *Great Horse* (cast 1952), which should remain in the gardens

of the farm Empyreo;

1976 – With the sale of Yolanda's farm the piece is definitely transfer to MAC;

1976 – At the time of the sale of the farm the new owner, the industrialist Pedro Piva, casted a copy of the sculpture before returning the original to MAC. When the museum discovered the owner himself proposed the destruction of the copy, which was sawn and cast in the same year with attendance of witnesses;

05/1984 – Verification of the conservation status of the piece: Good, needs cleaning;

1999 – Change in the title of the sculpture in MAC USP - changed from *Cavalo* to *Grande Cavalo*. (In the cataloghe of the XXVI Venice Biennale the sculpture appears as the *Grande Cavallo*).