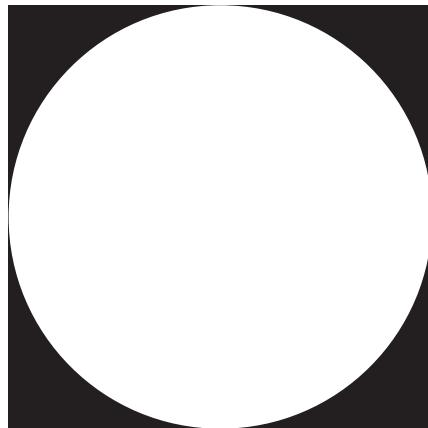


Four Objects by Enzo Mari



Four Objects by Enzo Mari

1959–1962

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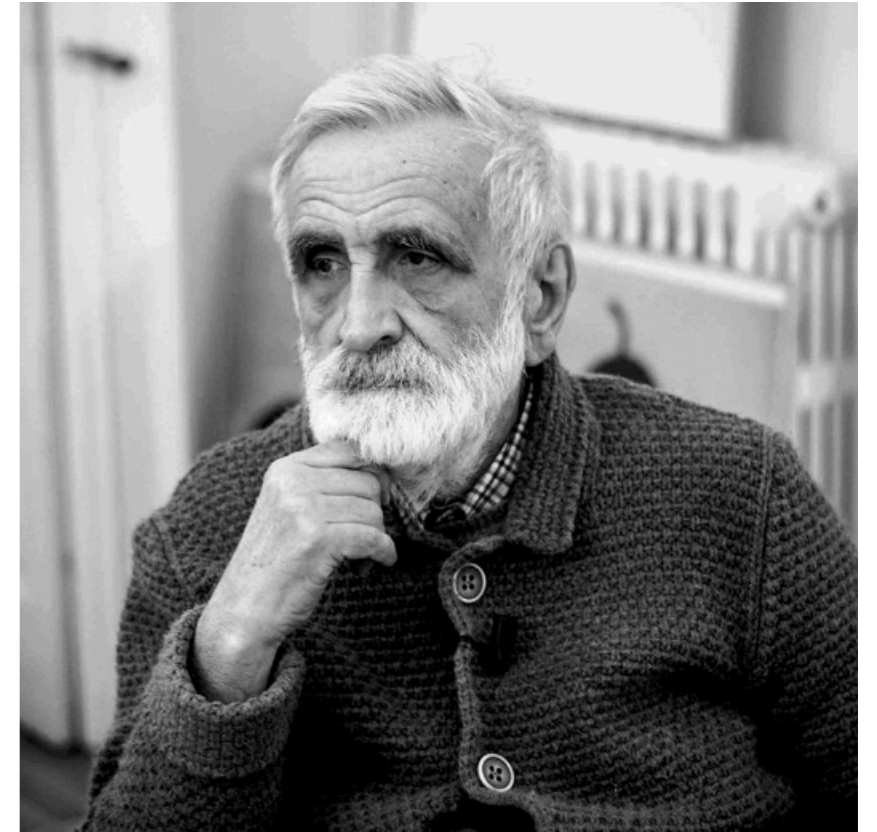
September 2024

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I want to create models
for a different society –
for a way of producing
and living differently.

Enzo Mari

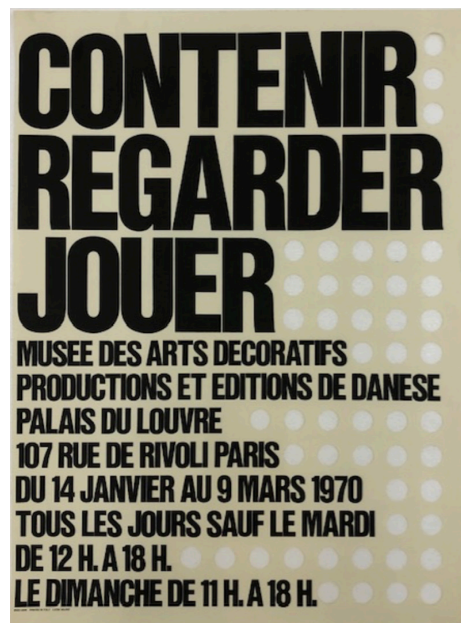
Photo: Ramak Fazel



In the closing week of the Enzo Mari retrospective at the Design Museum, London (29 March – 8 September 2024) we are delighted to present four early multiples by this prolific and hugely influential Italian artist, designer and theorist.

These four objects (the resin cubes are also known as ‘paperweights’) comprise some of Mari’s earliest limited art multiples.¹ As the guide to the Mari retrospective explains, ‘In resin, he found an industrial material with properties that lent themselves to experimentation. He made the material either opaque or transparent, screen-printed its surfaces, or contained smaller volumes within larger ones. In this way, the paperweights are a continuation of Mari’s research into the perception of space.’

1. See the print guide to ‘Enzo Mari Curated by Hans Ulrich Obrist with Francesca Giacomelli’ (the Design Museum, London, 2024)



Top to bottom:
 Enzo & Iela Mari: *La mela e la farfalla* (Milan: Casa Editrice Valentino Bompiani, 1960); Enzo Mari: *Proposta per un'autoprogettazione* (Milan: Centro Duchamp, 1974); Poster for the Enzo Mari exhibition at the Musée des Arts Décoratifs (1970); Enzo Mari's *Timor Perpetual Calendar*, designed in 1967 for Danese.

Biography

- 1932 Born in Navara, Italy
- 1952–56 Studies at the Brera Academy of Fine Art, Milan. In 1956 he begins to focus on industrial design
- 1958 Meets Bruno Danese and Jacqueline Vodoz, founders of manufacturer Danese Milano
- 1960s Mari deepens his research into space, light and optical phenomena and is involved in the Kinetic art movement. In 1963 he founded the *Nuova Tendenza* (New Trends) movement with Bruno Munari. In this decade he also publishes a series of iconic children's books with his wife Iela Mari, including *La mela e la farfalla*
- 1970s Designs the *Sof Sof* and *Box* chairs and publishes the influential *Autoprogettazione* (a 'do-it-yourself'-style furniture manual), in 1974. Continues to teach in Milan and Parma and receives multiple awards for his work in industrial design
- 2000s In 2000 and 2002 Mari receives the prestigious Honorary Royal Designer for Industry award
- 2020 Dies in Milan, Italy

1. Cube 3018 A 1959

Edizioni Danese, Milano

An edition of 50

Opaque white resin sphere in clear resin
 $2\frac{3}{4} \times 2\frac{3}{4} \times 2\frac{3}{4}$ inches / $7 \times 7 \times 7$ cm

£2,200



2. Cube 3018 B 1959

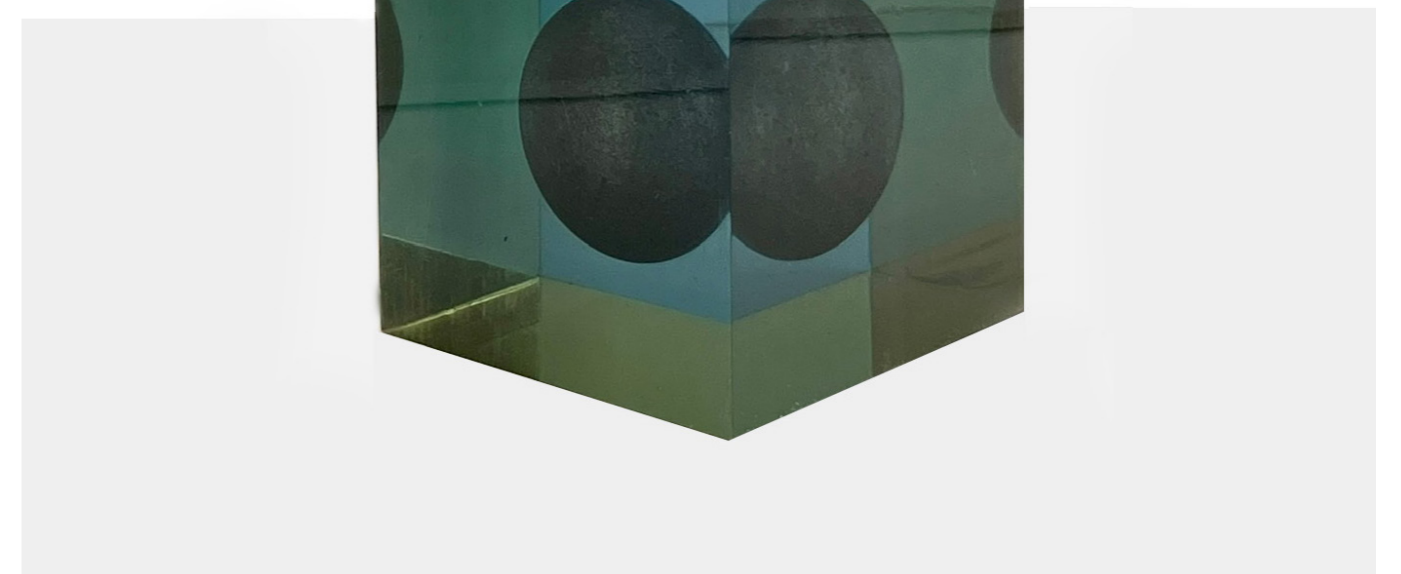
Edizioni Danese, Milano

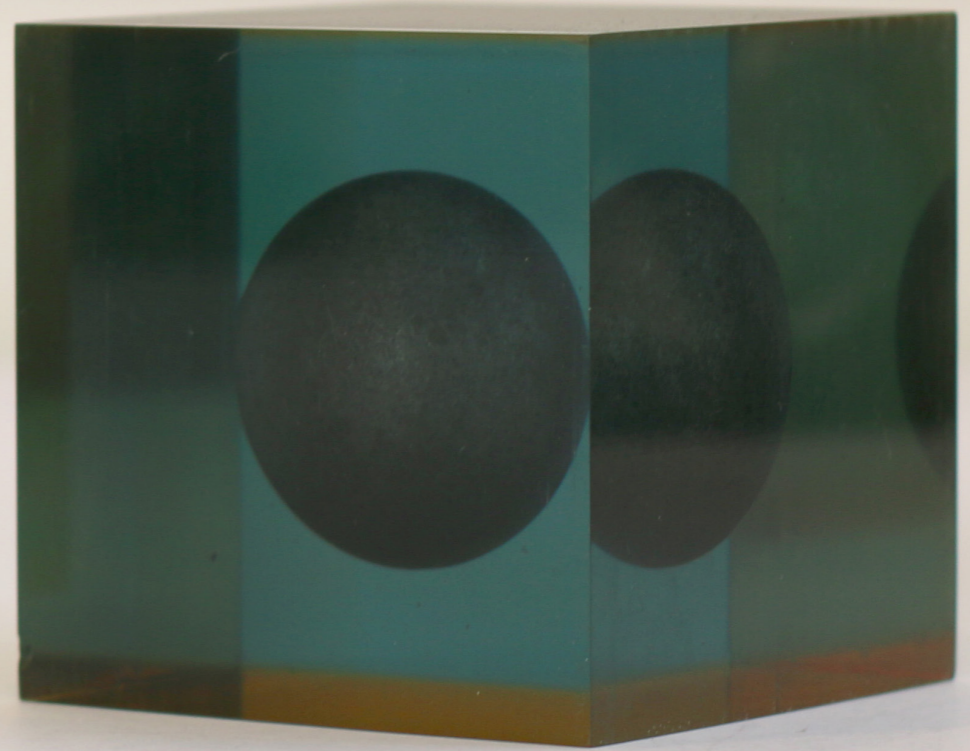
An edition of 50

Cast iron sphere in blue resin; with
the original box

$2\frac{3}{4} \times 2\frac{3}{4} \times 2\frac{3}{4}$ inches / $7 \times 7 \times 7$ cm

£2,850





“

Whilst at Brera Academy of Fine Art, Mari set out to analyse the effects of light on our perception of colour, volume and three-dimensional space.

To that end, he constructed small-scale instruments consisting of a coned chamber, various screens and cubes measuring seven centimetres per side – the average distance between the pupils of human eyes.²



2. See the print guide to 'Enzo Mari Curated by Hans Ulrich Obrist with Francesca Giacomelli' (the Design Museum, London, 2024)

3. Ogetto a
Composizione
Autocondotta
(*Self-composed
Object*)

1959

Galleria del Deposito
Genova

An edition of 100

Wood, perspex and paint; signed in white ink
9 1/8 x 9 1/8 x 2 inches / 25.5 x 25.5 x 5 cm

£5,500



“

As this art object is turned, the repeated elements of triangles, squares and rhombi fall to create ever-different combinations, dictated by gravity. With this work, Mari wished to communicate the idea of harmonious perfection in nature, thinking at the time about how gravity shapes landscapes into new forms, as during a landslide. With each turn, new compositions reach perfect equilibrium within the frames of this work. ³



3. See the print guide to 'Enzo Mari Curated by Hans Ulrich Obrist with Francesca Giacomelli' (the Design Museum, London, 2024)

4. Reflex

1962

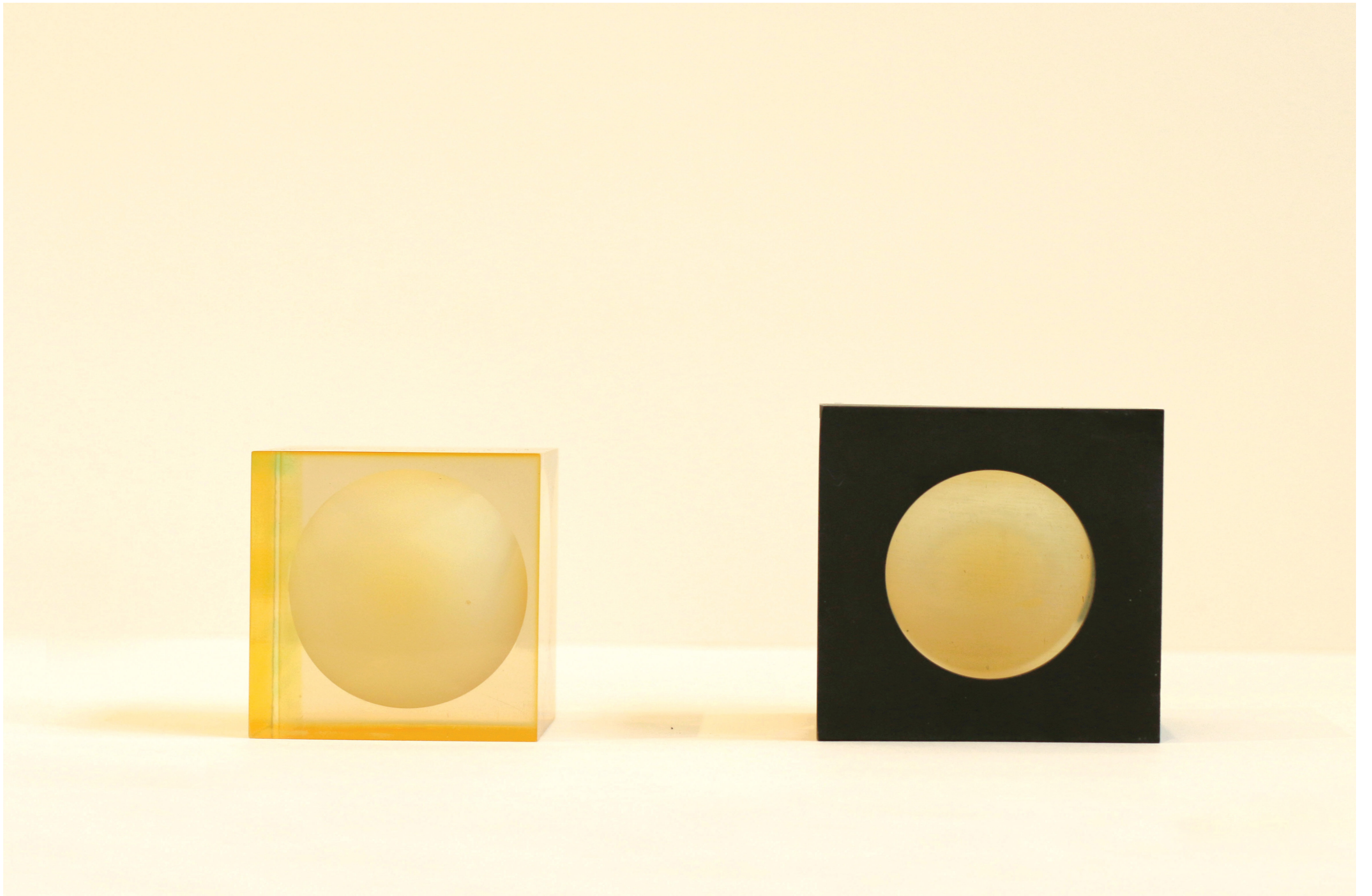
Edizioni Danese, Milano

Unknown edition size; *Reflex* is very rare.

Melamine and glass; with perspex slip-
case printed with green square design.
3 $\frac{1}{8}$ x 3 $\frac{1}{8}$ x 3 $\frac{1}{8}$ inches / 8 x 8 x 8 cm

£4,200





“

Form is everything
and design is death.

Enzo Mari



Previous page:
Left: *Reflex* (no. 4)
Right: *Cube 3018 A* (no. 1),
reflecting *Reflex*

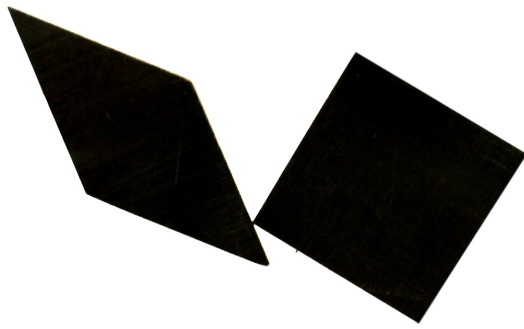
Right: Entrance hall at the
Design Museum, London for
the Enzo Mari retrospective
(March – September 2024)

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