



LULLO | PAMPOULIDES

GIANNINO MARCHIG
1897-1983

SELF-PORTRAIT
c.1915-20

Oil on cardboard
64.4 x 48 cm
63 x 78.5 cm, the frame

Marchig trained in the complex and cosmopolitan ambient of early 20th century Trieste in the studios of Gino Parin, Giovanni Zangrando and Bruno Croatto.

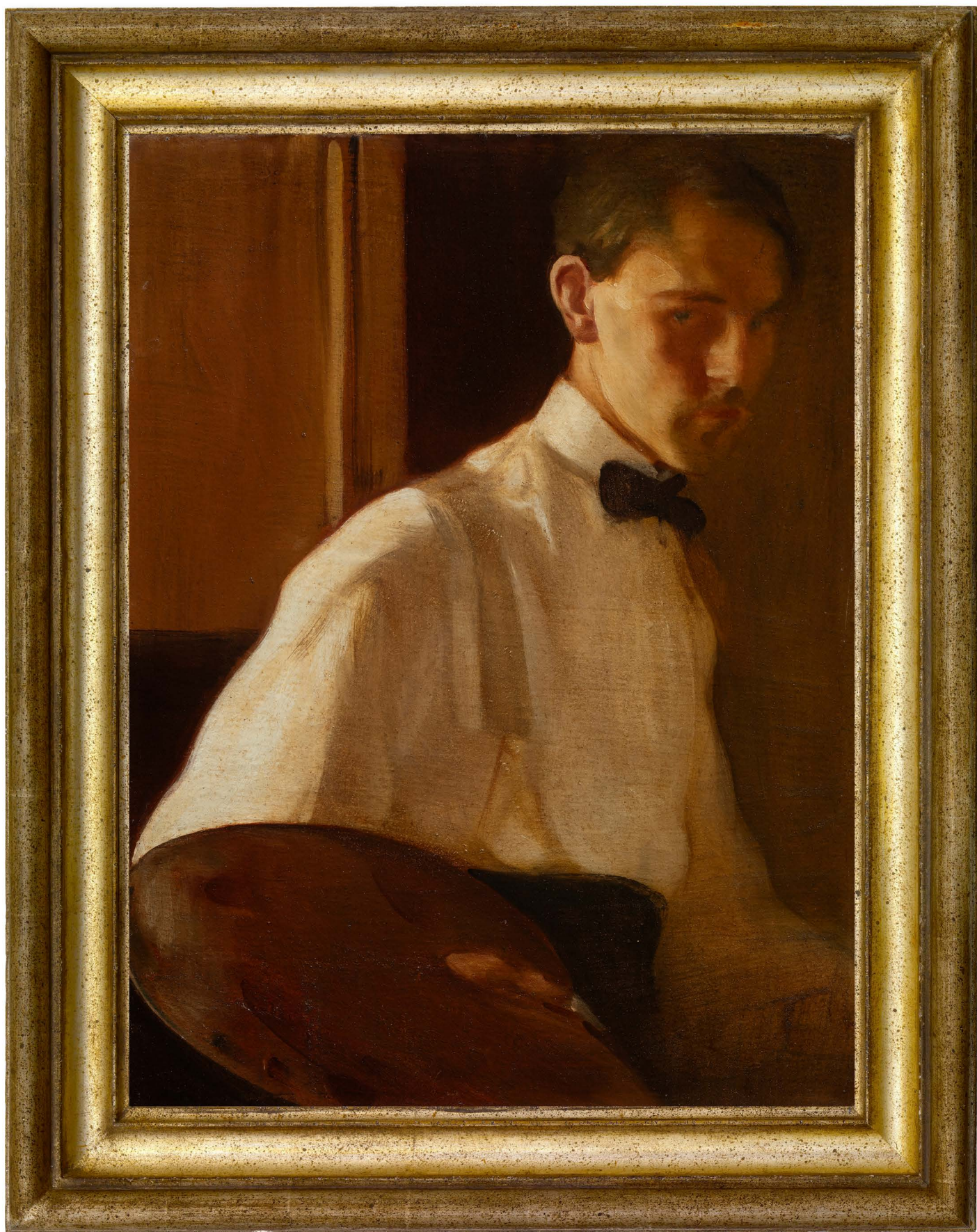
In 1915, on the outbreak of World War I, he left Trieste in order to escape recruitment into the Austrian army, and moved to Florence, as other irredentist intellectuals had already done before him. There, he attended the Accademia di Belle Arti.

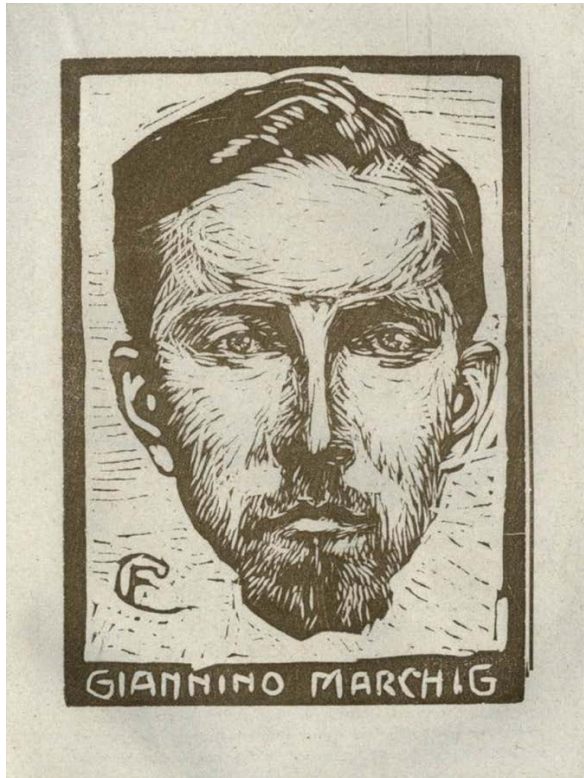
By the mid-1930s, Marchig frequented the circle of artists, scholars, critics and intellectuals that gathered around the famous American art critic Bernhard Berenson, who's convictions on art inevitably influenced the young artist.

Setting out from an innate classical inclination, Marchig's style oscillated between academic rigour, an atmospheric derivation of Impressionism, full-blooded expressionism and the delicacy of Novecento frivolity. Winner of several awards, in the 30s and 40s he took part in the preeminent Italian and European exhibitions - for instance the Venice Biennale on numerous occasions, the Prima Mostra del Novecento italiano and the 1937 Universal Exhibition in Paris, the same year in which he put aside painting to dedicate himself to restoration, an endeavour in which he achieved international fame. A lover of music and a talented violinist, he developed the idea of a chromatic harmony orchestrated around a dominant tone; a theory that, although with more programmatic intentions, linked him to Gino Parin.

This self-portrait - painted on the reverse with the portrait of a woman (fig.1) - is particularly important as it may be one of the rare instances in which the young artist depicted himself at work in his studio: the artist's features can be easily recognised in Franco Cernivez's engraved portrait of Marchig (fig.2).

The work can be closely related to another portrait by Marchig of his friend Parin (formerly on the Italian art market; fig.2). Both works demonstrate similar loose brushstrokes, light touch and palette that blend in with the support, making use of its relief as a Luminist diaphragm, enveloping the sitter in a dream-like and suffused lyricism.





Top left
Fig.1 The reverse of
the present work

Top right
Fig.2 Franco
Cernivez, *Portrait
of Giannino
Marchig*, 1922
Woodcut, 140 x
95mm, Italian art
market

Left
Fig.3 Giannino
Marchig, *Portrait of
Gino Parin*, oil on
board, c.1920-25