



Press Release

## **PICASSO VA, PICASSO ARRIVES** ***LE PEINTRE ET SON MODÈLE EN PLEIN AIR, 1963***

FROM THE INTESA SANPAOLO COLLECTION

ON EXHIBITION IN ROME WITH THE ALDA FENDI FOUNDATION-  
EXPERIMENTS*rhinoceros* gallery, via del Velabro 9A, Roma**Roma, June 10<sup>th</sup> – October 16<sup>th</sup>, 2022 (extended until November 20<sup>th</sup>)**

The painting *Le peintre et son modèle en plein air* by Pablo Picasso from the Intesa Sanpaolo collection is on display for the first time in Rome in the building, *rhinoceros*. After the great success with the public and the press enjoyed by the *Young Woman* of 1909, coming from the Hermitage, the Alda Fendi - Experiments Foundation relaunches and proposes a 1963 painting never exhibited in the capital and normally not visible to the public. Thus, continues the homage to the genius of Malagueño that anticipates 2023, the "Picasso year" in the fiftieth anniversary of the painter's death.

**Starting from June 10<sup>th</sup>, 2022, the painting is presented to the public in an exhibition entitled *Picasso va, Picasso arrives* which is set up at the *rhinoceros* gallery exhibition spaces, inside the *rhinoceros* building designed by Jean Nouvel, a "neighborhood within the city" dedicated to art and inspired by the Paris Passages. The exhibition is open until november 20th, with free admission.**

**Pablo Picasso once again protagonist in the heart of monumental Rome, between the Arch of Janus and the Palatine Hill. Thanks to the patronage of Alda Fendi, between February and May of this year, the Capitoline public was able to admire *Young Woman*, the**

portrait of the artist's muse and companion, Fernande Olivier, kept by the Hermitage in St. Petersburg. From the decomposition of the forms of the *Young Woman's* analytical cubism, we move on to a **meditation on the relationship between the artist and the feminine**. The theme, pursued by Picasso over the decades, finds in the painting *Le peintre et son modèle en plein air* of 1963 a synthesis that assumes, as Francesco Tedeschi writes, "the poetic values of an encounter with nature, in the idyllic climate of a modern 'pastoral'".

**The work is the fulcrum of a theatrical installation, which revolves around the thousand facets of the Picasso universe.** The exhibition takes place across all floors of the *rhinoceros gallery* and crosses the entire *rhinoceros* building. The Alda Fendi - Experiments Foundation, with Raffaele Curi tracing its artistic line, disseminates and spreads its interferences in a **multimedia exhibition platform, of which Picasso is the only and absolute protagonist**. Thinking about the pictorial activity of the last period of this revolutionary artist beyond his own revolution, Alda Fendi, rebel patron and promoter of this ideal relay between the two paintings, reflects: "Failed artists *are out of the game* and Picasso tries the negative but lashing intoxication of failure, before being glorified for its decomposition of the image. Ardent and fiery is his belief in a revolution, never tepid, but pyrotechnic in the hypothesis of a life described in geometric modules, which apparently become poetry *out of the game*".

### **PICASSO, LE PEINTRE ET SON MODÈLE EN PLEIN AIR**

*Le peintre et son modèle en plein air* by Pablo Picasso, oil on canvas from 1963, belongs to the Intesa Sanpaolo collection. The work was purchased by Banco Lariano, later merged into Intesa Sanpaolo, and originally comes from the Galerie Leiris in Paris, which in the 1960s dealt directly with Picasso's work.

The representation of the female nude outdoors, in a natural context, is a frequent subject in Picasso's art between the fifties and sixties, a variation of the more general comparison between the painter and the model that has accompanied his pictorial narration since the years Ten. The theme is the meeting point between reflection on the painter's profession, in dialogue with the history of art, and the representation of the female nude. A challenge, both for the possible solutions in the representation of the poses and their combination with the spatial form, and for the intrinsic meanings of the role of the artist.

*Le peintre et son modèle en plein air* of 1963 continues and echoes the meditations carried out by Picasso between 1960 and 1961 around *Déjeuner su l'herbe* by Manet's The artist measures himself against his "masters of choice", to review their solutions and reinterpret them in the light of his personal employment in an "imaginary museum". Thus, the famous subject of Manet's painting becomes a starting point for a disintegration and re-aggregation of the protagonists, their poses and their role within the composition.

Picasso's attention is concentrated around the seated female nude and the man who observes it, in a dialogue that is one of complicity and seduction. The background is reduced to the predominant greens and blues, which are almost flattened into a homogeneous space, defined with the characteristic fast and approximate stroke of the late Picasso. A few hints are enough for the foliage of the trees, a triangular element for the parasol above the easel, the shape of the hat, more like a bullfighter than a painter. In this simplicity we find Picasso's ability to transform every gesture into a significant element.

## AROUND PICASSO: MUSIC, DANCE, BULLFIGHTING AND PHOTOS

The Experiment signed by Alda Fendi and Raffaele Curi composes visual and performance arts, ideally bringing together the two homelands - and the two souls - of the artist, Spain and France. Room after room, the multimedia installation that unfolds around *Le peintre et son modèle en plein air* has a leitmotif: dance. From the captivating projections that offer the visitor a privileged point of view on the rehearsals of *La Templanza* by Miguel Ángel Berna for the Ballet Nacional de España, to the disruptive modernity of *Pulcinella's* dances. Single act performed for the first time at the Paris Opera in 1920, the ballet *Pulcinella* combines the music of Igor Stravinsky with the choreography of Léonide Massine for the Russian Ballets of Sergej Djagilev. Along the exhibition path, a window opens onto the *Café de Flore* in Paris, while the Picasso colors of Spain caress the faces of the spectators. In the black chamber designed by Jean Nouvel, a tribute to one of the greatest contemporary bullfighters, El Rafi (Rafi Racoule), 23, the 69th French *matador de toros*. Bullfighting has a historic tradition not only in Spain, but also in the south of France, where Pablo Picasso used to attend it with his sons Claude and Paloma and friends like Jean Cocteau. Thus, the two souls of Picasso and his two countries, Spain and France, intertwine and merge, which next year will be united in the celebration of the 50th anniversary of the artist's death. Of the bullfight Picasso loved color, gold and folklore and the great friendship that bound him to the most important *toreadors* of his time, such as El Cordobés and Manolete, and especially to Luis Miguel Dominguín and his family: Lucia Bosé and the children Lucia, Paola and Miguel Bosé. In the white atrium instead, in the presence of the rhinoceros' symbol of the building, a writing on the wall recalls the words of Neruda. Raffaele Curi explains the connection with Picasso: "The amber dust that in the churches of Spain transforms summer into a church of gold is striking to the heart. Neruda's poetry, which crystallizes a ray in an atemporal and ascetic hypothesis, creates the great friendship between Picasso's animus and Neruda's. Their friendship that alludes and refers to disruptive scenarios filled with perpendicular light and absolute colors that only summer can offer. 'Like summer in a golden church' ".

### INFORMATION:

*rhinoceros gallery*

Address: Roma, via del Velabro 9A

The exhibition can be visited every day from 11.00 until 19.00, with the last entrance at 18.30.

Free admission. Reservations are recommended at [rhinocerosroma.com](http://rhinocerosroma.com)

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