



FONDAZIONE TERZO PILASTRO  
INTERNAZIONALE

# Manolo Valdés

LE FORME DEL TEMPO

17 OTTOBRE 2020 - 10 GENNAIO 2021  
MUSEO DI PALAZZO CIPOLLA  
VIA DEL CORSO, 320 - ROMA

## Press Release

### **Manolo Valdés. The Shapes of Time**

curated by Gabriele Simongini  
Rome, Museo di Palazzo Cipolla  
17 October 2020 - 10 January 2021

Manolo Valdés, an internationally-acclaimed Spanish artist, returns to Rome after an absence of twenty-five years (since Galleria Il Gabbiano, 1995) with an extensive solo exhibition in the **Palazzo Cipolla Museum's** magnificent halls.

The exhibition is the brainchild of Professor **Emmanuele Francesco Maria Emanuele**, Chairman of the **Fondazione Terzo Pilastro – Internazionale**. It is being staged by **POEMA**, in collaboration with the **Galleria Contini of Venice** and with organizational support from **Comediarting** and **Arthemisia**. **Gabriele Simongini** is the exhibition curator.

Seventy-odd works from the author's atelier and major private collections, spanning both painting and sculpture (in wood, marble bronze, alabaster, brass, steel, and iron), including large-size ones, illustrate Valdés' creative trajectory from the early 1980s, the period shortly after the *Equipo Crónica* group disbanded, to today.

In Valdés's figurative, playfully visionary research, artists from the more-or-less distant past – Velázquez, Rubens, Zurbarán, El Greco, Ribera; Léger, Matisse, Lichtenstein, etc. – become interlocutors with whom the artist enters into quotidian contact, paying homage while they amplify the polyphonic space occupied by his work. It is as if the images Valdés plucks from the more-or-less recent past is transformed by incorporating changes brought

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in by later art, most notably via Informal and Pop Art, until they land in a new guise, this long journey through time having left their matter with holes and lacerations.

**Gabriele Simongini** writes: *“The work-matrix of primary importance to Valdés’ inexhaustible comings and goings in the labyrinth of art history is Velázquez’s “Las Meninas”, above all in the interweaving of reality and illusion, the interplay of truth and appearance that constitute the heart of that masterpiece, the Spanish Baroque and indeed Valdés’ own work. Almost magically, the artist manages to confer sculptural three-dimensionality to figures and characters previously “condemned” to the two-dimensionality of canvas, sparking a continuous reversal of the plastic value roles attributed to painting through his overwhelming materiality, the pictorial values cropping up in sculpture in the significance of colour, along with a surprising plastic “materialization” of drawing into works of considerable size that, nonetheless, are imbued with great visual and poetic lightness.”*

**Prof. Emmanuele Francesco Maria Emanuele**, President of the Fondazione Terzo Pilastro - Internazionale, says: “Be they paintings or sculptures, Valdés’ works burst with a power and vitality the artist conveys through skilful use of a range of different materials, generating an almost tactile feeling in viewers. What I particularly like about his work is his attitude to drawing upon the artistic repertoire of the past in a fully transparent and natural manner, and then reinterpreting it from a contemporary perspective. This only confirms my belief that art is an endless stream, a constant dialogue between the great masters of yesterday and today, and hence that it is pointless to pigeon-hole it into rigid, mutually-impermeable periods. Making room for events like this exhibition is even more important in these fraught historical times, afflicted by a health emergency of great economic and social impact. One of the ways in which I am trying to respond to this crisis is through art and culture, in the hope that I may somewhat alleviate the challenges and adversities people are facing.”

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Published by **Manfredi Edizioni**, the exhibition catalogue features essays by Prof. Emanuele, Gabriele Simongini and Kosme de Barañano, info sheets on each work on display, and an extensive biography and bibliography.

## BIOGRAFIA

Manolo Valdés was born in Valencia, Spain, on 8 March 1942. In 1957 he enrolled in the Real Academia de Bellas Artes de San Carlos in Valencia. Two years later he quit the school to focus exclusively on painting. In 1962 he took part in the National Fine Arts Exhibition with the work *Barca* (now in the Museo Nacional Centro de Arte Reina Sofía), which already displayed what were to become the recurrent features of his painting style: figurative themes and an informal use of material. Valdés draws heavily on the Spanish artistic heritage, especially Velázquez and Picasso, as well as on the Art Informel of his predecessors: Manolo Millares, Antonio Saura, and Antoni Tàpies. Late in 1964, he contributed to founding the Estampa Popular group, which distinguished itself for its use of advertising images, affordable prices, the use of engravings as a medium, and themes chiefly related to Valencian life. After four solo exhibitions, the group disbanded. In 1965, together with Rafael Solbes and Juan Antonio Toledo, Valdés took part in the 16th *Salon de la Jeune Peinture* in Paris, earning considerable critical acclaim. This led to the founding of the Equipo Crónica group, which stood out from the previous group in that it favoured painting and a

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broader choice of impersonal themes, largely influenced by Pop Art, with a critical gaze on the Francoist regime and on art history. Toledo left the group early on, whereas Valdés and Solbes continued to work together up until the latter's death in 1981. In 1983, Manolo Valdés achieved considerable success even in the field of graphic art, earning the National Award for Plastic Arts. Three years later, he was invited to participate in the Biennial International Festival of Plastic Arts in Baghdad, where he won a Gold Medal. In 1992, the artist starting focusing on sculpture and opened up a larger studio in New York, where he had moved in 1988. In 1999, together with Esther Ferrer, he represented Spain at the Venice Biennial. In 2000, Valdés returned to Spain, dividing his time between New York and Madrid. In 2002, the Guggenheim Museum in Bilbao devoted a retrospective exhibition to the artist. In Madrid, he created a series of sculptures for the new international airport. In 2006, a retrospective exhibition was held in the Museo Reina Sofía, which brought together all the works produced by the artist over the past twenty-five years. Worth mentioning, among the many later exhibitions, are the 2008 ones held at the National Art Museum of China in Beijing and at the State Russian Museum in Saint Petersburg; in 2019 an important retrospective exhibition was also held at the Museo Casa Rusca in Locarno. Works by the artists are featured in the collections of the Metropolitan Museum of Art in New York, Musée National d'Art Moderne Centre George Pompidou in Paris, Museo Nacional Centro de Arte Reina Sofía in Madrid, Fundación del Museo

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Guggenheim in Bilbao, and Kunstmuseum in Berlin, to mention but a few. Valdés' monumental sculptures have been displayed or permanently installed in New York (Park Avenue; Botanical Gardens; Broadway), Paris (Place Vendôme; in the gardens of the Palais Royal), Madrid, Valencia, Monte Carlo, and Pietrasanta. Manolo Valdés currently lives and works between New York and Madrid, and is represented in Italy by Galleria d'Arte Contini.

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LINK TO DOWNLOAD IMAGES >

<http://bit.ly/MANOLOVALDES>

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Event's Data Sheet

- EXHIBITION SITE Roma, Museo di Palazzo Cipolla, Via del Corso, 320.
- EXHIBITION DATES 17 ottobre 2020 – 10 gennaio 2021
- PROMOTER Fondazione Terzo Pilastro – Internazionale
- ORGANIZER Poema Spa e Galleria d'Arte Contini (Venice – Cortina d'Ampezzo)
- OPENING HOURS

Closed on Monday

Tuesday to Sunday, 10 a.m. – 8 p.m. (box office closes at 7 p.m.)

## TICKETS

- Full ticket € 6,00
- Reduced ticket € 3,00 – for young people under 27, adults over 65, law enforcement, military, university students, journalists, holders of convention (Fai, La Feltrinelli, Biblioteche di Roma, Touring Club Italiano, LUISS).
- Free ticket – children under 6 years old, visitors with disabilities included 1 companion, 1 companion for each booked group, ICOM members, Lazio Touristic Guides with license (only one entrance)
- FESTIVITIES AND EXTRAORDINARY OPENINGS
  - Sunday, November 1, 10 a.m. – 8 p.m.
  - Tuesday, December 8, 10 a.m. – 8 p.m.
  - Thursday, December 24, 10 a.m. – 3 p.m.
  - Friday, December 25, 3 p.m. – 8 p.m.
  - Saturday, December 26, 10 a.m. – 8 p.m.
  - Thursday, December 31, 10 a.m. – 3 p.m.
  - Friday, January 1, 3 p.m. – 8 p.m.
  - Wednesday, January 6, 10 a.m. – 8 p.m.

## SALES CHANNELS

- Box office – YES

- On line – YES

OTHER SERVICES e.g. disability access, bookshop, luggage storage, toilette

- WHEELCHAIR AVAILABILITY AND REQUEST METHODS FOR USAGE enquiry to the box office by phone call.  
■ YES (n. 2 ) □ NO
- ACCESS ALLOWANCE TO SEEING EYE DOGS  
□ YES ■ NO
- ACCESS ALLOWANCE TO DOGS CERTIFICATED FOR PARTICULAR DESEASES  
□ YES ■ NO
- PHOTOGRAPHS ALLOWED  
□ YES ■ NO
- DIRECT ACCESS TO THE BOOKSHOP WITHOUT ENTERING THE EXHIBITION  
■ SI □ NO
- HOW TO GET THERE

The exhibition's entrance is located in Via del Corso, 320.

The exhibition's site, Palazzo Cipolla, is located in the historical city center, in the ancient road that connects two of Rome's most famous squares, Piazza del Popolo and Piazza Venezia. Some of the city's most notorious families and prestigious institutions built their palaces here.



To get to the Museum you can find the following public transports:

SUBWAY: Line A – exit on Spagna/Barberini

BUS: 51 - 62 – 63 - 81 – 83 - 85 - 117 - 160 - 492 - 628 (Via del Corso/Marco Minghetti); 71 - 80 (P.zza di San Claudio); 40 – 46 – 60 – 64 – 70 - 80 – 170 - 716 – 780- 810 – 916 (only on Sunday); H (Piazza Venezia).