

LA OPINIÓN DE MÁLAGA
" MALAGUEÑO GENIUS ON STAGE "

The Cervantes Theatre tonight welcomes the premiere of the show 'PICASSO and Dance' that covers four ballets in which the painter participated in the elaboration of the decor and costumes. *The performing arts were also a field of experimentation and artistic development for Picasso. The French company Europe Danse brings to Cervantes four Ballets in which the genius participated.*

La Opinión de Málaga, Miércoles 3 de octubre de 2007, L. O. Málaga

Dance, painting, flamenco and other art forms compose the ingredients of this production. This national premiere of 'Picasso and Dance' will be given by Europe Danse, directed by Jean Albert Cartier at the Cervantes Theatre at 9 pm.

The show consists of four ballets originally released between 1917 and 1924, which costumes and sets were made by Pablo Ruiz Picasso: 'Parade' (1917), 'Pulcinella' (1920), 'Four Flemish' (1921) and 'Mercure' (1924). Important artists of the moment, the writer Jean Cocteau, the composer Igor Stravinsky and the choreographer Massine Leonide were involved in the creation of these ballets in which only met the genius and talent of the most prominent creators of the twentieth century.

The challenge that Picasso expected to have the opportunity of deepening and to face new options and technical approaches, served as a reagent for his creative abilities. Its participation in the theatrical world reaches its maximum intensity and splendour between 1917 and 1924, years in which the Russian Ballet of Serge Diaghilev was at the top of the Vanguard theatre.

The rupture against the pompous and Oriental tone of the Russian Ballet above takes place with 'Parade', first of the works in which Picasso worked together as screenwriter Jean Cocteau, Erik Satie as composer and Massine as choreographer.

Cubismo

In 'Parade' is pooled over the two avant-garde tendencies of the moment: cubism and 'retour à l'ordre', which marked the awakening of the theatre modernism.

The company Europa Danse is a project to promote young artists was created by the former director of the Paris Opera, Jean-Albert Cartier. Each year several international choreographers contribute with a work to the best projection for European dancers.

Picasso left his personal stamp in the décor and costumes of these ballets.

The audience and the Parisian intellectuals booted the innovation

As in 'Parade', Massine, Satie and Picasso collaborate, without Serge Diaguilev this time, to create the piece 'Mercure', that would again bring about a reaction opposing the artists and the more elitist intellectual Parisians.

The innovation that led this ballet, in which the dance steps gave rise to a shining representation of pantomime, was heightened by the novel and surprising sets and by the simplicity of costumes realised by Picasso.

The rejection of the audience, the booing of the artistic avant-garde and the Surrealists, even if the day after the premiere there was an official apology, were not obstacle for Diaguilev to warmly applaud.