

GOYA

Rose-Marie & Rainer Hagen



TASCHEN

Taschen
GOYA (I) #BASICART

Rainer Hagen, Rose-Marie Hagen

BA

cartonato con sovraccoperta

2018

cm 21,0 x 26,0, 96 pp.

italiano

9783836572156

10,00€

Disponibilità Immediata

9 783836 572156



9 783836 572156 >

Sguardo intenso

Goya, testimone della bellezza, dello splendore e delle atrocità

Dai ritratti di corte per i reali spagnoli alle strazianti scene di guerra e dolore, **Francisco José de Goya y Lucientes** (1746–1828) si è affermato come uno degli artisti più ammirati e controversi della Spagna. Maestro di luce e forma, **la sua influenza si è tramandata nei secoli, ispirando e ammaliando artisti di ogni epoca, dal romantico Eugène Delacroix ai fratelli Chapman, gli enfants terribles della Britart.**

Nato a Fuendetodos nel 1746, Goya lavorò presso la famiglia reale dal 1774, producendo incisioni e arazzi per i grandi palazzi e le residenze reali del Paese. Ricevette inoltre commissioni dagli aristocratici del suo tempo e **realizzò ritratti di ricchi e potenti** in uno stile sempre più fluido ed espressivo. In seguito, dopo un periodo di malattia, l'artista si concentrò su **disegni e incisioni dall'atmosfera più cupa**, introducendo un inquietante mondo popolato da streghe, fantasmi e creature fantastiche.

Ma furono le terribili raffigurazioni di guerra a consacrare Goya alla fama. Realizzato tra il 1810 e il 1820, **I disastri della guerra**, un'opera capace di cogliere tutta la crudeltà e il sadismo dell'animo umano, si ispira alle atrocità compiute durante la lotta spagnola per l'indipendenza dal dominio francese. I toni tetri, le pennellate frenetiche e l'uso aggressivo del chiaroscuro in stile barocco richiamano i dipinti di Velázquez e Rembrandt, tuttavia la brutale sincerità dei soggetti non trova precedenti.

In questa introduzione TASCHEN **ripercorreremo l'intera carriera di Goya, tramutatosi da elegante pittore di corte a nefasto veggente del grottesco e delle atrocità.** Tra le pagine troveremo celebri ritratti, come *Don Manuel Osorio Manrique de Zúñiga*, la luminosissima *Maja desnuda*, e *Fucilazioni del 3 maggio 1808*, una delle immagini di guerra più strazianti della storia dell'arte.

"Il sonno della ragione genera mostri."— *Francisco Goya*

Gli autori:

Rose-Marie Hagen è nata in Svizzera. Ha studiato storia e lingua e letterature romanze a Losanna. Dopo aver proseguito gli studi a Parigi e a Firenze, ha insegnato presso varie istituzioni, tra cui la American University a Washington, D.C.

Rainer Hagen è nato ad Amburgo. Si è laureato in letteratura e studi teatrali a Monaco di Baviera e in seguito ha lavorato per la radio e la televisione, ricoprendo il ruolo di direttore di un'emittente pubblica tedesca.

Insieme i due autori hanno collaborato alla realizzazione di diversi libri per TASCHEN, tra cui *What Great Paintings Say I e II* e le monografie *Pieter Bruegel e Francisco de Goya*.

La collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- Una sintesi dettagliata che ripercorre cronologicamente la vita e l'opera dell'artista, soffermandosi sulla sua importanza a livello storico e culturale
- Una biografia concisa
- Circa 100 illustrazioni a colori con didascalie esplicative

#BasicArt

The Inland Haven, 1788-87
Oil on canvas, 268 x 110 cm (105 1/2 x 43 1/4 in.)
Madrid, Museo del Prado

In place of games and picnics, Goya here offers the Spanish court a more realistic insight into the lives of the lower classes. A labourer has fallen off some scaffolding and is being carried away by two colleagues, their clothes shabby and torn.



16

Several of Goya's cartoons portray the French and Spanish fashions next to each other. Seated on the ground in *The Parasol*, for example, is a wealthy young woman dressed in the French style (ill. p. 12). She is taking a rest, we might imagine, while out for a stroll; a little dog is recovering in her lap. Her face is shaded from the sun by a parasol, held by a young man who, in *sujo* style, wears his hair in a net and a colourful silk sash as a belt. Whether he represents a servant or a cortejo, a male companion of the same social rank as the married women he was permitted to escort, remains unclear. The woman herself is young; women were thought to be at the height of their beauty at 15 or 16 and were married at this age. The young lady in Goya's canvas clearly knows how to strike an eye-catching pose, and even though she is not wearing the costume of a *maia*, she seems to have all the latter's self-assurance. Her lovely eyes appear to scrutinize the viewer with a certain coolness. Goya also portrayed both the Duchess of Alba (ill. p. 4) and Queen Maria Luisa in *maja* costume, and in one tapestry he shows representatives of both fashions hand in hand playing a game of *Blindfold Buff*, some in hats and wigs, the others with their hair in a net (ill. p. 13).

Another of Goya's scenes of "popular diversions" is *The Meadow of St Isidore* (ill. pp. 14-15). The design dates from 1788 and thus arose 14 years after he had first started work for the Santa Bárbara Royal Tapestry Factory. The feast of St Isidore, patron saint of Madrid, is celebrated on May 15 every year. In the morning, after mass, the people of Madrid walk in procession behind priests and a brass band across the river to the saint's hermitage, where they celebrate High Mass, drink from the holy spring and call upon Isidore to answer their prayers. Then they deposit themselves in the fields along the banks of the Manzanares river, eat, dance and play games. Goya combines the merry picnic with a panorama of Madrid, whereby he gives particular prominence to two new buildings: on the left the massive block of the royal palace on the former site of the Alcázar, destroyed by fire, and further right the domed church of San Francisco Grande, for which Goya had painted an altarpiece. He was by now much in demand as an artist and even had his own carriage. As a specialist in carriages, he depicts a large number of them parked in several rows along the bank of the Manzanares at the bottom of the painting. Carriages were a status symbol; those who owned one no longer belonged to the class of *gente de a pie* - people who went on foot. Goya acquired his first carriage in 1786, two years prior to painting the feast of St Isidore. In a letter to a friend, he described how, on a test drive, "the owner and I drove very grandly" through the streets of Madrid, but once outside the city broke into a furious pace. The owner asked Goya if he would like to learn how to do a "Neapolitan turn." Goya handed him the reins and immediately found himself "turning somersaults in the air" with the horse and carriage. This letter is one of the rare written documents shedding light on the artist's personal life, a letter full of pride and high spirits and self-irony. It characterizes Goya in a phase that would not last long. Goya adds that he has now regained his life enviably and is being showered with commissions for portraits. He holds the title of Painter to the King and has also become a member of the Academy.

In *The Meadow of St Isidore* Goya mixes classes and fashions, but avoids brawling and erotic allusions as being unsuited to the commission - the tapestry was intended for the bedroom of two young princesses. It was never woven, however; all that survives is an oil sketch measuring 42 x 91 cm, almost Impressionistic in its manner. One of the reasons why the design was taken no further may have been its wealth of small detail. Thus the weaving masters complained that Goya was no longer taking sufficient account of the technical limitations of



their art. Goya himself probably lost interest in producing paintings that were never valued for themselves but remained only the means to an end.

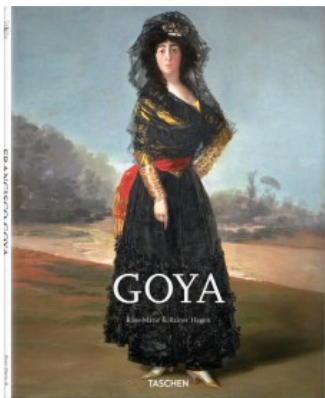
Nor did he want to restrict himself any longer to pleasurable subjects alone. In 1786 he executed cartoons of the four seasons and concluded the cycle with a design clearly affirming how harsh life in winter is for the rural population (ill. p. 17). That same year he painted a drunken labourer being carried off by two colleagues. Drunkenness was considered dishonourable in Spain and had no place in a royal palace. Goya must have known this and subsequently changed the drunken man into an injured one (ill. p. 16). Although pain and suffering normally fell outside the subjects preferred by the royal family, the king had issued a decree whereby the families of injured labourers were to receive aid. Thus the accident in Goya's painting could be seen as bolstering the king's image as a welfare provider.

The Snowstorm (Winter), 1786
Oil on canvas, 275 x 203 cm (108 1/4 x 80 in.)
Madrid, Museo del Prado

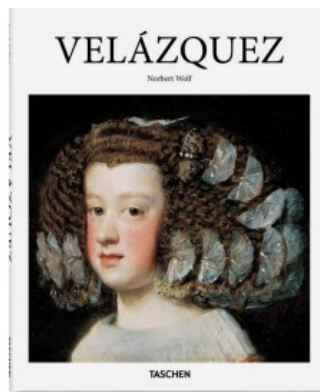
From the middle of the 1780s, the successful artist no longer confined himself to the portrayal of pleasurable pursuits. He shows how harsh winter can be for Spain's peasants.

17

GOYA (I) #BASICART
Titoli correlati



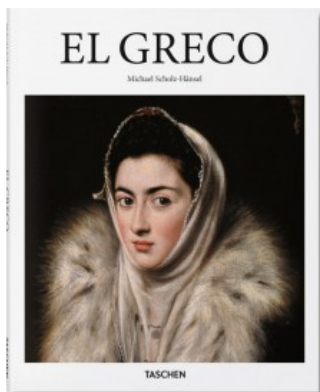
GOYA
Rainer & Rose-Marie Hagen
9783836541510
9,99€



VELÁZQUEZ (I) #BASICART
Norbert Wolf
9783836537414
10,00€



REMBRANDT (I) #BASICART
Michael Bockemühl
9783836563581
10,00€



EL GRECO (I) #BASICART
Michael Scholz-Hänsel
9783836572149
10,00€



GOYA (I) #BASICART
Rainer Hagen, Rose-Marie Hagen
9783836572156
10,00€