

NATIONAL GALLERY OF ART

NEWS RELEASE

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CELEBRATION OF WORKS BY GOYA AT NATIONAL GALLERY

Title: Goya Paintings from Spanish Private Collections
and the National Gallery of Art

WASHINGTON - A small exhibition honoring the famed Spanish artist Francisco Goya y Lucientes, Goya Paintings from Spanish Private Collections and the National Gallery of Art, will be on view in the National Gallery's West Building Nov. 16, 1986 - Jan. 4, 1987. The exhibition includes more than 17 major paintings by Goya, both from private collections in Spain and from the National Gallery's permanent collection, the largest in the United States. Goya Paintings is made possible by a grant from the Pacific Telesis Foundation and is supported by an indemnity from the Federal Council on the Arts and Humanities.

The opening of this exhibition coincides with the world premiere by the Washington Opera on Nov. 15 of Italian composer Gian Carlo Menotti's Goya, featuring the Spanish tenor Placido Domingo in the title role.

"Goya's work reflects the turbulent era during which he lived," said J. Carter Brown, director of the National Gallery. "As first painter to the King, his portraits include the royal family and members of the Spanish aristocracy, but he is also known as an artist with a uniquely personal vision of the horrors of witchcraft and war."

(more)

"We are particularly pleased to be able to bring together the two Chinchón portraits, among the finest he ever painted," Brown added.

Two famous portraits of the Condesa de Chinchón will be on view, one from a private collection in Spain. Goya painted the Countess four times, depicting her both as a child and as an adult. In the early portrait, Condesa de Chinchón (1783), the little girl displays a charming air of innocence and alertness. In the adult portrait the pregnant Countess is shown seated with her hands in her lap, isolated against a neutral background, subdued and rather sad. The Countess had been forced into a marriage to the Queen's favorite, Manuel Godoy. Goya's sympathy for her bewilderment and sorrow is evident in this tender portrait.

Among the other works in the exhibition from Spanish private collections is Flight of Witches (c. 1797-1798). This terrifying image of demons flying off with a helpless man in their arms is part of a series of six paintings that Goya did on the theme of witchcraft. Caricatures of religious intolerance, the witches are shown wearing conical hats associated with the Spanish Inquisition. The eerie subject matter of this painting is typical of Goya's dark, tormented vision.

Also on loan from Spain is a portrait of the artist's grandson, Mariano Goya (1813-1815). This picture is painted with obvious affection for the young boy, who is shown with his hand raised as if beating time to the musical score behind him.

Also on view is The Marquesa de Pontejos (possibly 1786). This important painting has recently returned to the National Gallery after being on loan to the Soviet Union as part of the current U.S. - U.S.S.R. cultural exchange.

GOYA PAINTINGS
from Spanish Private Collections
and the National Gallery of Art

NATIONAL GALLERY OF ART
November 16, 1986 - January 4, 1987

*The exhibition is made possible by a
grant from the Pacific Telesis Foundation*

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CELEBRATION OF WORKS BY GOYA AT NATIONAL GALLERY

Title: GOYA
The Condesa de Chinchon
and Other Paintings, Drawings and Prints from Spanish and American
Private Collections and the National Gallery of Art

WASHINGTON - A small exhibition honoring the famed Spanish artist Francisco Goya y Lucientes, GOYA The Condesa de Chinchon and Other Paintings, Drawings and Prints from Spanish and American Private Collections and the National Gallery of Art will be on view in the National Gallery's West Building Nov. 16, 1986 - Jan. 4, 1987. The exhibition features one of his most famous portraits, the Condesa de Chinchon, which relates to the Gallery's portrait of the same woman as a little girl with her dog. Fifteen other paintings by Goya, including many major works both from private collections in Spain and America and from the National Gallery's permanent collection will be included. These will be complemented by 11 drawings and 22 prints, which together with the paintings will illustrate all aspects of his artistic development. This exhibition is made possible by a grant from the Pacific Telesis Foundation and is supported by an indemnity from the Federal Council on the Arts and Humanities.

The opening coincides with the world premiere by the Washington Opera on Nov. 15 of Italian composer Gian Carlo Menotti's Goya, featuring the Spanish tenor Placido Domingo in the title role. The openings of the Gallery's exhibition and of the opera will be attended by Queen Sophia of Spain.

"Goya's work reflects the turbulent era during which he lived," said J. Carter Brown, director of the National Gallery. "As first painter to the King, his portraits include the royal family and members of the Spanish aristocracy, but he is also known as an artist with a uniquely personal vision of human foibles and the horrors of war."

"We are particularly pleased to be able to bring together the two Chinchon portraits, among the finest he ever painted," Brown added.

Two famous portraits of the Condesa de Chinchon will be brought together for the first time, one from the Ducal house of Sueca, a private collection in Spain. In the adult portrait, painted in 1800, the pregnant Countess is shown, subdued and quizzical, seated with her hands in her lap, isolated against a neutral background. The Countess had been forced into a marriage to the Queen's lover and prime minister, Manuel Godoy, to give him a royal connection. Goya's sympathy for her bewilderment and sorrow is evident in this tender portrait. In the Gallery's portrait, whose official title is Condesa de Chinchon (1783), the little girl displays a charming air of innocence and alertness.

Among the other works in the exhibition from Spanish private collections is Flight of Witches (c. 1797-1798). This image of demons flying off with a helpless man in their arms is part of a series of six paintings that Goya did on the theme of witchcraft for the Duke and Duchess of Osuna. Caricatures of religious intolerance, the witches are shown wearing conical hats associated with the Spanish Inquisition. The eerie subject matter of this painting is one of the important early works leading to Goya's later work and the dark, tormented vision of the Black Paintings.

Also on view is The Marquesa de Pontejos (possibly 1786). This important painting has recently returned to the National Gallery after being on loan to the Soviet Union as part of the current U.S. - U.S.S.R. cultural exchange.

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