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The First Major Exhibition Dedicated to Images of Women by Francisco Goya on View at the National Gallery of Art, March 10 - June 2, 2002

Washington, DC -- *Goya: Images of Women* is the first major exhibition dedicated to an examination of the representation of women by Francisco Goya y Lucientes (1746-1828), one of Spain's most celebrated painters and an internationally influential printmaker of the late 18th and early 19th centuries. His imagery of the multifaceted world of women is unmatched by any artist of his time--and perhaps of any time.

On view in the National Gallery of Art's West Building from March 10 through June 2, 2002, the exhibition presents 115 paintings, drawings, prints, tapestry cartoons, and tapestries--some of which have never traveled to the U.S.--that span the artist's career from his arrival at the court of Madrid to his last years in Bordeaux.

The exhibition is organized by the Fundación Amigos del Museo del Prado, on the occasion of their 20th anniversary; the Museo Nacional del Prado, Madrid, where it was on view October 30, 2001 through February 9, 2002; and the National Gallery of Art, Washington. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

"Encompassing paintings on canvas, drawings, etchings, lithographs, and miniatures on ivory, the works in the exhibition remind us of the awesome creative vitality of the artist and the generosity of the many lenders willing to share their treasures with a wider audience," said Earl A. Powell III, director, National Gallery of Art. "We are grateful to

the Catherine B. Reynolds Foundation and General Dynamics for their sponsorship of this exclusive showing of Goya's images of women in the United States."

Support

The exhibition is made possible by generous support from the Catherine B. Reynolds Foundation and General Dynamics/General Dynamics Santa Barbara Sistemas.

"We are pleased to be part of bringing the wonder and power of Goya's artwork to the American public," said Catherine B. Reynolds, chairman of the Catherine B. Reynolds Foundation, co-sponsor of the exhibition. "Superlative art, like a good education, is timeless, and this exhibition provides an opportunity for the community to enjoy and experience some of Goya's rarely-lent paintings in the extraordinary surroundings of the National Gallery of Art."

"We are proud to help bring this magnificent collection of Goya's portraits to the United States," said General Dynamics chairman and CEO Nicholas D. Chabraja. "Through our co-sponsorship of this exhibition, we celebrate our friendship with the Spanish government and the people of Spain. We hope that visitors from all around the world will enjoy looking at these beautiful works."

The Exhibition

The exhibition, organized in seven thematic categories, parallels the chronology of the artist's career. Drawn primarily from the collections of the Museo Nacional del Prado, the Patrimonio Nacional, Madrid, and the National Gallery of Art, and drawing as well on major loans from American and European collections, the works in the exhibition are placed within their historical context and mirror Spanish society of the late 18th and early 19th centuries.

Tapestries and Tapestry Cartoons (1775-1800): New to the court in 1775, the 29-year-old Goya delivered to the Royal Tapestry Factory of Santa Bárbara in Madrid his first full-scale designs for tapestries to decorate the private chambers of the royal palaces of the Pardo and the Escorial. These early works introduced him to the Crown Prince and Princess Carlos and María Luisa, the future king and queen of Spain, who

would become his most important patrons. Between 1775 and 1792, Goya painted more than 60 tapestry cartoons, which represent female types and characters popularized in contemporary plays and popular literature. The exhibition opens with nine tapestry cartoons (oil paintings that measure the same size of the tapestries to be woven after them) along with six exquisite silk and wool tapestries, including *The Parasol* (1777) and *The StrawMannikin* (1791-1792).

Aristocratic Patrons and Portraiture (1783-1790): In 1780, as a result of financial constraints engendered by Spain's war with England, production of tapestries was suspended, and Goya turned to other work, mainly religious commissions and portraiture. His first known female patron, and the subject of two portraits in the exhibition, was María Teresa de Vallabriga y Rozas, an Aragonese noblewoman who married Don Luis, the brother of Charles III. She also provides the focus of the masterful portrait of *The Family of the Infante Don Luis* (1784), exhibited here for the first time in the United States. This was the first of many major portrait commissions that Goya received from the Spanish aristocracy, including *María Josefa de la Soledad, Duchess of Osuna, Countess of Benavente* (1785) and *Family of the Duke and Duchess of Osuna* (1787-1788).

Gentlemen's Paintings (1780s-c. 1805): Included in the exhibition are Goya's images of reclining or sleeping women, presumably painted for male patrons. The most famous of these "gentlemen's paintings" are the *Naked Maja (Maja desnuda)* (1797-1800) and the *Clothed Maja (Maja vestida)* (1800-1805), which form the centerpieces of the exhibition.

The Caprichos and Related Drawings (1795-1799): The 80 aquatint etchings known as the Caprichos, published in early 1799 and probably executed over the preceding years, comprise Goya's best-known series of etchings. His use of the aquatint process marked a decisive breakthrough in the field of printmaking. These prints of whimsical subjects--in which women are alternatively targets of satire, sympathy, and admiration--serve, in conjunction with his portraits and genre scenes, as a vehicle to address gender issues in a changing Spanish society, as well as a means of social commentary on women's education, marriage, fashion, and prostitution.

Portraits (1795-1816): By the early 1790s Goya had become Madrid's most sought-after portraitist, painting some of the most powerful women of the day. In addition to the early portraits painted during his appointment to the court, the exhibition will also present such later paintings as *Thérèse-Louise de Sureda* (c. 1803/1804), *The Marchioness of Villafranca Painting Her Husband* (1804), and *Josefa Castilla Portugal de Garcini y Wanasbrok* (1804), a work that exemplifies Goya's style at its most straightforward, as well as two stunning portraits of the actress Antonia Zárate.

Later Prints and Drawings (1810-1820s): This section of the exhibition will include prints from *The Disasters of War* and *The Disparates* (loosely translated as "follies"), as well as a selection of Goya's private drawings. As uncommissioned works, these prints and drawings allowed Goya the freedom to explore subjects that would have been officially censored.

Genre Scenes Represented on Canvas and in Miniatures (1808-c. 1826):

Following an illness in 1792 that left him nearly deaf, Goya began to experiment with a wide variety of themes in uncommissioned works. These include such genre paintings as *The Duchess of Alba* and "*La Beata*" (1795) and its companion piece "*La Beata*" with *Luis de Berganza* and *María Luisa de la Luz* (1795)--scenes of daily life that Goya chose himself. The exhibition will also include small works Goya painted on ivory including *Monk Talking to an Old Woman* (1824-1825) and *A Maja and Celestina* (1824-1825).

Organization, Curator, Catalogue

The exhibition is guest curated by Janis A. Tomlinson, a leading authority and scholar of Goya. An illustrated catalogue with contributions from leading Spanish and international scholars will be available for \$40 (softcover) and \$65 (hardcover) in the Gallery Shops and through the Web site at www.nga.gov/shop/shop.htm.

(<http://www.nga.gov/shop/shop.htm>) To order by phone, call (800) 697-9350.

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General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit www.nga.gov/renovation (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at www.nga.gov. Follow the Gallery on [Facebook](http://www.facebook.com/NationalGalleryofArt) at www.facebook.com/NationalGalleryofArt and on [Twitter](http://twitter.com/ngadc) at twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

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