

פרנסיסקו גויה: מדריד של יום ולילה

Francisco Goya: Daydreams and Nightmares

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But Goya was not only a master of the copper plate and the creator of innovative prints. He was the product of his time, catering to the late Rococo taste of the Royal Spanish monarchs - he worked as a Court Painter for many years - while resonating deeply with the winds of change that were blowing from post-Revolution France. His large-scale oil paintings, created as studies for tapestries that would hang in royal palaces, depict children and young Spaniards engaged in joyful pastimes, shepherds and still lifes, Christian scenes and bullfighting - a subject he came back to throughout his artistic career.

Francisco Goya: Daydreams and Nightmares is a twofold celebration, marking Goya's 270th birthday and thirty years of diplomatic and cultural relations between Israel and Spain. The exhibition presents the full span of Goya's graphic oeuvre, from his first etching, produced in 1778, to his last ones, created while he was residing in Bordeaux, where he died in 1828. Alongside the prints are ten important oil paintings on loan from the Prado Museum in Madrid, and a rare drawing from a distinguished private collection - all on view in Israel for the first time.

ערב יורד על מדריד - חם, יבש ודחוש מפילות. תושבי העיר אך התעוררו מן הסיסטה שלהם הם מתכוננים לקראת הלילה. הנחית קונית נרטי שתי ללמליק מורוקח את תלמליק הערבים, נשים צעירות - תעצרים פחות - מוקטים שבו בהקף למני שהם אחרים עוז ויבאים אל הרחוב לתור אחר הרסיקאות אחרות, הקטן בלוח מנוחות לצננת בדיעה שהקס אטנם חולק לו, אבל אין חוש התל הששי. זה העולם שעלה בהתאוריים רבי-התעננה נוצריים של גויה. וכיחוד כמדרה המפורסמת "לוס קפריצ'וס", שנדפסה ערב האהר ה'19.

אולם גויה היה לא רק אמן לוח העיתות ויוצר של הדפסות וציורים ומדפיסות. הוא היה תוצר מובהק של זמנו, ויצירתו כוח נענו הרוקיקו האאור הזה את סקנס של שליט בית המלוכה הספרדי, ששנים רבות שימש לוח צייר-חור. טריבון הוא נבנה בהתלבות לרוחות החדשות ששבו בצרפת שאחר-המבט. ציורי-ההסן גדולי-ההמדים שלו, שזר מותווים לשריון קיי הונחו לעקב את ארמונות המלוכה, מתארים סגנות סתוק ליום תעצרים ספרדים מכילים את זמנם בקימוקים נעים, תמונת מדי ודקס, קומפוזיציות של מקע דומם, מוסיקים נוצריים והלכות שוריים, נושא שיש וחור אליו בכל שנת יצירתו.

התענכה "פרנסיסקו גויה: מדריד של יום ולילה" היא תענה בעולה, המציגת 270 שנה להולדת האמן רוצה שנות היסוס הדמלוסיים והרבותיים בין ישראל למדור. מבטנ בה מלא קשה יצירתו הגרפית של גויה, לק המצריים הראשונים, שצרו ב'1778, ועד לאחורונים, שעליהם שיק בבורדו, הקיי מעלה אליהו בה נסח ב'1828. לצדם עשרה ציורי-סן השניים שהוקבלו בהשאלה ממדוראן הפראדו במדריד וכן רישום נודי מאקסן פרס במדריד, המונגים בישראל לראשונה.



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1773-1774
The Fall of the Republic
The fall of the Republic was a significant event in the history of the region, marked by the loss of independence and the imposition of foreign rule. This period is depicted in the following works, which show the social and political changes of the time.

1773-1774
The Fall of the Republic
This section details the political and social context of the fall of the Republic, including the role of the military and the impact on the civilian population.



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1780-1781
 The Discovery of War
 (Los Descubrimientos de la Guerra)

This section of the exhibition features a series of small, framed images and a larger framed drawing, all displayed against a dark red wall. The images appear to be historical documents or illustrations related to the period of the Spanish War of Independence. The text above the images provides context for the period, specifically mentioning the years 1780-1781 and the title 'The Discovery of War (Los Descubrimientos de la Guerra)'. The images themselves are small and detailed, showing various scenes and figures. The larger drawing on the left shows a landscape with a building and figures. The overall presentation is clean and professional, with the red wall providing a strong contrast to the white frames and the dark floor.

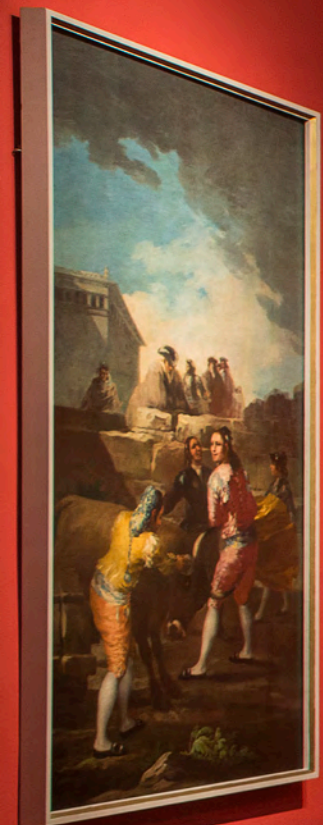


איסור הלימה
The Disasters of War
(Los Desastres de la Guerra)

The Disasters of War (Los Desastres de la Guerra) is a series of 41 etchings by Francisco Goya, depicting the horrors of the Peninsular War (1808-1814). The series is divided into four groups: the first group (1-10) shows the aftermath of the Battle of Madrid; the second group (11-20) shows the suffering of the Spanish people; the third group (21-30) shows the execution of the Spanish people; and the fourth group (31-41) shows the suffering of the Spanish people during the war.

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Some notes
 highlighting the characteristics

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Primary sources

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Biographical highlights

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סדרת תמונות
Bullfighting (La Tauromaquia)

The series of paintings, known as the Tauromaquia, depicts the various stages of a bullfight. It is a masterpiece of narrative painting, capturing the drama and danger of the event. The scenes are arranged in a sequence, showing the bull being led into the arena, the initial charge, the matador's entrance, and the final moments of the fight. The style is characteristic of the 19th-century Spanish school, with a focus on detailed observation and emotional intensity.



תמונות ביוגרפיות
Biographical Highlights

- 1786 - Birth of the artist in the town of Badajoz, in the province of Extremadura, Spain.
- 1792 - Study of anatomy at the University of Salamanca.
- 1795 - First public exhibition in the city of Salamanca.
- 1797 - Study of anatomy at the University of Salamanca.
- 1798 - Study of anatomy at the University of Salamanca.
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רוחות שטות

The Follies (Los Disparates)

ג'וזפ ג'וזפ גויה, נולד בספרד והתגורר בצרפת, היה מהחשובים מציירי הציור הפוליטי והסאטירי. הוא חי בין השנים 1764 ל-1828, והיה מראשי הדור של הציירים הספרדיים המודרניים. גויה היה מהציירים הגדולים של המאה ה-18 וה-19. הוא חי את חייו בצרפת, והיה ממוצא ספרדי. הוא חי את חייו בצרפת, והיה ממוצא ספרדי. הוא חי את חייו בצרפת, והיה ממוצא ספרדי.

This late and enigmatic series of prints - a selection of which is on show here - was created between 1815 and 1823, when Goya lived in the house known as Quinta del Sordo (Deaf Man's House) on the outskirts of Madrid, before leaving for France, where he remained until his death in 1828. "The Follies" was done in aquatint and etching, with retouching in drypoint and burn. Goya left the plates behind when he moved to Bordeaux in 1824, and it seems that fear of the unstable political climate made him decide not to print them. Because they were not published in his lifetime, their exact number, dates, and sequence are not known for sure. However, one proof of many of the plates were titles written by the artist, including the word "Disparates" (meaning "nonsense" or "folly"). In 1864 the Spanish Royal Academy of Fine Arts of San Fernando published eighteen of the plates under the title of "Los Proverbios," probably because of the evocative link between many of the images and Spanish folk sayings. Four additional plates surfaced a decade later and have since been printed as part of the "Los Disparates" series. The imagery that pervades this series echoes characters and situations familiar from Goya's earlier works. A good example is *Feminine Folly*, a print that immediately calls to mind the painting *Straw Manikin* of 1793-92 (both are on display here). Was the aging master trying to recapitulate his oeuvre and address social, moral, and political issues that had preoccupied him throughout his artistic career? "Los Disparates" is not easy to decipher, and the images lack the sharp and witty humor that characterizes some of the similarly themed images in "Los Caprichos." Its somber, nightmarish atmosphere leaves the viewer with a feeling of unease and restlessness and attests to Goya's troubled state of mind in his later years.



[English caption for the top-right image]



[English caption for the bottom-right image]



[English caption for the top-middle image]



[English caption for the bottom-middle image]



[English caption for the top-left image]



[English caption for the bottom-left image]



[English caption for the top-furthest image]



[English caption for the bottom-furthest image]



[English caption for the painting on the left]



1770
The Birth of the Nation

1771
The Birth of the Nation

1772
The Birth of the Nation

1773
The Birth of the Nation

1774
The Birth of the Nation

1775
The Birth of the Nation

1776
The Birth of the Nation

1777
The Birth of the Nation





The Shadow
of Color
צל הצבע
ظل اللون

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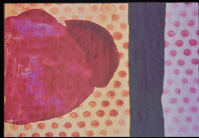
The Shadow of Color, Otto Freundlich, Len Lye, Lygia Clark, Blinky Palermo



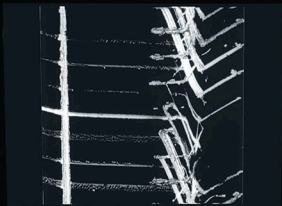
Otto Freundlich







Len Lye







Lygia Clark







Blinky Palermo

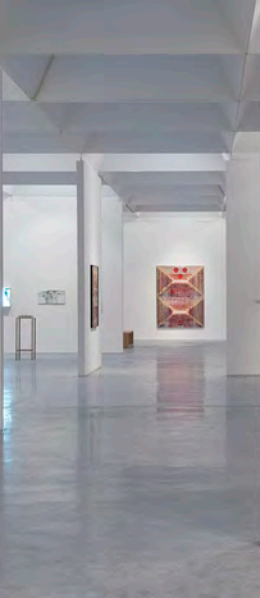






Behold the Man: Jesus in Israeli Art















רון עמיר
להעביר את הזמן בחולות
رون عمير
قضاء الوقت في حولوت
Ron Amir
Doing Time in Holot

Ron Amir: Doing Time in Holot













יעקב שופר ילידי הארץ
يعقوب شوفر مواليد البلاد
Ya'akov Shofar
Born in Israel



Ya'akov Shofar: Born in Israel



