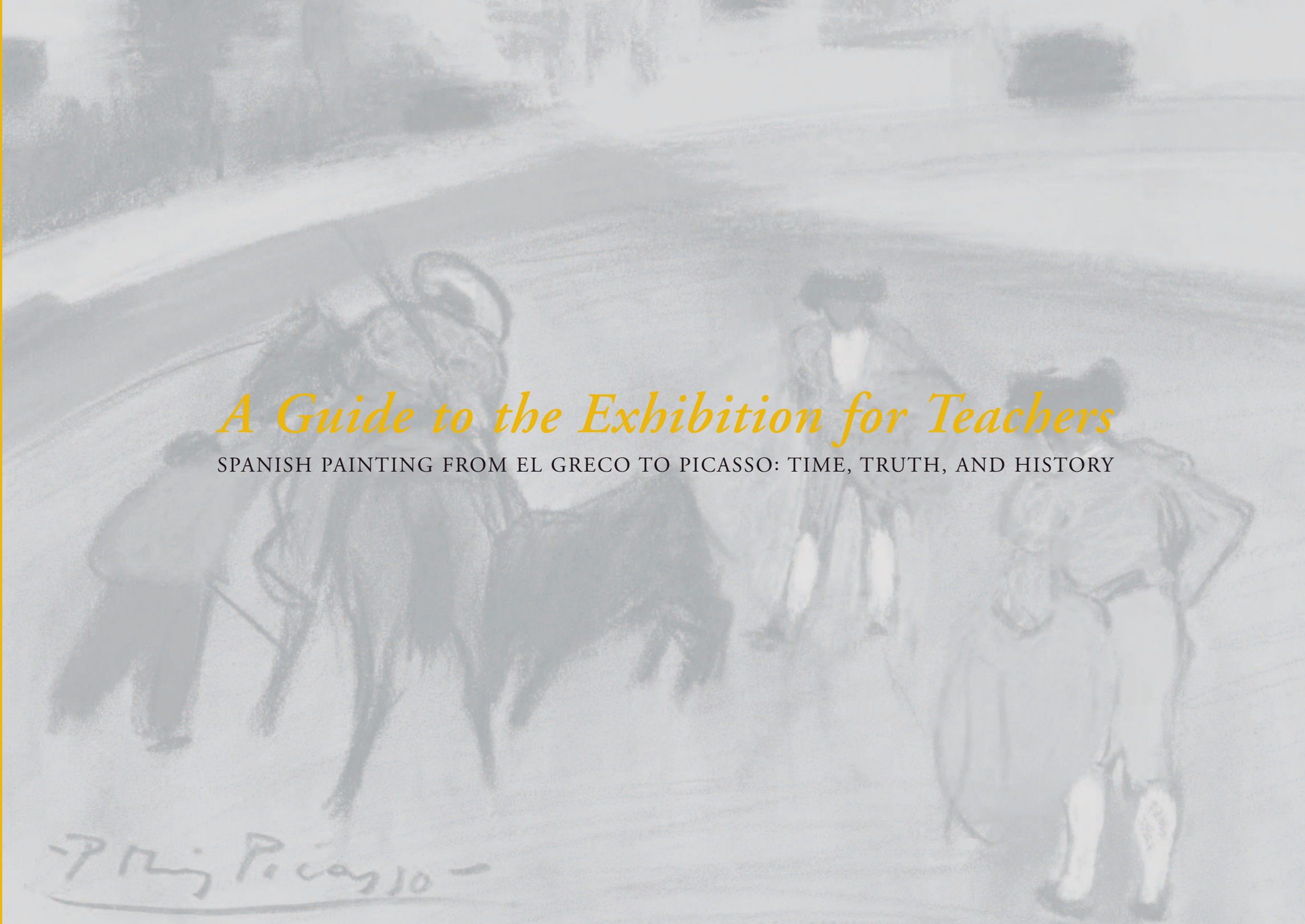
Guggenheim MUSEUM

SPANISH PAINTING FROM

El Greco to Picasso

TIME, TRUTH, AND HISTORY

Guggenheim MUSEUM



A Guide to the Exhibition for Teachers

SPANISH PAINTING FROM EL GRECO TO PICASSO: TIME, TRUTH, AND HISTORY

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A NOTE TO TEACHERS

This guide for educators, which accompanies the exhibition *Spanish Painting from El Greco to Picasso: Time, Truth, and History*, provides a glimpse into the important themes and changing character of Spanish painting through the centuries as well as suggestions for how to integrate this rich history of aesthetic innovation into the classroom. The presentation of works thematically (rather than the more typical chronological arrangement) provides the opportunity to compare and contrast how artists from the same country, in various historical epochs, have dealt with similar subject matter. This guide concentrates on the exhibition themes most relevant to K–12 curriculum and provides examples of two works from each of these themes to encourage comparisons of styles and approaches. Looking at and discussing these works with students can enhance their understanding of Spanish art and history as well as provide an opportunity to consider how many of these themes continue to be of importance in contemporary society.

Designed to provide ideas, activities, and resources that explore some of the compelling issues raised by this exhibition, this guide focuses on the varied historical and cultural influences that contributed to the development of Spanish painting as a culturally rich, visually engaging, and emotionally compelling tradition.

Each section contains:

- ***an overview of the exhibition theme as it relates to Spanish painting***
- ***two reproductions of works selected from that thematic area to allow for comparisons of works of art***
- ***background information on those works of art and the artists who created them***
- ***questions to facilitate open-ended discussion***
- ***suggestions for further explorations***

The content and design of these materials have a threefold purpose:

- ***To assist educators in developing a classroom unit focusing on Spanish painting***
- ***To provide educators with the tools to conduct a self-guided museum visit***
- ***To help educators prepare students for, and expand upon, themes and ideas generated during their museum visit***

This guide will be most useful in conjunction with a trip to the museum, but can remain a valuable resource long after the exhibition has closed. So that educators can both prepare for and follow up on the exhibition themes, this guide is also posted on the museum's Web site, www.guggenheim.org/artscurriculum, with images that can be downloaded or projected for classroom use. The images may be used for educational purposes only and are not licensed for commercial applications of any kind. Before bringing your class to the museum, we invite you to visit the exhibition, read the guide, and decide what aspects of the exhibition are most relevant to your students. For more information on scheduling a tour and workshop or an afternoon gallery program, please call (212) 423-3637.

EXHIBITION OVERVIEW

Spanish Painting from El Greco to Picasso: Time, Truth, and History
November 17, 2006 through March 28, 2007

Spanish Painting from El Greco to Picasso: Time, Truth, and History is an overview of Spanish painting focusing on the key artists of the last five centuries. Co-organized by the Solomon R. Guggenheim Museum and the State Corporation for Spanish Cultural Action Abroad (SEACEX), this exhibition is the first to present a comprehensive overview of Spanish painting that not only mixes examples from different centuries, but also capitalizes on themes that have been repeated over the course of history. The exhibition demonstrates how a national spirit nurtured the development of certain characteristics, such as a stark naturalism, an affinity for still lifes and genre painting, and particular approaches to religious, historical, and mythological subjects. Rather than emphasizing a historical chronology, this exhibition presents works from different periods in order to show their affinities and to challenge traditional readings of Spanish art, which have separated modern works from their historical precedents. Twentieth-century Spanish artists continued to cultivate local artistic traditions as features of their national identity and, despite their apparently revolutionary leaps, were nourished by traditional models.

The exhibition presents works by the great Spanish masters side by side, including paintings by El Greco, José de Ribera, Francisco de Zurbarán, Diego Velázquez, Bartolomé Esteban Murillo, Francisco de Goya, Pablo Picasso, Juan Gris, Joan Miró, and Salvador Dalí, arranged in thematic groupings that bring together works from various centuries. These thematic groupings allow relationships between works to come into focus, inviting visitors to become familiar with distinctive Spanish treatments of subject matter from history, religion, mythology, and everyday life.

Conceived and curated by Carmen Giménez, the Guggenheim Museum's Curator of Twentieth-Century Art, and Francisco Calvo Serraller, Professor Chair of Art History at Universidad Complutense de Madrid, *Spanish Painting from El Greco to Picasso: Time, Truth, and History* is the most historically comprehensive presentation of Spanish painting ever seen in the United States. The exhibition features approximately 136 paintings dating from the sixteenth through the twentieth centuries, filling the entire Frank Lloyd Wright rotunda as well as several adjacent galleries. Loans from European and North American museums and private collections, together with a significant number of important works from the Museo Nacional del Prado and Museo Nacional Centro de Arte Reina Sofía in Madrid, have made this presentation possible.

HISTORICAL OVERVIEW

The history of Spain is as rich, colorful, and diverse as that of any country in the world, encompassing the diverse histories of the Roman, Moslem, Jewish, Greek, Phoenician, and North African people who have, at one time or another, called the Iberian Peninsula home. With access to both the Mediterranean Sea and the Atlantic Ocean, present-day Spain (which shares the Iberian Peninsula with Portugal) has served as a vital trading link and entry point into both North Africa and Southern Europe. The history of Spain has been greatly influenced by this crosscurrent of ethnicities and religions. But the culture and history of Spain have been shaped not only by those who conquered and fought for control of the Iberian Peninsula, but also by the artists who flourished during the sixteenth and early seventeenth centuries—Spain's so-called Golden Age—as well as by the more recent twentieth-century masters.

Spain, a land of castles and churches, bullfights and flamenco, dusty landscapes and blazing heat, is home to a rich cultural heritage. The culture of Spain stretches back to prehistory, to the people who populated the land twenty-thousand years ago. The paintings of these early people are still visible on the walls and ceilings of the Altamira caves they inhabited in northern Spain. Imperial Roman occupation lasting five hundred years was followed by nearly eight hundred years of Islamic domination, which would impact the country's architecture, art, and language. This influence can still be seen today, particularly in southern Spain, where the Moorish kingdoms flourished. There was constant fighting between the Moors in the south and the Christian kingdoms that dominated the central heartland and north of Spain. The marriage of Ferdinand, king of Aragon, and Isabella, queen of Castile, in 1469 began the process of uniting the disparate kingdoms of Spain into a single nation. The year 1492 would be one of momentous events: in that single year the Moors were conquered and driven out of Spain, the Jews were expelled, and Christopher Columbus set foot in the Americas, ushering in a period of Spanish imperialism that sowed the seed of New World culture in Latin America.

During the sixteenth century, due to the immense wealth derived from its presence in the Americas, Spain became the most powerful nation in Europe. Not only did this lead to the arrival of ever-increasing quantities of precious metals, spices, and new agricultural species that had a great influence on the development of Europe, but the explorers, soldiers, sailors, traders, and missionaries also brought back with them a flood of knowledge that radically transformed the European understanding of the world. This period of political dominance coincided with a flowering in the fine arts, decorative arts, and literature known as the Siglo de Oro, or Golden Age, which would last well into the next century. Throughout this period, artists produced superb works, many of them for the Church. As the Protestant Reformation threatened the preeminence of the Catholic faith, Spanish monarchs and clergy hastened to its defense. Religious reform in Spain led to a revitalized Church, which commissioned works that would inspire faith and teach doctrine. The powerful Habsburg dynasty that ruled Spain during this period also provided artists with commissions for portraits and triumphant subjects. But a series of long, costly wars and revolts, capped by the defeat of the "Invincible Armada" by the English in 1588, began a steady decline of Spanish power in Europe. Controversy over succession to the throne consumed the country during the eighteenth century, leading to an occupation by France during the Napoleonic era in the early 1800s.

The nineteenth century saw the revolt and independence of most of Spain's colonies in the Western hemisphere. The Spanish-American War of 1898 marked the end of Spanish possessions in the Americas, with Cuba gaining independence, and control of Puerto Rico and the Philippines being ceded to the United States. This period was also dominated by increasing political polarization within Spain itself. Pressures from all sides, coupled with growing unchecked violence, would eventually lead to civil war.

The Second Republic (1931–36) saw attempts at land reforms, as well as actions supporting worker's rights and access to education for the working classes. In 1936, the newly elected Popular Front government was attacked by the Nationalist forces of General Francisco Franco. For three years, the Spanish Civil War raged as the Nationalists fought against Republicans. The war left hundreds of thousands dead and caused terrible suffering for all Spaniards. Victory went to the Nationalists and for almost forty years, Franco ruled as one of the twentieth century's most ruthless dictators. A few days after his death, in 1975, the monarchy was restored with Prince Juan Carlos on the throne.

Spain then began its transition toward democracy. In 1978, a new constitution was approved by popular vote. Among other things, it guaranteed Spanish citizens equal human, social, and political rights, which Franco had denied them for so long. In 1986, Spain became a member of the European Union and has evolved into a modern, democratic, and liberal society. The Spanish people have a proud cultural heritage as well as a distinct temperament, lifestyle, and vision, born of a long history and economic hardship. Their cave-painting ancestors left their unique mark on the cultural heritage of Spain, and the progression of that lineage is today in the hands of a Europeanized Spanish people who are challenged to preserve their uniqueness. Spaniards today enjoy a rich, diverse culture that dates back thousands of years and bears the influences of both regional diversity and a common heritage.

Bodegones

Although still life painting was practiced in other European countries, only in Spain did it transcend its traditional status and rise to the same heights as other genres. *Bodegón* is the Spanish term for still life (from *bodega*, a storeroom or tavern). Taken more generally, *bodegón* refers to the representation of common objects of daily life, frequently including food.

The still life image may contain piles of fruit, silvery fish lying on a plate, game birds hanging on a wall, or arrangements of flowers. Still lifes may also contain shiny pewter vessels, transparent glasses, woven rugs, books, jars, pipes, a writer's inkwell, or the painter's brush and palette. There are works that display the ingredients for an upcoming meal. All manner of inanimate objects are suitable subjects for still lifes, for the painter's skill suddenly makes us aware of the artistic properties of ordinary things.

Still lifes can also carry a moral message, striking a serious, almost tragic note. The presence of a skull amid the beautifully painted objects is a reference to the transience of all things. These paintings, known as *vanitas*, are reminders of the vain emptiness of worldly things.

The emergence throughout Europe of the modern still life toward the end of the sixteenth century was a phenomenon related to rapidly evolving conditions in a society on the threshold of the modern age in politics, science, philosophy, and art. From that time on, no longer conceived as merely decorative or symbolic, the depiction of such things became the focus of a new relationship between the painter's eye, his brush, and his mind. This approach seems to foreshadow the Cubist painters of the twentieth century, who used the potential of the still life to explore the very boundaries of art. Their concern with purely formal values was the ultimate extension of an attitude that, more than three hundred years before them, led another generation of radical young artists to paint the first such pictures without narrative content—works in which the perception of nature, the endurance of art, and the power of the artist were the principal subjects.

Within the context of art that was being produced around 1600, the still lifes of Juan Sánchez Cotán must have seemed amazing. Their intense naturalism had few parallels. It was among educated people at the highest levels of society in Toledo, a major independent center of artistic activity some thirty miles south of Madrid, that such pictures found their first audience in Spain. These wealthy, intellectual patrons appreciated the combination of artistic virtuosity and religious symbolism invested in seemingly mundane objects. The painters and collectors of Toledo viewed these works as a sophisticated new genre in which the most ordinary elements of the natural world were transformed into high art.

All of the known still lifes by Sánchez Cotán display their objects within a window setting. This shallow, precisely defined space allowed the artist to achieve, through the strong modeling of forms in light, a truly compelling sense of space. He connected this space to the viewer by arranging certain objects so that they protrude over the front edge of the windowsill, also suspending others from invisible hooks above. The hanging vegetables may look strange, but in Spain at the time this was a normal way of protecting produce from pests. At the right, a bunch of parsnips and carrots hangs slightly in front of the window, while on the sill below, a pink and white cardoon lies on its side. The dark background against which the fruits and vegetables are silhouetted provides a sense of great depth. A powerful light greatly enhances the surfaces and textures, yet somehow fails to illuminate the background space, which remains submerged in deep shadow. The window becomes a sort of stage on which the high drama of art imitating nature is played out.

The still lifes of Sánchez Cotán are still well-known today, yet their most important legacy was elevating the status of still life painting so that even the most famous Spanish painters of the seventeenth century recognized that still life subjects presented a formidable challenge to even the most accomplished of painters.

Juan Sánchez Cotán (1560–1627)
***Still Life with Fruit and Vegetables*, ca. 1602**
Oil on canvas
27 ⅜ x 38 inches (69.5 x 96.5 cm)
Várez Fisa Collection, Madrid

Juan Gris (1887–1927)
***The Book*, 1911**
Oil on canvas
21 ⅜ x 18 ⅛ inches (55 x 46 cm)
Centre Georges Pompidou, Paris Musée National d'Art Moderne
Centre de Création Industrielle, Donation of Louis and Michel Leiris, 1984

Juan Gris was one of the world's foremost Cubist artists, and his career as a painter, from 1910 to 1927, correlates exactly with the years of Cubism's greatest notoriety. Born in Madrid, Gris studied engineering and amused himself by drawing caricatures in his notebooks. In 1906, after some years of contributing humorous sketches to two Madrid papers, he went to Paris, where he lived among the artists and writers who were to make artistic and literary history. He worked as a graphic artist until 1910, when he began to paint in watercolors. By 1911, Gris had begun to paint in oils, in the Analytical Cubist manner of his artist friends Georges Braque and Pablo Picasso. Although Gris did not invent Cubism, he was one of its most capable exponents and gradually evolved his own personal style, combining the representation of objects from different angles with his own unique sense of color. He was frequently criticized for practicing a "cold" and "cerebral" style, but in many ways Gris continued the Spanish tradition by painting intensely crafted twentieth-century *bodegones* that relied on a methodical geometry. His champion, Gertrude Stein, said that for Gris "still-life is a religion." In *The Book*, the distortions are still restrained and each object can be clearly discerned. The jar, the coffee pot, the cup, and the book could lead their own independent lives if they were not so much better off in their successful interrelationship. The tension in the picture derives from the placement and coloration of the objects. Gris would soon abandon this more conventional approach to modeling as he continued to experiment with more radical distortions of form.

DISCUSSION QUESTIONS

Sánchez Cotán created this canvas more than four hundred years ago. Which of the fruits and vegetables do you recognize? Which are unfamiliar? The cardoon (related to celery, the artichoke, and the thistle) appears in many of Sánchez Cotán's paintings. What might the artist have found fascinating about this lowly vegetable?

In his lifetime, Sánchez Cotán's paintings were admired for their naturalism and accurate depictions of ordinary things. Today, technology allows us to record images with exact clarity at the click of a button. Has new technology diminished your interest in paintings that aim toward realistic depictions, or does this image still seem remarkable? Explain.

Although there are several objects depicted in this painting, Gris chose to title his work *The Book*. Do you think this is an appropriate title? Why or why not? What other titles does this painting suggest to you?

Look carefully at these works and describe them in detail. Both Sánchez Cotán and Gris became well-known for their still life works and chose to use everyday, humble objects as their subject. What objects would you include if you were to paint a still life? What about these objects appeals to you?

These two works were created roughly three centuries apart. They are both classified as still lifes, but they are painted in very different styles. Looking at them side by side, describe as many of the differences between them as you can. What similarities can you see, if any?

These paintings make statements not only about the objects depicted in them, but also about the artists who painted them. What might have been the artists' goals in creating these works?

FURTHER EXPLORATIONS

Using a shallow cardboard box with the inside painted black, set up a still life of fruits and vegetables that emulates Sánchez Cotán's arrangement as closely as possible. Once the composition is complete, try to duplicate the lighting in the painting. Discuss the differences between your constructed still life and the painting. How is the lighting in Sánchez Cotán's painting different from the lighting you were able to achieve in your still life? Photograph your composition with a digital camera and, using Photoshop, manipulate the image to create the most dramatic interpretation. What adjustments helped you to create dramatic effects?

The word *composition* refers to the way an artist arranges shapes across a page or canvas. Whereas Sánchez Cotán distributed the fruits and vegetables nearly evenly across his canvas, Gris created tension through the asymmetrical placement of his objects. Describe the effect of each. Then choose between five and ten objects to compose your own tabletop still life. First arrange and draw your objects in a balanced composition, spreading them out nearly evenly. Then rearrange the same objects into an asymmetrical design and draw them. Compare the two drawings. Describe how changing the composition changed the effect of your drawing.

Print out copies of both paintings and paste each on to a much larger piece of paper. You need not paste the image in the center of your paper. Using the stylistic cues from the image and your imagination, envision the wider space that these objects might inhabit and extend the picture accordingly. Where are we and what does the rest of the surrounding environment look like? Does your work include people, furniture, a source of light? Share your work with your classmates. How is the space you created similar to or different from theirs?

Sometimes *bodegones* picture the ingredients that might be used to cook a meal. In this exhibition, Luis Meléndez's *Still Life: Fish, Scallions, Bread and Kitchen Containers* (ca. 1760–70) is an example of a painting that pictures the makings of a typical Spanish meal. Ask students to assemble and arrange the various ingredients of a favorite recipe into a personal bodegón and draw it. Students should display the resulting drawing and discuss their artistic as well as culinary choices. The student recipes and drawings can be combined into a class cookbook.

Landscape of Fire

Landscape painting is rare in Spanish art. This scarcity can be tied to Spanish history. The Spanish Counter-Reformation of the sixteenth century was staunchly against both classicism and humanism. Strictly interpreted Catholic doctrine viewed the subject of human nature and nature in general as corrupt and indulgent. To contemplate the beauty of nature was to indulge in a hedonistic, pagan, and heretical act.

As a result, a variation on landscape painting emerged. During the second half of the sixteenth century, when El Greco came to live in Spain, a mystical and poetic current swept the nation. Instead of picturing the land as lush and inviting, artists used landscape as the setting for sacred events. In El Greco's landscapes, we can see this "fire" or passion. His nervous, tormented, mystical, and visionary approach to painting not only expressed the intellectual climate of his age, but centuries later it would also become a model for the next generation of Spanish painters, including Francisco de Goya, Ignacio Zuloaga, Pablo Picasso, Salvador Dalí, and Joan Miró.

Spain began its long decline from predominance as a world power beginning in the second half of the seventeenth century. Throughout this period of relative isolation, Spain's ancient political, social, and economic structures remained in place, thwarting its modernization. This resistance to change produced unique customs, culture, and art distinct from other European countries.

The vision of the Spanish landscape is more than the land: it came to embody the backbone of Spanish identity. Late-nineteenth-century writers and artists raised it to a higher level on the basis of its austerity and starkness, a combination of historic, mythical, and mystical vistas where the great events of the past had taken place. In Spanish painting, landscape expresses both national history and the individual and collective soul.

The only Spanish painter of the sixteenth century to enjoy universal fame today is Doménikos Theotokópoulos, known as El Greco, "the Greek". He was raised on the Mediterranean island of Crete and was trained in the Orthodox Greek Byzantine tradition of icon painting, which had a lifelong effect on his work. After years of studying the Renaissance masters in Italy, El Greco settled in Spain and in Toledo found a nurturing environment for his passionate style of painting. While the impact of his work is timeless, El Greco's vision was rooted in his personal experiences and the religious climate of the Catholic Counter-Reformation, a tumultuous period when Protestantism was threatening the Catholic Church. His paintings are intensely emotional and feature elongated distortion, the use of flickering lights and darks, and a strong sense of movement.

The Vision of Saint John is both one of El Greco's last paintings and one of his most mysterious. The left side of the work is dominated by the figure of St. John, hands raised to Heaven. A large piece of satinlike cloth in yellow and green is draped behind the figures beyond. The painting depicts a passage from the Bible. In Revelation (6:9–11), an apocalyptic vision describes the opening of the fifth seal and the distribution of white robes to "them that were slain for the word of God, and for the testimony which they held." El Greco's vision of this event includes distortions of form, shifting points of view, theatrical light, and spiritual energy. The resulting work has a dynamism that resonates even today.

El Greco worked on this painting from 1608 until his death in 1614. These were the hardest years of his life—he was bankrupt and had fallen into artistic obscurity. With no resources and his family facing poverty, it must have taken incredible faith to produce this visionary work. The painting's broad, open brushwork is characteristic of El Greco's late style. The work itself was neglected and vandalized; what we see now is only a portion of the original, with the upper part missing. After centuries of near obscurity, in the early twentieth century this almost forgotten artist was rediscovered. Today, El Greco is revered as a painter who allowed no division between the material and spiritual worlds and whose art was rooted in his deeply personal, mystical vision.

El Greco (Doménikos Theotokópoulos, 1541–1614)
***The Vision of Saint John*, ca. 1608–14**
Oil on canvas
87 ½ x 76 inches (222.3 x 193 cm)
The Metropolitan Museum of Art, New York, Rogers Fund, 1956

Joan Miró (1893–1983)
***Landscape (The Hare)*, autumn 1927**
Oil on canvas
51 x 76 ⅜ inches (129.6 x 194.6 cm)
Solomon R. Guggenheim Museum, New York

Joan Miró's artistic personality and his way of representing what inspired him led André Breton, poet and leader of the Surrealist movement, to exclaim, "Miró is the most surrealist of us all!" Miró's Surrealist vision juxtaposes fanciful invented forms. Schematized creatures and realms previously visible only to the mind's eye are part of the artist's private system of imagery, in which images carry symbolic meanings that vary according to their context. Miró encouraged the viewer to determine the significance of each painting's imagery. He stated, "I have managed to escape into the absolute of nature." During the summers of 1926 and 1927, which he spent in Montroig, Spain, Miró painted a series of landscapes. In *Landscape (The Hare)*, he focused on one of his favorite subjects, the countryside around his family's home in Catalonia. Miró said that he was inspired to paint this canvas when he saw a hare dart across a field on a summer evening. This event has been transformed in *Landscape (The Hare)* to emphasize the unfolding of a heavenly event. Against a primeval terrain of acid oranges and red, a hare with bulging eyes stares transfixed by a spiraling "comet."

Miró's Montroig landscape compositions include the line of the horizon that separates sky from earth—or the real world from the world of ethereal things represented by the sky. Line and color articulate a complex symbolic imagery. The generalized ground, rich in texture due to the uneven thinning of paint and the use of shadowy black, provides a warm and earthy support for the expressive black lines, the areas of red and yellow, and the staccato rhythms of dots. The colors that fill these canvases have a strength not seen before in Miró's work.

Although Miró's paintings may appear highly schematic, they are not without references to real things, as the artist made clear. "For me a form is never something abstract," he said in 1948. "It is always a sign of something. It is always a man, a bird, or something else."

VIEW AND DISCUSS

El Greco's *The Vision of Saint John* tells a complicated story. Describe the story you see depicted here. Where might we be? What might be happening? How would you describe the mood of this work?

Miró's painting was inspired by the countryside around his home and a hare he witnessed darting across a field. What are the elements in this painting that seem as though they were observed from life? What aspects of this painting seem imagined?

Miró stated, "I have managed to escape into the absolute of nature." As you look at his *Landscape (The Hare)*, elaborate on what you think Miró might have meant by this statement.

Miró and other early twentieth-century artists, including Ignacio Zuloaga, Pablo Picasso, and Salvador Dalí, were deeply influenced by El Greco's work. As you compare the two paintings, can you see any ways in which El Greco might have been an inspiration to Miró? Create a list of characteristics that these two paintings share.

FURTHER EXPLORATIONS

Art historians have documented that three centuries after El Greco painted *The Vision of Saint John*, Pablo Picasso studied this painting in the Parisian home of his friend and fellow artist Ignacio Zuloaga. The painting left an indelible impression on him and it is believed that its impact can be seen in his groundbreaking work *Les Demoiselles d'Avignon* (1907), which announced a bold new direction in Modern painting as well as paying homage to his compatriot El Greco. View an image of Picasso's *Les Demoiselles d'Avignon* at www.moma.org/collection/conservation/demoiselles/history.html. What similarities can you see between these two works? What are the differences? What about El Greco's work might have inspired Picasso?

El Greco's paintings have a highly distinctive style. Once you come to recognize his approach, you will be able to recognize other works by him. Art critic Jerry Saltz describes his response to El Greco: "El Greco always seems in a hurry; he loves miracles, revelations and annunciations—things that happen in a flash. People appear dazzled; saints are stunned or swept off their feet; everything's always swirling upward. El Greco's not interested in structure or getting space right; he's interested in irradiated color, icy light, rhythm, windblown skies, religious fervor, elongation, agitation and all the things oil paint can do." As you look carefully at El Greco's *The Vision of Saint John*, can you find elements in the painting that fit Saltz's description? Do you agree or disagree with Saltz's account? Research other works by El Greco and write your own description of his style.

Both of these paintings depict events that occur in an unreal time and space. What clues in each work suggest that they are not purely from the observable world? Create your own drawing or painting of an event that seems to take place in a realm outside the everyday.

Blood and Sand

Bullfighting is one of the best-known, and most controversial, Spanish popular customs. The section of the exhibition titled *Blood and Sand* refers to the sand on the floor of the arena as a place of bloodshed.

It is difficult for an outsider to understand the meaning and fascination with bullfighting, which is at once both a performance and a ritual. It is a spectacle, not a sport between two equals. The bull never wins. For its fans, the bullfight is an art, the challenge of man fighting against the beast. To others, it is an archaic tradition. Nowadays, the bullfight is controversial. Many Spaniards believe it is a cruel spectacle that should be abolished and has no part in their modern European culture. Others believe it is the one symbol of Spain that makes the country different.

The history of bullfighting in Spain is a reflection of the different peoples who have inhabited the Iberian Peninsula. The Greeks and Phoenicians first brought bullfighting to the Iberian Peninsula. When the Moors from North Africa overran Andalusia in 711 CE, they transformed bullfighting into a ritualistic event practiced on feast days. It was the Moors who first mounted trained horses—a tradition still practiced in modern bullfights—to confront and kill the bulls.

As the history of bullfighting in Spain progressed, men on foot (*matadors*) aided the horsemen (*picadors*) by positioning the bull through the skilled use of a cape. The *matadors* grew more popular and garnered more attention from spectators, and the modern bullfight began to take form. From the Ventas Plaza in Madrid, the largest bullfighting arena in the country, to a dusty swath of farmland in the most remote village, the culture of Spain, even today, is linked to the bullfight.

In eighteenth-century Spain, bullfighting influenced social mores even more vividly than it does today. It was an opportunity for all classes to mingle and unleash primitive passions together. Franciso de Goya was a tremendous fan. He was powerfully attracted to the national sport, a potent symbol of the struggle between the matador, who represents goodness and life, and the bull, a symbol of evil and death. The painter was also fascinated by the outward trappings of the struggle: the speed, courage, skill, and elegance he saw in the participants. The thirty-three pictures in the series that includes *Pass With the Cape* earned him the nickname "Francisco of the Bulls."

For Goya, bullfighting was simply another aspect of reality—a reality so significant and poetic in itself, so stirring and fascinating that it needed no interpretation. He therefore limited himself to eyewitness accounts, reporting only what he actually saw. He drew and painted bullfighting throughout his life.

Unlike his portraits of the Spanish royal family, Goya's bullfight paintings were not commissioned; he made them to explore his own personal interest. In them, Goya captured both the brutality and the energy of this real-life event.

Francisco de Goya (1746–1828)
***Pass with a Cape*, 1793**
Oil on tinplate
16 15/16 x 12 3/16 inches (43.1 x 32 cm)
Private collection

Pablo Picasso (1881–1973)
***The Picador*, 1900**
Pastel on paper
7 ⅛ x 10 ⅝ inches (19 x 27 cm)
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Bequest, Hilde Thannhauser, 1991

Pablo Picasso was familiar with bullfighting from his youth. At the age of nine, he watched a bullfight with his father and recorded his strong impressions in a drawing. In bullfighting, Picasso saw a mythological symbol embodying dramatic suffering, grief, and rage. The drama of ferocious struggle became a recurring theme in his work.

The word *picador* comes from the Spanish term meaning "prick" or "pierce," which describes the picador's role in the bullfight. From his well-trained horse, this character carefully aims his lance at the bull. His goal is to weaken the bull's neck so the matador can move in for the kill.

Picasso's *The Picador* may at first glance seem sketchy and casual. A large red arc defines the arena's barrier. Cutting across the drawing in the opposite direction is a large dark curve representing the edge between *sol y sombra*, light and shadow, which provides a dramatic background for the intense action. *Sol y sombra* is indicative of a social division between rich and poor (the prices for seats in the shade being more expensive) and also represents the shadow of death at the very heart of the bullfight itself. *Sol y sombra* is also a metaphor for uncompromisingly opposed forces pitted against each other without the possibility of any neutral ground between them.

DISCUSSION QUESTIONS

Look carefully at both paintings. Make a list of all of the things you can learn about the bullfight by examining these paintings. When finished, share your list with your classmates.

Both Goya and Picasso were avid enthusiasts of the bullfight. What clues can be found in their work that would let us know of their intense interest in this ritual? Through research, learn about the spectacle of the bullfight. Then compare what you have learned from your observation of these works with your research. How accurately have the artists portrayed the bullfight? Does it agree or disagree with your research?

Although both works focus on the bullfight, they are done in different styles with more than one hundred years separating them. Describe the ways in which they are similar to or different from one another.

FURTHER EXPLORATIONS

Nowadays, the bullfight is controversial. Many Spaniards believe it should no longer be a part of their modern European culture. Others believe it is the one symbol of Spain that makes the country different. Many people think it is a cruel spectacle that should be abolished. Research the history of the bullfight and hold a class debate focusing on cultural and moral issues that surround the tradition of the bullfight.

The subject of bulls and bullfighting has been a theme in Spanish poetry, art, and literature for centuries. A more powerful symbol than the Spanish flag, the image of the black bull denotes “Spanishness” in a wide variety of contexts, from national advertising campaigns to international sporting events. What symbolic messages do you associate with the bull? If you were to choose an animal to symbolize the United States, which animal would you choose? Why?

In Spain, the bullfight is an opportunity for people from different classes to come together to participate in a communal event. It can be seen as a precursor to the twentieth-century mass leisure industry. Make a list of events in the United States that bring communities together in similar ways. What purposes do these events serve?

The Domestic World

Times of technological and political change often result in social change as well. This section of the exhibition includes paintings that reveal changing societal attitudes toward the role of women and the working class. For much of European history, artists adhered to strict rules about what subject matter was appropriate for art. Much of the surviving art from the first and second millennium CE depicts religious or mythical scenes or figures, or the ruling class and their accomplishments. Images of homes and women at work were relegated to small canvases, appropriate for sale and display but constituting only a tiny part of the economy of the art world. The working classes, when they were depicted, were portrayed in the context of a moralizing narrative. It was the emergence of an independent art market, where artists could sell their work privately, rather than painting only on commission, that made domestic scenes viable.

The "domestic world" can be seen as a metaphor for the traditional female sphere. Before the twentieth century, the home was thought of as women's domain, while men dealt with the political and economic worlds. Sewing is a symbol of domesticity; in art, a woman sewing is often a sign of her moral goodness, as she does the tasks assigned to her.

In the sixteenth century, Spain made the transition from the medieval world of the town to the modern world of the nation, as gold from the New World flowed in, funding wars and wreaking havoc with the economy. The expulsion of the Jews in 1492 and the Moors around 1610 nearly bankrupted landlords and bankers. The cities were full of thieves and beggars, only some of whom held the legally required certificate allowing them to beg.

In the nineteenth century, industrialization again transformed the world. The promise of work in factories brought people to the cities in increasing numbers, where they often worked long hours under dangerous, uncomfortable, and unhealthy conditions, for very little money. Living conditions were equally appalling, and artists, who frequently lived among the working class, created poignant commentary about the lives they witnessed.

In this piece, painted early in Diego Velázquez's career, two men and a woman sit at a table, eating and drinking. The woman's attention is very carefully focused on her task: pouring a drink for the man to her right. The man on her left talks animatedly, perhaps using his hands for emphasis. The food and tableware are carefully arranged in the foreground of the painting, attracting our attention. The clothing of the subjects tells us that these are working-class people, most likely in a tavern. However, the white tablecloth is an anomaly, for it never would have been found in such a setting.

Early in his career, Velázquez made his reputation painting *bodegones*, scenes that included food and often people at tables. *Bodegones* were a newly popular genre, paralleled in literature by picaresque novels, in which a rogue with little money goes on an adventure, surviving by his wits while commenting satirically on the world around him.

Why did Velázquez's paintings of the working class appeal to art buyers, who would have purchased these pictures to hang in their homes? They are certainly skillfully made, showcasing the artist's great talent. They would have served as a relief from religious art, designed to teach lessons and morals to the viewer. The popularity of these paintings may have also reflected a changing attitude toward the poor in seventeenth-century Spain, displaying a new sense of compassion and charity.

Diego Velázquez (1599–1660)
***Peasants at the Table*, ca. 1618–19**
Oil on canvas
37 13⁄16 x 44 1⁄8 inches (96 x 112 cm)
Szépmüvészeti Múzeum, Budapest

Pablo Picasso (1881–1973)
***Woman Ironing*, Paris, spring 1904**
Oil on canvas
45 ¾ x 28 ¾ inches (116.2 x 73 cm)
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978

The woman depicted here is bent over her ironing. She uses a heavy, old-fashioned iron, which would require constant reheating at a hot open fireplace nearby. A bowl on the table holds water; beside it is a cloth for sprinkling water on the fabric as she irons. She is agonizingly thin and hunched over with the pressure she places on the iron.

Like Velázquez's *Peasants at the Table*, this work is a fairly early one in the artist's career. It was made during a time when Pablo Picasso himself was living in poverty and struggling to survive as an artist. Paintings of women ironing were not uncommon at the time, as more and more artists had begun to depict the working class. But unlike other variations on this theme, *Woman Ironing* presents an icon rather than a scene: Picasso shows us a single figure, focused on her task, against a background that is nearly erased.

Ironing and washing clothes in laundries was a common occupation of women in late-nineteenth-century and early twentieth-century Europe. It was a difficult job, physically demanding, performed in a hot, crowded room, and poorly paid. Picasso spent a number of years early in his career painting the poor: hungry children, street musicians, circus families. These paintings provide glimpses into the world of the lower class one hundred years ago. Picasso may have felt that, as a poor artist, he was showing his own world. He may also have found suffering and endurance in the face of hardship to be inspiring. He once said, "Art emanates from pain and sadness."

Art historians suggest that Picasso was more interested in the romantic agony of this woman's situation than in offering a social critique, believing that her situation, which she faces without complaint, ennobled her. The painting recalls El Greco's figures, with their elongated bodies and faces and clear outlines, and *Woman Ironing* may be compared with the earlier artist's images of martyrs.

DISCUSSION QUESTIONS

Pose like the woman in Picasso's *Woman Ironing*. How might this woman feel? If she could speak, what might she tell you about her work? About her life? About her hopes for the future?

Imagine you are a wealthy merchant from the seventeenth century, considering buying Velázquez's *Peasants at the Table* for your home. Why might this work appeal to you? Why not?

Compare the people in Velázquez's painting to the figure in Picasso's *Woman Ironing*. How are they similar? Different? What different ideas about the working class do you think the two paintings suggest? How is our contemporary idea of the "working class" similar to or different from these two artists' ideas?

FURTHER EXPLORATIONS

Woman Ironing was made during an era of great social change: as a result of the Industrial Revolution, people had moved to the cities in droves, resulting in great poverty and a low standard of living. What types of social changes are happening now one hundred years later? What type of person would you choose to represent these changes? Paint a portrait or write a poem about this character, capturing their daily experience.

As the turn of the twentieth century approached, several artists explored the theme of women ironing, including Edgar Degas and Édouard Manet. Look at Degas's *Women Ironing* (1884) and compare and contrast it with Picasso's interpretation. An image of Degas' painting can be found at www.artinthepicture.com/artists/Edgar_Degas.

The electric irons of today are very different from the iron in Picasso's time. Research how ironing was accomplished before electricity and permanent-press fabrics.

During the 1880s in the United States, photographer Jacob Riis (1849–1914) documented the plight of poor children, immigrants, and tenement dwellers on the Lower East Side of Manhattan. His book *How the Other Half Lives* became a pivotal work that precipitated much-needed reforms. It is still in print and also available on the Internet at: www.yale.edu/amstud/inforev/riis/contents.html. Compare Picasso's *Woman Ironing* with Riis's photographs. Which images do you find most sympathetic? Why?

Weeping Women

Figures of women weeping, in Spanish art, stem from religious painting, specifically images of the *Mater Dolorosa*, or Mother of Sorrows. This figure is a woman in mourning for her child who has died; she looks upward with tears in her eyes. For centuries, Spanish artists have been drawn to the *Mater Dolorosa,* depicting her through painting, drawing, and sculpture. Traditionally, she is shown with seven arrows through her heart, symbolizing her seven sorrows.

Weeping women were a common theme in seventeenth-century Spanish art. Sculptural versions of the *Mater Dolorosa* can be seen every year in the Spanish province of Seville, during the week of Easter. A remarkable annual parade features floats that date back centuries, each representing a local religious association. Half of these floats carry statues representing the *Mater Dolorosa.*

Originally, figures such as the *Dolorosa* served as intercessors: they were believed to help people communicate with God. Later, images of saints were often used in a more metaphorical way: to show the suffering of the people and the need for charity, for example. In the twentieth-century, Pablo Picasso transformed the *Mater Dolorosa* into an antiwar symbol, a woman whose child has been killed, screaming at the world that harms the innocent.

In this version of the Mother of Sorrows, the mourning woman looks upward to Heaven, hands outstretched. She may be asking, "Why?" She may be looking toward Heaven for comfort. While a traditional *Mater Dolorosa* would have seven arrows through her heart, Bartolomé Esteban Murillo avoided allegorical symbolism in favor of realism in this work: this might almost be a portrait of a real woman, seated in prayer. Simplicity, along with superb draftsmanship, explains why Murillo's devotional paintings were very popular with art buyers of his time.

Unlike many earlier painters, who depicted idealized figures with little relation to the Spanish people who viewed them, Murillo wanted his figures to be recognizably Spanish and to represent the everyday life of the people, with their joys and sorrows. It has been said that Murillo was particularly interested in painting images that showed compassion and charity.

Bartolomé Esteban Murillo (1617–1682)
***Our Lady of Sorrows*, ca. 1660**
Oil on canvas
64 3/16 x 41 5/16 inches (163 x 105 cm)
Museo de Bellas Artes, Seville

Pablo Picasso (1881–1973)
***Weeping Woman I*, Paris, June 26, 1937**
Graphite, color crayon, and oil on canvas
21 ⅜ x 18 ¼ inches (55 x 46.3 cm)
Museo Nacional Centro de Arte Reina Sofía, Madrid

Pablo Picasso's *Weeping Woman I* is similar in some ways to Murillo's *Our Lady of Sorrows*: a woman in grief turns her face up toward Heaven. Unlike Murillo's figure, this woman does not seem to be looking for comfort, but rather raging against the inequities of the world. Her tears are prominent, etched into her face. Her frightening mouth is open, teeth bared, in a scream. This drawing is part of a series of sixty weeping women painted by Picasso in 1937.

Picasso transformed this religious symbol of sadness and acceptance into a powerful political symbol, a mother whose child has been killed by the atrocities of war. In the 1930s, Spain was in the midst of a civil war. Francisco Franco, the leader of the Nationalist Party, used force to seize political control of the country in 1936. In 1937, Franco's ally Germany bombed Guernica, a small Basque town, as part of an exercise testing their military power. Low-flying planes dropped bombs during the afternoon on a market day, when people from nearby came to Guernica to do their shopping. The first deliberate aerial bombing of a city, the attack killed more than 1,600 people. Franco denied that the raid had taken place.

Weeping Woman I is related to Picasso's *Guernica*, one of the greatest antiwar statements ever painted. *Guernica* contains two women: one with a dead child in her arms, looking up at the sky, screaming; the other with hands reaching up, mouth wide open.

DISCUSSION QUESTIONS

Picasso was very interested in classical painting and often borrowed from and transformed the work of earlier painters. In what ways does he borrow from Murillo in this work? In what ways does he change the image of the "weeping woman"?

Murillo's *Our Lady of Sorrows* is a devotional painting, meant to assist the viewer in making his or her prayers heard. Look closely at this woman; how does Murillo make her a sympathetic figure? Can you imagine going to her for help? Why or why not?

Imagine a conversation between the figures in Murillo's *Our Lady of Sorrows* and Picasso's *Weeping Women*. Both are most likely mothers who have lost a child. How are their responses similar? Different? Write a dialogue that reflects what you think the two of them might say to each other. With a partner, act out the conversation.

FURTHER EXPLORATIONS

What associations do you have with "weeping women"? If you were going to use a weeping woman as a symbol, what would it stand for? What would you do to the image to help viewers understand this symbolism? Try it.

Murillo's woman might be said to symbolize charity; Picasso's, the anguish of war. Pick one of these topics: what imagery would you use to capture this concept? You might try having each person in the class consider this and then compare their images. How are they similar? Different?

Picasso created sixty different versions of the Weeping Woman theme. What symbol, image, or idea can you imagine approaching sixty times, in different ways? What about this symbol, image, or idea captures your imagination? Try drawing or writing about it in at least five different ways. Was that easier than you thought it would be? More difficult?

In the library or on the Internet, research the Spanish Civil War and news coverage of the 1937 bombing of Guernica. (See, for examples, www.pbs.org/treasuresoftheworld/guernica/glevel_1/1_bombing.html.) Why was this action seen as so horrifying?

Examine an image of Picasso's painting *Guernica* (1937). How is the impact of this event reflected in Picasso's work? Can you find evidence of how Picasso's drawing *Weeping Woman I* is incorporated within *Guernica*?

Virgins and Mothers

Representations of the Virgin Mary occupy a prominent place in Spanish religious art. Spain's fervent devotion to Mary has its roots in an ancient matriarchal cult that dates back to the country's pre-Christian past. Even today, married women in Spain do not lose their maiden name and children occasionally choose to use their mother's rather than their father's surname (as did Diego Velásquez and Pablo Picasso).

In early Christian art and Byzantine iconography, the Madonna was widely venerated as the mediator between a suffering mankind and Christ. The prevailing idea of these images was to convey the endless, unbounded love of the Virgin for her son and for humanity. The tenderness of this mother toward her beloved child was intended to instill sympathy in the viewer. These images also expressed grief and compassion.

With the Renaissance, the focus of Western European art returned to the classical traditions of painting and sculpture in ancient Greece. Renaissance artists allowed themselves to be more emotional, secular, and humanistic, thereby creating bright masterpieces close to the hearts of their contemporaries. The art of this period is characterized by more anatomically correct proportions, sincere human emotions, color, and light. Throughout the Renaissance, painters focused on many themes derived from the life of the Virgin.

Despite changing times, twentieth-century Spanish artists including Picasso and Salvador Dalí would return to the eternal theme of the mother and child to explore it in both enduring and modern ways.

Bartolomé Esteban Murillo's career is tied to Seville, the city where he lived and died, but he was also the first Spanish painter to achieve renown throughout Europe. In addition to the enormous popularity of his works in his native Seville, Murillo was much admired in other countries, particularly England. His many religious paintings emphasize the peaceful, joyous aspects of spiritual life.

Murillo's parents died when he was a child, and he was sent to live with a local artist. Under his tutelage, Murillo learned to paint religious pictures that were sold to small churches in Spain and in the Spanish colonies in the Americas. His early works, depictions of the Madonna and of the Holy Family, were dry in character, but he soon developed a warm, atmospheric quality in his paintings.

Murillo was expert in expressing tranquility and devotion. He used light and dark not only as a technique, but also as a way to communicate with the viewer and to achieve luminous effects that highlighted the beauty of the commonplace. Murillo combined the humdrum with the extraordinary in scenes that often include very young children with an idyllic feminine figure. His subjects are depicted in poses of elegant dignity.

In *The Virgin of the Rosary*, Murillo achieved great dramatic effect through the use of chiaroscuro, a technique that imparts a sense of three-dimensionality through the contrasting use of lights and darks. The figures are set before a shallow, dark background, and their brightly lit faces appear to glow with a holy light.

At a time of great religious fervor, Murillo won broad acclaim for his ability to create religious compositions that were at once sacred images as well as portraits of figures of his day, dressed in current fashions. He portrayed the Madonna as a beautiful woman and saints as likable Spanish characters, anticipating the trend toward realism that would characterize eighteenth-century religious art. During the nineteenth century, Murillo's genre paintings were widely admired and influenced many painters of that period.

Bartolomé Esteban Murillo (1617–1682)
***The Virgin of the Rosary*, ca. 1650–55**
Oil on canvas
64 ⅞ x 43 ⅛ inches (164 x 110 cm)
Museo Nacional del Prado, Madrid

Pablo Picasso (1881–1973)
***Maternity*, 1921**
Oil on canvas
25 13⁄16 x 18 5⁄16 (65.5 x 46.5 cm)
Private collection

In 1917, Pablo Picasso fell in love with Olga Koklova, a Russian ballerina. They married a few months later. In 1921, the year Picasso turned forty, their son, Paulo, was born. In his work, Picasso returned to the enduring archetype of the Holy Family, creating many renditions based on the theme of the Madonna and Child, using Olga and Paulo as models and inspiration.

Picaso's *Maternity* belongs to the artist's neoclassical period, during which he developed a style remininscent of classicism and used mythological images such as centaurs, minotaurs, nymphs, and fauns. He also created at least a dozen pictures inspired by and dedicated to motherhood and the special relationship between mother and child. The women in these paintings resemble antique statues suddenly given life. They are solid and powerful, like ancient goddesses, and are painted in quiet tones of gray and rose. They are all Great Mothers, connected to the earth.

Though some of Picasso's neoclassical mother-and-child canvases are not large in themselves, the effect of any one of them seems larger than life. *Maternity* shows a woman clothed in a classic, toga-like white dress as she holds a squirmy baby on her lap. She is so totally absorbed with her child that she does not know we are watching them. Their interaction is both animated and tranquil, evoking a tender lyricism and the calming spirit of motherhood. Picasso's neoclassical period lasted until about 1925, when his art moved in still another direction.

DISCUSSION QUESTIONS

Although these two paintings have much in common, they also have distinct differences. Create two lists: one that identifies the things these paintings share in common, and the other consisting of things that are unique to each. As a class, make cumulative lists and discuss your observations. Which list is longer?

Describe how the artists provide the viewer with a feeling for who these people are, their importance, and their relationship to one another.

What character traits do you imagine these people possess? For each of the four people depicted in these paintings, make a list of all of the attributes that come to mind. Which figure is the most playful, the most truthful, the most thoughtful, etc.? How many attributes overlap? How many seem to be unique to only one of the people pictured?

Imagine that these two paintings could be brought to life. Write a paragraph that tells what would happen next and what the women and children would say and do. Be sure that your response is in keeping with the characters and clues that the artists have provided for you.

Both Murillo's and Picasso's works achieve a sense of three-dimensionality. Describe how each artist, in his own way, has created a sense of sculptural form on a flat canvas.

FURTHER EXPLORATIONS

The theme of the mother and child is one of the most consistently reproduced subjects in the history of art. In Western art, its origins lie, according to legend, with the apostle Luke—the patron saint of painters—who is supposed to have painted the Virgin as she appeared to him in a vision. Its earliest recorded representations are Byzantine in origin. The theme of the mother and child is also an important one in African art, often seen seen in figurative sculptures that express concerns for fertility and continuity. Discuss the reasons that this theme is of such universal importance.

Picasso is known to have said, "You can write a picture in words just as you can paint sensations in a poem." Try an experiment to test the reliability of this statement: Choose a work from this guide and write a careful description with the goal of creating the image in the mind's eye of the reader. Then choose a favorite poem. Read the poem over several times and create a painting that visualizes the essence of the poem. When you are done, consider whether or not you agree with Picasso's statement.

The opportunity to create your own work on the subject of the mother and child exists all around you. Take a sketchbook to a park or playground, or on a bus or subway. Try to capture in quick drawings the relationship between parent and child.

Childhood

The status of children and the concept of childhood have changed over the centuries. Children have at various times been considered playthings, moppets, and even dwarfed adults. Even the notion of childhood as a distinct phase of life is a relatively recent event. Until the end of the Middle Ages, childhood ended at age seven, the age at which the Catholic Church declared children could distinguish right from wrong. From that age on, they were regarded as small adults, who mingled, competed, worked, and played with mature adults. Gradually, society began to see childhood as a separate developmental stage that should be dedicated to education and preparation for living in the adult world. The ideas of Swiss-French philosopher Jean Jacques Rousseau (1712–1778) introduced the idea that children are full human beings, with needs, feelings, dignity, and rights of their own. The concept of childhood as both a social structure and a psychological condition has since been refined and continues to evolve.

In eighteenth-century Europe, children began to dress differently than adults. They had their own activities and were seen to have their own ways of thinking and learning. Life for middle-class children changed more rapidly than it did for poor children, who were made to work long hours, often in dangerous factories and mines. By the nineteenth century, the governments took on the role of protecting children, passing child labor laws and setting up schools to provide education.

Art provides a visual record of this evolution. Whereas children had previously been portrayed as uncivilized and brutish, following Rousseau's assertion of the natural goodness and innocence of childhood Western art produced countless images proclaiming the charm and sweetness of children. Only occasionally were gifted artists able to set aside clichés and explore the grace and dignity of individual children.

In 1588, Juan Pantoja de la Cruz became court painter to Philip II and continued in this role after Philip III ascended to the throne in 1598. Pantoja de la Cruz was primarily a portrait painter to the royal family and other aristocrats. He painted clothing and jewels with precision and minute detail. In his best works, he introduced an impressive sophistication achieved by means of powerful contrasts of light and shadow. It is only in his treatment of these youthful faces that a glint of childhood is revealed. The portraits of royal children were commissioned not only to record the development of younger members of the family and as a testament to parental love, but also from the need to formalize future marriages between ruling families.

Between 1600 and 1607, Pantoja de la Cruz painted sixty-six portraits of thirty-nine different members of the royal family. In this work, we see his portrait of Don Felipe, the future King Philip IV, and his older sister, Doña Ana. Even though the subjects are both quite young and Don Felipe is supported by a luxuriously padded walker, they possess the self-control and formal bearing seen in portraiture of adults at court. Years later, Pantoja de la Cruz would paint Philip IV's official royal portrait.

This is not an image of children, but of heirs to the Spanish throne, destined to rule. Portraits of royal children such as this depict miniaturized adults decked out in elegant clothing and assuming formal poses. These were small but legitimate aristocrats, and even their childhood portraits projected them as possessing the sober traits associated with their future role as leaders.

Juan Pantoja de la Cruz (ca. 1553–1608)
***The Infantes Don Felipe and Doña Ana*, 1607**
Oil on canvas
46 7/16 x 48 13/16 (118 x 124 cm)
Kunsthistorisches Museum Vienna, Gemäldegalerie

Pablo Picasso (1881–1973)
***Two Seated Children (Claude and Paloma)*, Vallauris, January 20, 1950**
Oil and enamel on plywood
45 ¹⁄₁₆ x 35 ⅛ inches (116 x 89 cm)
Private collection, Courtesy Galerie Jan Krugier, Ditesheim & Cie, Geneva

Pablo Picasso's paintings of children date to two great spans of time: from his early years until he was about twenty-five, and from the start of his fatherhood through full maturity, between the ages of forty and seventy. Picasso painted these pictures for his own pleasure: they were part of the intimate personal collection that he named his "Family Gallery."

Picasso was already well into his sixties when his son Claude and daughter Paloma were born. He carefully observed them as they went about their daily routines, eating, sleeping, and playing. Their childhood was searched and scanned and transformed into art, much as a scientist might study an amoeba under a microscope for a clearer understanding of the origin of life. Rarely has childhood been so explored on canvas.

Picasso was a revolutionary painter who overturned the most widely accepted traditions and practices of art. At the same time, however, he always paid great attention to art history, studying works from the past and taking from them elements that could help him develop his own perceptions. For all Picasso's immensely fertile and original mind, he also came back to refresh himself at the wellsprings of tradition. In his earlier paintings, his interest in the old masters is evident mostly in the stylistic effects he borrowed from them and then incorporated into his own work in a completely original way. After 1950, he began a more direct dialogue with the painters of some of the most famous works in the history of art. Using his own style, he painted variations on works by earlier Spanish artists. While on the one hand he was paying homage to past art, on the other he was taking possession of this legacy and imposing on it his own unmistakable style.

DISCUSSION QUESTIONS

What can you tell about the children in these two works by looking carefully at the paintings? Are they older, younger, or about the same age as you? How can you tell?

What questions would you ask these children about the life they lead? If they could speak to us, what might they say? Do the children in these two paintings have similar or very different things to tell us?

How does their clothing style differ from fashions we see today? Describe what you think their average day is like.

What details does the artist include to help us get a sense of their surroundings and the times in which they live?

Although similar in composition and subject matter, these two paintings offer very different views of and attitudes toward childhood. List the traits that each of the children might possess. How have the artists suggested these individual qualities?

One painting is an official portrait, the other is a father's painting of his own children. How does each artist suggest his relationship to the children in these paintings?

FURTHER EXPLORATIONS

Find some photographs of yourself at various stages of childhood. Can you remember when these photographs were taken? Was it a special occasion or an ordinary day? Do you remember the outfit you were wearing and what you were thinking at the time? Select a single photo of yourself from your childhood. Write an essay that provides a description of everything you associate with this photo. How much of this description is evident in the photo? How much would be unknown unless you disclosed it?

Most of us have more pictures of ourselves as young children than we do of us as we get older. Why do we make portraits of children? What varied purposes do they serve?

If you have siblings (brothers and/or sisters) or even cousins, consider how you might create a group portrait. How would you pose yourself with them? What would you wear? What objects would you include? In what environment would you place the group?

How do we think about and treat children today? What role do they have within contemporary society? What societal forces have contributed to these changes?

Knights and Ghosts

In Spain, unlike most other European countries, nobility was based almost entirely on military service. Few families of eminence came from the law, commerce, or the church: the great families of Spain and Portugal fought their way to their rank. This may sound primitive on the surface, but it was actually quite fair, as it allowed commoners to join the ranks of the nobility through loyal military service. Indeed, many poor families came to prominence and wealth quickly as a result of their successful military exploits. It was the tradition for these knights to have their portraits painted to confirm and proclaim their status.

As the wealth of Spain declined, so did the fortunes of many of these families, creating a social class of impoverished knights constantly seeking social status and the appearance that they were still grand, rich nobles. One way to achieve the appearance of wealth was to have one's portrait painted. Such outward affectation gave rise to the term *fantasma*, a word literally meaning "phantom" or "ghost," suggesting the victory of appearance over reality. This phenomenon is the focus of Miguel de Cervantes's novel *Don Quixote*, first published in 1605, which satirizes the dreams of grandeur that haunted the Spanish rural gentry. It parodies classical morality and chivalry, finds comedy in knighthood, and criticizes Spain's rigid social structures. The term "ghost" is still used today to describe a person who buys the trappings of wealth but lacks true substance.

Beginning with El Greco, the Spanish portrait was more inclined to portray reality in a natural way that opposed the idealization of human beings and did not shy away from displaying physical imperfections. This tradition was noted by Pablo Picasso, who on his first visit to Madrid's Prado Museum when he was still a teenager commented on the magnificent El Greco portraits he saw there.

As we look at Spanish portraits today, it is difficult to know without research whether those pictured are indeed valiant knights or merely "ghosts." Like all paintings, a portrait is a product of its time. Not only is the style characteristic of a particular painter belonging to a particular age, but the sitter also belongs to that specific era—and the fashion of his or her clothes and surroundings gives strong clues as to character, taste, and social position. These clues may be lost to later viewers.

El Greco's portraits of Spanish noblemen are at once renditions of a long-established formula and remarkable and unique character studies. Soon after his relocation to Toledo, El Greco adopted a portrait style he would use in the years that followed, with a half- or bust-length figure emerging from a neutral background. The figure's gaze is turned toward the viewer, and light and expressiveness are concentrated in the face and hands. El Greco would be viewed by history as the first artist to fully explore the faces and heads of the Spanish. At the same time, however, El Greco revealed his exceptional faculties in the treatment of textures, and in spite of the frontal view, he made subtle use of asymmetry. His portraits are likenesses, but they are also infused with a powerful sense of character and emotion. These images aim to define the social status of the sitter as much as their individuality: the sobriety, similarity of dress, and lack of accessories or symbols in El Greco's portraits make it difficult to identify their subjects. Today, of the thirty or so known portraits from this period, only a dozen portray people who have been reliably identified; the rest, especially the group of noblemen attired with a ruff, remain anonymous.

El Greco seems to have painted few portraits of women, indeed, Spanish portraiture in general is overwhelmingly identified with male subjects. Although highly valued today, at the time of their creation most of El Greco's portraits would have had a private purpose and would not have brought him considerable financial gain.

El Greco (Doménikos Theotokópoulos, 1541–1614)
***Portrait of a Man of the House of Leiva*, ca. 1580–85**
Oil on canvas
34 ⅜ x 27 ⅜₆ inches (88 x 69 cm)
The Montreal Museum of Fine Arts, Adaline Van Horne Bequest

Pablo Picasso (1881–1973)
***Portrait of Jaime Sabartés*, Royan, October 22, 1939**
Oil on canvas
18 x 15 inches (45.7 x 38 cm)
Museu Picasso, Barcelona, Gift of Jaime Sabartés, 1960

In 1939, as World War II began and Franciso Franco's dictatorship rose to power in Spain, Pablo Picasso, his family, and longtime friend and assistant Jaime Sabartés moved to Royan on the French Atlantic coast near Bordeaux. Picasso and Sabartés had known each other for decades, and over the years Picasso depicted Sabartés in many of his works. The two had been part of the same bohemian circle in Barcelona, where Sabartés had initially occupied himself by caring for his grandfather; in 1899, however, his eyesight had failed to the point that he could be of little use in a caretaker capacity. He struggled to find his own voice as a poet, but found himself in awe of the obvious talent of his friend and contemporary Picasso. Sabartés would thereafter, until the end of his days, dedicate the majority of his energies to advancing the career of Picasso. He took on the role of managing Picasso's business affairs and exhibitions, even of waking Picasso each morning. Over the years, Picasso gave Sabartés a treasure trove of his works. Sabartés donated this rich collection of works by Picasso to the city of Barcelona.

Sabartés wore very heavy spectacles and was known to favor black garb and to project a mournful, almost tragic expression. Although Sabartés worshipped Picasso, his idol was sometimes known to be less than kind, using Sabartés as a scapegoat. In this painting, Picasso imagined Sabartés as a Spanish grandee (a nobleman of the highest rank in Spain or Portugal), complete with a ruff (a stiffly starched and pleated fabric collar, worn by men and women in the sixteenth and seventeenth centuries). Picasso's grotesque portrait harks back to El Greco's era, depicting his friend as a conspicuous example of a *fantasma* or "ghost."

DISCUSSION QUESTIONS

Describe each portrait as carefully as possible. Then compare and contrast them. Make one list containing all the attributes they have in common. Create another list of all the ways they are different from each other.

Imagine a "thought bubble" above the head of each of these portraits. Write down what you think each of these figures might be thinking or saying. Be sure to base your responses on what you see in the paintings. Share your responses with your classmates.

Imagine a conversation between the figures in these two portraits. Working in pairs, write a dialogue between them. What subject might they want to discuss? What positions would they take? How would their voices sound, and what type of language or dialect might they each use? Perform your dialogue by taking on the "voice" of one of the portraits.

FURTHER EXPLORATION

Create your own self-portrait using digital photography. Consider carefully what clothing, costume, and accessories should be included. What pose would you like to strike, and what background should appear? Why? Once your photograph is printed, write a short paragraph describing the persona you have chosen to project. Mount a class exhibition to display your portraits.

Would you choose El Greco or Picasso as the artist to paint your likeness? Why?

Although the term *fantasma* may not be in common use today, the concept behind the term can be seen all around us. Nowadays, we might use the expressions "wanna-be" or "poser" to describe a person who habitually pretends to be something he/she is not. In El Greco's time, a person could commission an elegant portrait to suggest his or her status. What are some ways that people today may use the trappings of wealth, success, or knowledge to project qualities that they may not truly possess?

Miguel de Cervantes (1564–1616) is considered to be one of the greatest figures of both Spanish and world literature and lived during roughly the same period as El Greco. His masterwork, *Don Quixote*, was written to mock the code of chivalry, which emphasized the protection of the weak, idealized women, and celebrated the role of the wandering knight who traveled from place to place performing good deeds. It also included social and religious commentary and bitterly criticized the class structure in Spain, where outmoded concepts of nobility and property prevailed. Research the story of *Don Quixote* and discuss whether this Spanish knight deserves to be put in the company of real-world idealists or whether he should be categorized as merely delusional.

Ladies

The word “ladies” connotes wealth and propriety as well as models of how it was traditionally believed women should act and dress. It encompasses queens, princesses, and other nobility, and, for more recent painters, admirable loved ones. “Ladies” have been contrasted with those who are “unladylike,” who demonstrate uncouth behavior. They have also been contrasted with women from lower classes, who were thought to belong in the home rather than in public: in Spain of the sixteenth through nineteenth centuries, only a noblewoman could show herself to the public through a portrait without being accused of impropriety.

Traditionally, an artist signaled that he was painting a lady through her clothing, which was clearly expensive. Femininity might be suggested by flowers or lace. A lady also looked directly out of the painting: her high standing allowed her to look the viewer in the eye.

These days, our likenesses are often captured by digital and video cameras, but for centuries the portrait genre was restricted to the upper sectors of society, who were seen as having achieved a particular degree of sophistication. Unlike religious paintings, which were intended to convey a message to as many people as possible, portraits were more associated with the court and with city dwellers.

In portraits of ladies, the environment in which the sitter was depicted was telling. Sixteenth-century ladies might stand in front of a darkened background. In the seventeenth century, ladies were frequently shown in interiors adorned with opulent drapes and sumptuous furnishings. In the eighteenth century, artists frequently painted aristocratic ladies in gardens, woods, or meadows that sometimes genuinely belonged to them or else provided a symbolic metaphor for their estates. Often the beauty of nature and the charms of the sitter were shown as complementing each other.

This portrait shows Ana of Austria, dressed in her royal finery: a beautiful, jewel-encrusted dress with the starched ruff that was fashionable at the time. Her ringed hands hold a lace-trimmed handkerchief and the wooden arm of a chair. Alonso Sánchez Coello, one of the most renowned artists of his day, had studied with the Dutch artist Antonis Mor. Mor taught Coello the Dutch style of portraiture which included beautiful, highly realistic clothing that showed the fine details as well as the play of light. This style of portraiture was more interested in showing wealth and beauty and less interested in the facial or gestural expressions that might give hints as to the subject's personality or feelings.

Ana of Austria was the daughter of Holy Roman Emperor Maximilian II and both the cousin and fourth wife of Phillip II, who ruled Spain from 1556 to 1598. Ana bore five children, only one of whom survived; this son became Phillip III, who succeeded his father as king. Ana died at age thirty, from influenza.

Alonso Sánchez Coello (1532–1588)
***Ana of Austria*, ca. 1570–71**
Oil on canvas
48 1/16 x 37 13/16 inches (122 x 96 cm)
Museo Lázaro Galdiano, Madrid

Franciso de Goya (1746–1828)
***The Duchess of Alba*, 1797**
Oil on canvas
82 ¾ x 58 ¼ inches (210.2 x 149.3 cm)
The Hispanic Society of America, New York

Women from every walk of life were featured prominently in Francisco de Goya's portraits. It was not only beauty that attracted him; it was also the discovery of the real person behind it. He was never dazzled by the expensive clothes of his subjects, although they gave him an excuse to display his talent with the paintbrush. He saw through the proud bearing of aristocrats to reveal their innermost being. His portraits unveiled a range of inner qualities.

In the portrait pictured here, the dark silhouette of the Duchess of Alba stands out boldly against an empty sky, her face framed by her cascading hair and a headdress. In the center of the composition, a thin, elegant hand points emphatically to the ground. On it are two rings. The larger of them, on the middle finger, is engraved with the woman's ancient and noble family name, Alba. The second, on the forefinger, carries the name Goya. These ringed fingers point to an inscription in the sand, "Solo Goya" (Only Goya).

After the king and his family, the Duchess of Alba was one of the highest-ranking nobles in Spain. She was known not only for her wealth and rank, but also for her beauty and charm, noted by nearly every man who met her. Here she wears a bold red sash, which together with the gold of her bodice and sleeves emphasizes her slender elegance. The brilliant colors stand out dramatically against the black of her gown.

The duchess is dressed in *maja* style: national, rather than royal or lavish, dress. This style, which was very popular at the time, included a full black skirt, a tight bodice, and a traditional black veil known as a mantilla, which fell over the shoulders from a high comb worn in the hair. Men also dressed in national, or *majo*, style; Goya painted a self-portrait in the 1790s for which he wore a short bullfighting jacket—not an outfit to paint in, but a jacket to show he was a man of the people.

There is some debate about the relationship between the Duchess of Alba and Goya. Most likely, this painting provides evidence of Goya's unreciprocated love. Painted soon after the duchess's husband had died, Goya kept this painting for himself; it was found in his studio after his death.

DISCUSSION QUESTIONS

Look carefully at both portraits, describing each as carefully as possible. What can you guess about Ana of Austria from her portrait? What can you guess about the Duchess of Alba?

For each painting, make a list of what you find most interesting about the woman in the painting. What different aspects of their subjects seem to have interested each of these painters?

What are some of the ways that these artists signaled the wealth of the women they painted? Did these symbols change in the two hundred years between when the two portraits were made? Have they changed in the past two hundred years?

The Duchess of Alba appears to be outside; Ana of Austria appears to be inside. Describe these settings as well as possible. How do these settings provide information and insight into these women? Where would you want your portrait set, and why?

FURTHER EXPLORATIONS

For much of history, status has been determined by wealth, and for many years only those with a great deal of money were found worthy of having their portraits painted. Think of a contemporary woman—someone in the news or in your community—who you think is worthy of a portrait. Research this woman's character and achievements on the Internet or in the library. Then create a portrait in a medium of your choice. What about this woman do you want to share with people? How can you use visual clues and symbols to convey what you know and find admirable about this woman?

Look through recent magazines that contain photographs of people. Make a list of some of the women whose picture appears over and over. Do these women share any characteristics? Choose one photograph that most intrigues you and compare it to the portrait of the Duchess of Alba, using a Venn diagram. How are these portraits similar? Different?

As a class, look carefully at the *Duchess of Alba* and write down one word that describes her. Individually, make a list of these words and use them (you don't have to use them all, and you can add other words as needed) to write a poem about the duchess. Does everyone's poem seem to describe the same person? How might differences be explained through different clues in the painting?

VOCABULARY

ANALYTICAL CUBISM The first phase of Cubism, which lasted until 1912. It simplified forms into geometric shapes and used a limited range of colors.

ASYMMETRY When the visual weights across a picture are distributed unevenly.

BAROQUE A style of art in Western Europe in the seventeenth century, known for dramatic light and shade, turbulent compositions, and exaggerated emotion.

BODEGÓN A still life painting containing common objects of daily life, frequently including food. The Spanish word for "tavern" is *bodega*.

CHIAROSCURO From the Italian words for "light" and "dark;" in painting, it refers to a method of modeling form primarily through the use of light and shade.

CLASSICISM The practice of using stylistic elements and/or myths derived from the Greek classical period.

COMMISSION To hire someone to make something (such as an artwork) in exchange for payment.

COMPOSITION The arrangement or organization of forms in a work of art.

COUNTER-REFORMATION The reform movement within the Roman Catholic Church during the sixteenth and seventeenth centuries that sought to revitalize the religion and oppose Protestantism. It had significant effects upon the art produced under the Church's patronage.

CUBISM An early-twentieth-century art movement that developed as a collaboration between Georges Braque and Pablo Picasso, in which objects are represented as geometric forms from multiple points of view.

HUMANISM A philosophy that emphasizes reason, scientific inquiry, and human self-determination and often rejects the importance of belief in God.

MANNERISM A style of art in Western Europe in the sixteenth century that rejected the classic balance and moderation of Renaissance art and was characterized by exaggerated, distorted, and highly emotional images.

MATER DOLOROSA The Mother of Sorrows, a popular theme in Spanish art depicting the mother of Christ in mourning for her son.

NATURALISM A style of art that emphasizes realistic appearances of nature.

NEOCLASSICAL Meaning "new classical," it describes a style that is inspired by the art of ancient Greece or Rome.

REFORMATION A religious revolution in Western Europe during the sixteenth century that began as a reform movement within the Roman Catholic Church and evolved into the doctrines of Protestantism. Its best-known representatives were Martin Luther and John Calvin.

SURREALISM A twentieth-century movement in art and literature that sought to express what is in the subconscious mind by depicting objects and events as seen in dreams.

SYMMETRY Where the arrangement of forms in half of a painting mirrors the arrangement of forms in the other.

VANITAS Still life paintings that incorporate objects symbolizing the fleeting nature of life, such as decaying fruit, withering flowers, skulls, hourglasses, or musical instruments.

CHRONOLOGICAL LISTING OF ARTISTS IN THE EXHIBITION

(Brief biographies are provided for the artists discussed in this guide.)

Alonso Sánchez Coello (1531–1588) was one of the pioneers of the great tradition of Spanish portrait painting. After spending his childhood in Portugal, he was sent to study under Antonis Mor in Flanders. Returning to Portugal in 1550, he served as a court painter to John III. In 1555, he moved to the Spanish court of Philip II. Although Coello produced both portraits and religious paintings, he is best remembered for his portraits. They are marked by an ease of pose and execution, a dignity, and an ability to depict the textural qualities and details of draperies and accessories. He was also capable of penetrating psychological portrayal. Coello spent the remainder of his life at the Spanish court, becoming a personal favorite of the king and acquiring honors and wealth.

El Greco, Doménikos Theotokópoulos (1541–1614) was born on the island of Crete. Around 1566, he traveled to Italy, where he was strongly influenced by the masters of the High Renaissance. In 1576, unable to obtain major public commissions in Rome, El Greco signed a contract to paint altarpieces for an important church in Toledo. These works helped to establish his reputation as the most gifted artist in the city. Anxious to be given the commission to fresco the walls of the newly built royal monastery-palace El Escorial near Madrid, completed in 1582, he submitted several paintings to King Philip II for approval but was denied the commission. The king's dissatisfaction with his work effectively ended any hopes of royal patronage El Greco may have had, and it is perhaps for this reason that he decided to remain in Toledo. Coming into contact with a group of learned churchmen who appreciated his work, El Greco thrived in Toledo, where he received members of the nobility and the intellectual elite. El Greco's paintings are noted for their unmistakable style, which includes the elongation of figures and an intensely personal vision rooted in his highly cultivated spirituality, evoking a mystical atmosphere in his work.

Juan Pantoja de la Cruz (ca. 1553–1608) was a student of the court painter Alonso Sánchez Coello and probably continued to work in his studio after completing his training. On numerous occasions, he declared himself to be a follower of Coello and probably collaborated to a considerable degree on many of his master's mature works. After Coello's death, Pantoja de la Cruz became a court painter to Philip II of Spain. When Philip III ascended to the throne in 1598, Pantoja de la Cruz painted a portrait of him that became the king's official portrait. Pantoja de la Cruz was primarily a portrait painter to the royal family and the aristocracy of Madrid. He painted clothing and jewels with precision, in minute detail, and with a dry objectivity in the Flemish tradition. His treatment of faces, however, reveals his study of Venetian portraiture, as well as sharp psychological penetration. Between 1600 and 1607, he painted sixty-six portraits of thirty-nine different members of the royal family. He painted *bodegones* as well, but, like his ceiling frescoes, these have not survived.

Juan Sánchez Cotán (1560–1627) was born in the town of Orgaz near Toledo. For approximately twenty years, he pursued a successful career in Toledo as a painter, patronized by the city's aristocracy, painting religious scenes, portraits, and still lifes. His austere and severe naturalism was rooted in an intellectual awakening to a more secular and scientific view of nature. This approach to painting found a receptive audience among the educated intellectuals of Toledo society. Sánchez Cotán ranks with the great names of European still life painting. Characteristically, he depicted a few simple fruits or vegetables, arranged on a ledge or shelf and standing out against a dark background with sharp clarity. Each form is scrutinized so that even the humblest items in creation take on a mystical quality. Sánchez Cotán's austere style would have considerable influence on later Spanish painters. In 1603, he abandoned his artistic career in Toledo and moved to Grenada, where he became a lay brother of the Carthusian Order. The reasons for this are not clear. Following this move, he would produce a modest number of religious paintings, but for the most part ceased to paint the still lifes for which he would be remembered.

Juan Bautista Espinosa (ca. 1590–1641)
Luis Tristán de Escamalia (ca. 1590–1624)
José de Ribera (ca. 1591–1652)
Juan van der Hamen (ca. 1596–1631)
Francisco de Zurbarán (ca. 1598–1664)

Diego Velázquez (1599–1660) was born in the city of Seville, where he was a disciple of Francisco Pacheco, whose daughter he would later marry. Possibly the greatest painter to ever live, his works hang in museums all around the world. In 1623, Velázquez executed a portrait of the king, and was named official painter to Philip IV. The portrait was the first among many renditions of the king, the royal family, and members of the court. Throughout the later 1620s, most of Velázquez's efforts were dedicated to portraiture, and he would spend the rest of his life in the service of the royal court, in different ranks, eventually reaching the pinnacle position of curator of the court. In August 1629, Velázquez departed from Barcelona for Genoa and spent most of the next two years traveling in Italy. In the course of his journey, he closely studied the art of the Renaissance. Velázquez combined masterly effects of light and shadow with the direct observation of nature. His religious paintings, images of simple piety, portray models drawn from the streets of Seville; he also painted his own family in the guise of biblical figures. Velázquez's masterwork, *Las Meninas* (1656), is a stunning group portrait of the royal family, with Velázquez himself shown in the act of painting. Velázquez continued to serve Philip IV as painter, courtier, and faithful friend until the artist's death in Madrid on August 6, 1660.

Alonso Cano (ca. 1601–1667)
Antonio de Pereda (ca. 1611–1678)
Juan Carreño de Miranda (ca. 1614–1685)

Bartolomé Esteban Murillo (ca. 1617–1682) was born in Seville, where he lived until his death. He founded a prestigious painting academy in 1660, which he presided over with great ability. His paintings, for the most part, are of a religious nature and theme. However, he also painted scenes of children and many precise portraits. Murillo developed a warm, atmospheric quality in his paintings. In 1645–46, he painted eleven scenes from the lives of various saints, a series that established his fame. Murillo was expert in expressing devotion in his paintings, using light and dark not only as a technique, but also as a way to communicate. He also excelled in genre painting, depicting poverty-stricken children in a touching manner. Murillo's works prefigured the development of European and especially Spanish painting in the eighteenth and ninteenth centuries. He portrayed Madonnas as beautiful women and saints as likable Spanish characters, anticipating the elements of realism that characterized eighteenth-century religious art. During the ninteenth century, Murillo's genre paintings won wide acceptance and influenced many painters of that period.

Juan de Valdés Leal (ca. 1622–1690)
Claudio Coello (ca. 1642–1693)
Luis Meléndez (ca.1716–1780)

Francisco de Goya y Lucientes (1746–1828) was born in the small town of Fuendetodos, near Saragossa. In 1771, he went to Italy; upon returning to Spain, he painted frescoes for the local cathedral and painted designs for the royal tapestry factory in Madrid, mostly scenes of everyday life. At the same time, he became established as a portrait painter to the Spanish aristocracy. By 1786, Goya was working for King Charles III, the most enlightened Spanish monarch of the eighteenth century. Goya would eventually rise to the rank of first court painter. In the winter of 1792, while on a visit to southern Spain, Goya contracted a serious illness that left him totally deaf and marked a turning point in his career.

CHRONOLOGICAL LISTING OF ARTISTS IN THE EXHIBITION
(continued)

A mood of pessimism entered his work. He became increasingly occupied with the fantasies and inventions of his imagination and with critical and satirical observations of mankind. He evolved a bold, free new style close to caricature. The horrors of warfare were of great concern to Goya, who observed firsthand the battles between French soldiers and Spanish citizens during the bloody years of the Napoleonic occupation of Spain. His reactions to war were recorded in powerful paintings. In 1824, after the failure of an attempt to restore liberal government, Goya went into voluntary exile in Bordeaux, France, continuing to work until his death there in 1828. For the bold technique of his paintings, the haunting satire of his etchings, and his belief that the artist's vision was more important than tradition, Goya is often called "the first of the moderns." His uncompromising portrayal of his times marked the beginning of nineteenth-century realism, and his work would continue to influence nineteenth- and twentieth-century art.

Ignacio de Zuloaga (1870–1945)

Pablo Picasso (1881–1973) was born into a middle-class family in Malaga, Spain. His father was a painter, teacher, and museum curator, and a major influence in Picasso's formative years as an artist. In 1900, Picasso visited Paris for the first time, soaking up the café culture and nightlife of the bohemian arts capital. He settled in Paris in April 1904, and soon his circle of friends included many of the best-known artists, writers, patrons, and dealers of the time. Picasso is considered the most influential artist of the twentieth century, and his lifelong creative invention repeatedly changed the course of visual thinking. During his eighty-year career, Picasso produced roughly fifty thousand works of art, ranging from paintings and sculpture to ceramics and drawings. His style developed from the Blue Period (1901–04), characterized by its predominantly blue tones, melancholy themes, and forlorn characters; to the Rose Period (1905), with a brighter, more naturalistic palette and subjects such as circus and carnival performers depicted in intimate settings, to the pivotal work *Les Demoiselles d'Avignon* (1907). *Les Demoiselles* redefined the genre of the classical nude by incorporating indigenous art influences, such as African and Oceanic sculpture. Through this painting, Picasso set the stage for Cubism. A revolutionary system of painting, Cubism shows multiple views of the same object simultaneously on the two-dimensional picture plane. It was a bold new language that is widely regarded as the most innovative and influential artistic style of the twentieth century. The Spanish Civil War profoundly affected Picasso, the expression of which culminated in his painting *Guernica* (1937). More than any other painter of his time, Picasso made viewers and critics alike question the idea of traditional genres. Picasso continued to work prolifically until his death in 1973 at the age of ninety-two.

José Gutiérrez Solana (1886–1945)

Juan Gris (1887–1927) was one of the world's foremost Cubist artists, and his career as a painter, from 1910 to 1927, correlates exactly with the years of Cubism's greatest notoriety. Gris studied engineering and amused himself by drawing caricatures in his notebooks. In 1906, after some years of contributing humorous sketches to two Madrid papers, Gris went to Paris where he lived among the artists and writers who were to make artistic and literary history. He worked as a graphic artist until 1910 and then began to paint in watercolors. By 1911, he had begun to paint in oils, in the Analytical Cubist manner of his friends Georges Braque and Pablo Picasso. His early works show a highly original use of color. His prismatic, floating compositions seem icy cold and steel-like. In 1912 Gris began to include lettering in his paintings, and then, in 1913, he moved from Analytical to Synthetic Cubism, which

enriched his use of color and form as well as his contrast of tonality and texture. He began using the technique of papier collé developed by Braque and Picasso. By 1914, his handling of the technique was personal and sophisticated: he constructed elaborate paper collages on canvas and enhanced them with paint and graphite. Gris's collages were considered some of his most successful compositions. Synthetic Cubism, to which he remained faithful throughout his brief career, gave Gris the opportunity to exploit his interest in color.

Joan Miró (1893–1983) was born in Barcelona. Although his early studies focused on both business and art, after suffering a nervous breakdown he abandoned business and concentrated on his art studies. In 1920, he made his first trip to Paris, where he met Pablo Picasso. From this time on, Miró divided his time between France and Spain. During the mid- to late 1920s, Miró developed a private system of imagery in which the motifs have symbolic meanings that vary according to their context. Line and color articulate a language as complex and poetic as hieroglyphic signs. In 1924, Miró joined the Surrealist group, artists who were exploring imagery related to dreams and the subconscious. Miró never worked under the influence of hypnosis, drugs, or alcohol. His life, like his paintings, was methodical and ordered. His work was inspired by indigenous art, the art of children, and, above all, his belief in the power of the imagination and the unconscious mind. During the early 1930s, he made Surrealist sculptures incorporating painted stones and found objects. In 1936, Miró left Spain because of the civil war; he returned in 1941. Miró's first major museum retrospective was held at the Museum of Modern Art, New York, that same year. In 1958, he was given a Guggenheim International Award for murals for the UNESCO building in Paris. During the 1960s, he began to work intensively in sculpture. Miró died on December 25, 1983, in Palma de Mallorca, Spain.

Salvador Dalí (1904–1989)

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