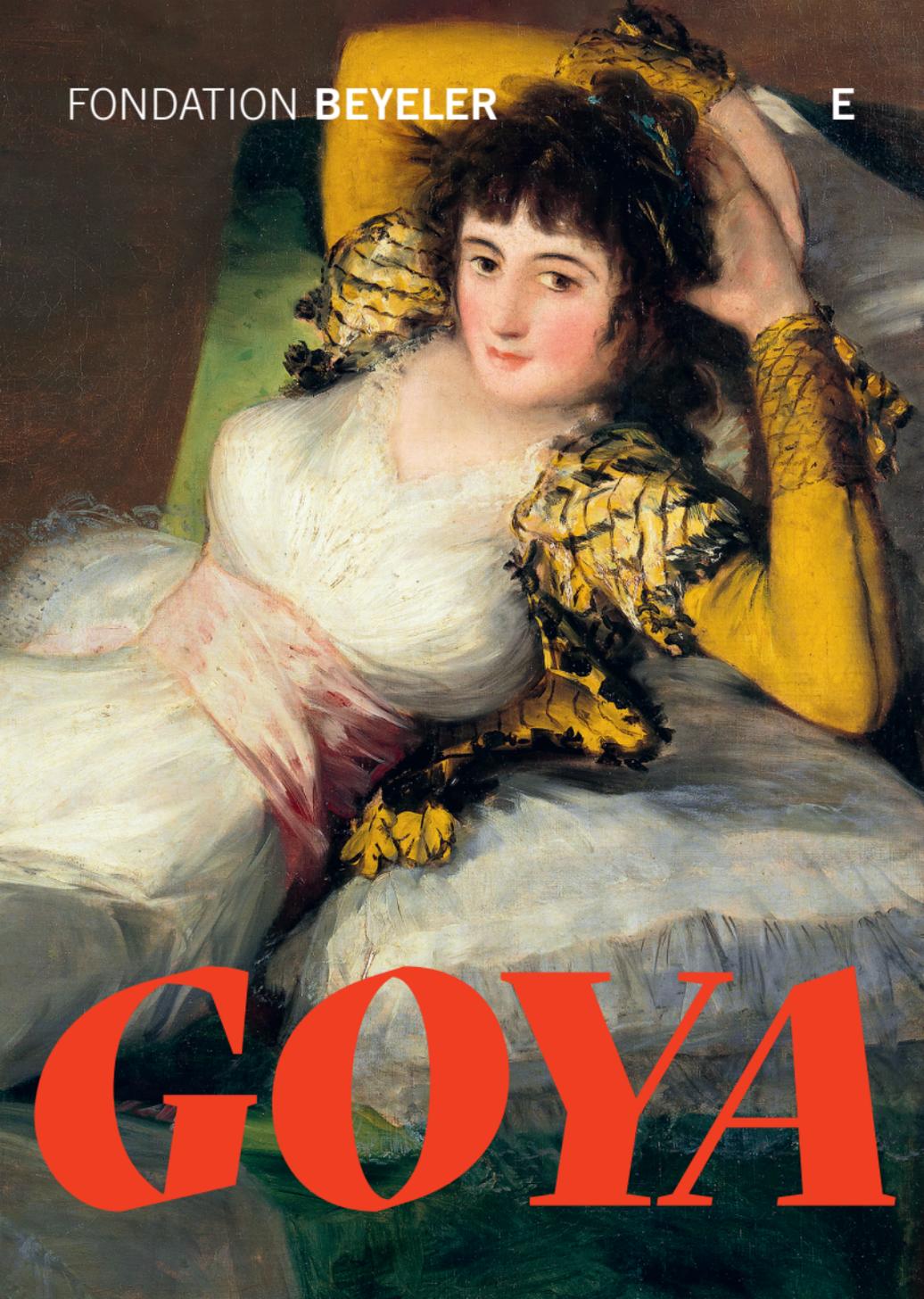


FONDATION BEYELER

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GOYA

GOYA

10 October 2021 – 23 January 2022

Cover:
Francisco de Goya
La maja vestida, 1800–07 (detail)
The Clothed Maja
Oil on canvas, 94.7 × 188 cm
Museo Nacional del Prado, Madrid
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INTRODUCTION

The Fondation Beyeler is presenting one of the most important exhibitions ever devoted to Francisco de Goya (1746–1828) outside of Spain. Goya was one of the last great court artists and at the same time an early pioneer of modern art. He was both a painter of prestigious portraits and the inventor of enigmatic personal imagery. It is precisely this irresolvable contradictoriness that lends Goya's art its magical fascination.

In the course of his artistic career, which spanned over 60 years, from the Rococo to the Romantic period, Goya gave visual form to incidents that went beyond social conventions. He depicted saints and criminals, witches and demons, pushing open the gate to worlds in which the boundaries between reality and fantasy become blurred. In his art, Goya was an astute observer of the drama of reason and unreason, of dreams and nightmares.

For the exhibition we have succeeded in bringing together more than 70 paintings and a large selection of masterful drawings and graphics that invite visitors to an encounter with the beautiful as well as the inconceivable and the disturbing. Rarely seen paintings from Spanish private collections, some of them in the same hands since the artist's lifetime, are united at the Fondation Beyeler with key works from the most renowned European and American museums and private holdings.

The *Goya* exhibition has been organized by the Fondation Beyeler in cooperation with the Museo Nacional del Prado, Madrid, and developed by Isabela Mora and Sam Keller.

The show has been curated by Martin Schwander, Curator at Large, in collaboration with Gudrun Maurer, Scientific Advisor. Ioana Jimborean and Fiona Hesse, Associate Curators, were in charge of project management.

ROOM 1

1 El cacharrero, 1778–79

The Pottery Vendor

In the foreground of this market scene, a pottery vendor has laid out his crockery on the ground and offers it to two young women, one of whom holds a bowl in her hand, inspecting it. Does the flawless porcelain symbolize her purity and virtue, and does its fragility allude to transience? The ladies are accompanied by an old woman, a type that recalls the matchmaker Celestina, a popular figure from Spanish literature. Behind them a carriage is just passing by. The driver energetically urges the horses onwards while three servants hold onto the back of the vehicle. A distinguished-dressed lady in the coach looks through the window in the direction of two gentlemen who complicity lean towards each other.

The painting is part of a series with motifs from everyday life in the city. Goya created them as tapestry designs to adorn the bedchamber of the Prince of Asturias, later King Charles IV, and his wife, María Luisa, in the palace of El Pardo, north of Madrid.

ROOM 1

2 La familia del infante don Luis, 1783–84

The Family of the Infante Don Luis

In 1783 Goya spent the summer months at the palace of the youngest brother of King Charles III, Don Luis Antonio Jaime de Borbón. Don Luis had entered into an improper marriage with Teresa de Vallabriga, some 30 years his junior, which is why he and his children were excluded from court and any claim to the throne. With his figure-packed painting, Goya introduced himself to court society as a sensitive portraitist. At the same time, he depicted the participants as oddly isolated, as if they took no notice of one another, which is due to the position of their heads and the lines of sight. The gazes cross the room and occasionally point boldly beyond the picture edge.

Don Luis sits by candlelight at the table and has just laid down his playing cards while his wife has her hair done. She is the luminous centre of the composition. Their younger daughter is carried on the arm of her nursemaid, and the older one looks at the painter at the far left, who has just begun to immortalize the group on the canvas.

Through his presence in the scene, Goya recalls another royal family portrait, that of the famous painting *Las meninas* by Diego Velázquez, his great role model.

ROOM 2

3 Anunciación, 1785

Annunciation

In 1785 Goya received the commission to paint a new altarpiece for the chapel of the Capuchin friars of San Antonio del Prado in Madrid. Nearly three meters high, the painting shows Mary and the Angel of the Annunciation in a light-flooded space, seen from a low vantage point, which makes the figures appear particularly monumental. Their facial features are finely worked out; Goya also devoted special attention to the drapery of their garments. In the lower half of the painting, dominated by a strong light-dark contrast, appear traditional attributes, such as the lilies and a wicker basket, symbolizing Mary's purity and domestic modesty. In Annunciation scenes Mary is typically depicted with a book; here, she reads in a scroll. This alludes to the Hebrew origin of the Old Testament and the passage from the Book of Isaiah that prophesies the birth of the Messiah from a virgin.

ROOM 2

4 El milagro de San Antonio de Padua, 1798

The Miracle of Saint Anthony of Padua (Sketch for the cupola fresco of San Antonio de la Florida, Madrid)

This oil study refers to Goya's frescoes in the small hermitage of San Antonio de la Florida in Madrid. Among the few religious works by the artist, the decoration of this suburban chapel, built between 1792 and 1798, is the most significant.

This study for the main scene in the cupola of the church depicts one of the miracles of St. Anthony of Padua. The saint stands elevated on a rock and bends over a man in order to bring him to life. The people watching respond very moved and gesticulate excitedly. For a better view, one boy even sits astride the railing of the balustrade closing off the scene to the front.

The balustrade with the small boy also appears in the fresco, although very high in the dome. There, Goya turned the situation around: the railing forms the border between the earthly and the divine realms. Above he presents the folk scene with the saint's miracle, and below, in the space of the church – beneath the balustrade – the angels, who in the study still hover in the sky over the people.

ROOM 2

5 Vuelo de brujas, 1797–98

Witches' Flight

The small picture *Witches' Flight* is part of a series of six paintings that deal with the subject of witchcraft and superstitions. The series was commissioned by the Duke and Duchess of Osuna and were to adorn their country estate La Alameda, on the outskirts of Madrid.

In the darkness of night, three witches have abducted a man into the air and stripped him, in order to suck him with their mouths. Their torsos are likewise exposed, and they all wear a conical dunce cap, also known as a *heretic mitre*. Below them two peasants try to shield themselves from the threat: one has thrown himself on the ground and covers his ears, the other hides under a cloth. The peasants' donkey remains apparently motionless in the background.

Here, Goya undoubtedly articulates criticism of the superstition that was widespread in his time. Even so, his drastic depiction of the fantastic event exerts a disturbing fascination. Astonishing pictorial inventions like this spectacular flight scene permeate Goya's entire oeuvre.

ROOM 3

6 El sueño de la razón produce monstruos, 1797–99

The Sleep of Reason Produces Monsters

This etching is the most famous sheet from the series of the *Caprichos* (Engl.: caprices, follies). Goya originally envisioned it as the titlepage of the in total 80 aquatint etchings, but later replaced it with his self-portrait in profile.

With an ironic and satirical view of the social and political conditions, everyday life and customs of Spanish society, Goya created ambiguous scenes to entertain and enlighten the Madrid public. Unusual for a court painter, he produced the prints on his own and offered them for sale on the open market – although he soon withdrew them for fear of the Inquisition.

The title can be read several ways: *Sueño* means both sleep and dream. A man has fallen asleep at his desk; behind him animals of the night swarm around him like threatening shadows. Is it perhaps the artist himself who is being haunted here by a nightmare or plagued by fantastic ideas in his sleep? The blurring of reality and fantasy in Goya's rendering inspired many later artists, such as those associated with Symbolism and Surrealism, to create their own pictorial inventions.

ROOM 4

7 Francisco de Paula Antonio de Borbón y Borbón-Parma, infante de España, 1800

Francisco de Paula Antonio de Borbón y Borbón-Parma, Infante of Spain

This unfinished oil sketch with the portrait of the infante Francisco de Paula is one of five surviving studies made in connection with the monumental portrait of King Charles IV and his family (1800–01), now found in the Prado.

Goya repeatedly created sensitive portraits of children. In this sketch he detailed only the boy's face and upper body. A fine black outline around the prince's hair, cheek and neck creates a subtle distance from the undefined background, lending the boy's appearance liveliness and immediacy. The dark eyes draw the viewer's gaze to his face, and the luminous glow surrounding the lovely head like an aureole further enhances his presence.

What is conspicuous about this sketch is the orange underpainting visible over a large area in the lower half of the painting. Here, we can understand the painting technique that Goya used to achieve natural-looking skin tones.

ROOM 4

8 Gaspar Melchor de Jovellanos, 1798

After Goya had made a name for himself in the 1780s with prestigious portraits at court and among the nobility, the 'friendship portrait' began to appear more frequently in his painting. Goya's friends were modern-minded intellectuals and affluent citizens who were committed to social change.

The liberal lawyer, writer and art connoisseur Gaspar Melchor de Jovellanos was one of the leading thinkers of the Spanish Enlightenment. In 1797 he was appointed as minister of justice, but nine months later, in the wake of the reactionary politics of First Secretary of State Manuel Godoy, forced to resign. His reform aspirations were nipped in the bud.

Goya portrayed Jovellanos seated at a desk decorated with rams' skulls and laurel wreaths. On the desk are documents, and in the background a bronze sculpture of Athena, the Greek goddess of wisdom. Jovellanos himself appears lost in thought. Goya depicts him in the pose of the melancholic, as a creative and wise man suffering from the circumstances of his time.

ROOM 4

9 María del Pilar Teresa Cayetana de Silva y Álvarez de Toledo, XIII duquesa de Alba, 1795

María del Pilar Teresa Cayetana de Silva y Álvarez de Toledo, 13th Duchess of Alba

The Duchess of Alba was considered – after the queen – 'the first lady of Spain.' Goya's portrait of the aristocratic woman was done in his studio in Madrid. It nonetheless depicts her at Sanlúcar, the duchess' summer residence on the Atlantic Ocean. There, she appears in statuesque, glistening white, as a full-length figure in front of a bare landscape. Her gold-hemmed dress is tied with a red sash below the bust; the bows on her chest and in her hair as well as the beads of her necklace are also red. Her left upper arm is adorned with two gold-framed medallions, each with a letter, the initials of the duchess and her husband: 'S' for Silva and 'T' for Toledo. With an authoritative gesture, the portrait subject points downward towards the dedication on the ground next to her: 'To the Duchess of Alba Fr[ancisco] de Goya 1795'. Written in the sand, it is a signature that threatens to be blown away by the wind at any moment. The artist's presence could not be illustrated more fleetingly. Even the little dog with a red bow on its hind leg, who obediently stands at her feet, also alludes to the artist who is obliged to faithful service.

ROOM 4

10 *La maja vestida*, 1800–07

The Clothed Maja

The famous *Clothed Maja* and its counterpart, *The Naked Maja*, are both done in the representational tradition of the reclining Venus – with one caveat. Goya’s modern Venus is accompanied by neither a cupid nor other symbols attributed to the goddess of beauty and love. Perhaps the quickly executed *Clothed Maja* was created to hide her naked pendant behind it? Both were meant for a secret cabinet room in First Secretary of State Manuel Godoy’s palace, as nude paintings had been banned by the Inquisition. On the walls were also a *Venus* attributed to Titian and Diego Velázquez’s *Roqueby Venus*, a gift from the Duchess of Alba.

In Goya’s day, ‘majas’ were young women who were courted by young men, the ‘majos’, in the social game of gallantry. Pleasant conversation and elegant diversion were part of it. In Goya’s painting, however, especially in the maja’s body posture and gaze, far more is implied. What’s more, the sheer, close-fitting dress of *The Clothed Maja* reveals more than it hides.

ROOM 4

11 *Maja y celestina al balcón*, 1808–12

Maja and Celestina on a Balcony

Majas al balcón, 1808–12

Majas on a Balcony

In these paintings Goya showcases seductively dressed young Spanish women, so-called ‘majas’, who gaze at us from a balcony. The railing in both works forms the conclusion of the composition towards the front. It is the decisive stage element within a pictorial narrative that revolves around borders and their transgression.

In the left picture, the standing maja leans over the railing, so that the light falls on her décolleté. The Celestina, the old matchmaker behind her, has good reason to laugh. She is sure that hardly any man can resist the young beauty. In the painting on the right, we can make out two half-masked figures in the dark background. The two women in front of them incline their heads together as if they were taking a close look at us – and not the other way around. One of them wears a black veil over her eyes, the *mantilla*; the arm she rests on the railing seems to almost protrude out of the picture. Goya’s balcony scenes went on to have a career of their own: half a century later, Édouard Manet created *Le balcon*, a modern and no less famous version.

ROOM 4

12 Manuel Godoy, príncipe de la paz, 1801

Manuel Godoy, Prince of Peace

Manuel Godoy, first secretary of state under King Charles IV, is shown here as a victorious commander following a military campaign against Portugal. In a seated posture, diagonally traversing the picture space, Godoy studies a letter that has just been handed to him by an aide-de-camp – in front of him a captured flag of the enemy as a war trophy and behind him black smoke, still rising from the battlefield. The officer from the lower nobility and favourite – or as is presumed, lover – of Queen María Luisa is here ennobled, as it were, by his actions on the battlefield. In order to lend the upstart the intended impression of importance and dignity, Goya presents him as a man of decision and deeds.

In Goya's portraits the spatial arrangement often recedes in favour of concentrating on the figure. In this horizontal-format portrait, by contrast, the artist has created a stage for a dramatic production, elevating Godoy to the embodiment of the political world theatre of his time.

ROOM 5

13 Hospital de apestados, 1808–10

Plague Hospital

The small picture belongs to a series of cabinet paintings from the Collection of the Marqués de la Romana, which had been on public view in its entirety only once, at the Museo Nacional del Prado in Madrid, prior to its presentation at the Fondation Beyeler.

The in total eight paintings show above all scenes of violence, suffering and death. In *Plague Hospital*, Goya depicted the infirmity of the sick in a particularly striking manner. Under the wide round arch of a hall sparsely lit by a small window, infected people and caregivers alike struggle for life and health. In the left foreground, a figure is feeding a sick man and at the same time, holding a cloth in front of his mouth, seems to be trying to protect himself from the unbearable smell of decay and almost unavoidable infection. During the War of Independence there were repeated outbreaks of plague in Spain, which claimed additional lives.

ROOM 5

14 Procesión de disciplinantes, c. 1810–16

A Procession of Flagellants

Like an eyewitness, Goya portrays a dramatic scene from a Good Friday procession in which penitents, so-called flagellants, scourge themselves. Against the dark silhouette of a church, the participants parade an over-life-size statue of the Virgin Mary, a Christ Bound to the Column and a Crucifixion. In the foreground bathed in bright light, the flagellants stumble past, their whipped backs covered with blood. Their faces are hidden under white cloths, and on their heads they wear a *capirote*, the traditional pointed hat bearing the emblem of their lay brotherhood. Figures clad in black separate them from the string of onlookers.

Although the custom of self-flagellation had been banned in Spain in 1777, it continued to be practiced in many places. Goya depicts the fanatic popular belief as an oppressive mass event. The movements of the figures in this almost cinematic scene give the bloody ritual a depressingly realistic feel. On the far right of the picture stands a woman with her back to the procession; she looks directly at us, as if gauging our reaction to what is happening.

ROOM 5

15 General Nicolas Philippe Guey, 1810

In 1810 Goya painted the portrait of General Nicolas Philippe Guey, who served as governor of Seville during the French occupation under Emperor Napoleon. The seated general is elegantly dressed in a dark uniform with opulent gold embroidery and richly decorated with medals. With his demonstrative self-discipline, he offers the viewer a virtuoso exhibition of dignity.

Goya's work for French patrons, that is to say, for then enemies of Spain, raises questions. Whether he, as a liberal-minded follower of Enlightenment ideas, was an *afrancesado*, a Francophile and collaborator, remains unresolved. Both his activity as a painter and his role as a public figure during wartime were marked by contradiction. In 1808, Joseph Bonaparte, the brother of the French emperor, was proclaimed king of Spain; Goya welcomed the abolition of the Inquisition and torture, which Bonaparte initiated, as well as his introduction of a civil code.

ROOM 5

16 Cabeza de cordero y costillares, c. 1808–12

Sheep's Head and Ribs

The eye of a bloody sheep's head gazes at us from beneath a heavy lid. Arranged next to it are two large rib sections. The connective tissue is visible in their curvatures, which in the horizontal rib section looks like a further staring eye. There is nothing inviting here, not to mention enticing. The contrast between the obvious lifelessness of the meat and the gaze of the dismembered animal lends the still life something drastic and repulsive.

The image is one of ten surviving paintings from a series of 12 still lifes that Goya created between 1808 and 1812, hence during the Spanish War of Independence. In view of the devastating political circumstances, he used the traditional genre of still life to explore existential themes – life and death. His choice of motifs and the unsparing manner of depiction convey a sense of absolute hopelessness.

ROOM 6

17 Lo mismo, 1810–14

The Same

The 82 sheets of the graphic series *Los desastres de la guerra* (*The Disasters of War*) present, in Goya's words, the 'fatal consequences of Spain's bloody war with Bonaparte and other emphatic caprices'. Because of the war and the absolutist reign of Fernando VII after 1814, however, the *Desastres* were first published after 1863, more than three decades after Goya's death. Fortunately, the artist compiled a complete set of proofs with handwritten titles during his lifetime.

In the war between the French occupying power and Spain the most brutal crimes against humanity were committed on both sides. In the present sheet (no. 3), a Spaniard is about to strike a French soldier dead. The picture's title *The Same* is explained by the preceding sheet of the *Desastres*, which shows the inverse situation. There, two Spaniards are being executed by French soldiers. Goya exposes the war as a gruesome killing machine. He shows the grimaces of the manslayers, the panicked fear of the victims – who had just been perpetrators themselves – torn bodies and black heaps of corpses.

ROOM 6

18 Por descubrir el movimiento de la tierra, 1814–23

For Discovering the Motion of the Earth

In several sketchbooks Goya recorded his everyday observations but also his political views – most impressively in the so-called *Sketchbook C*. The aging artist's drawings are bitter accusations. They reveal his disgust at the horrendous crimes and atrocities committed in the name of morality and religion. Many of the drawings take traditional depictions of Christian martyrs as their starting point; yet Goya went a step further by humanizing their suffering and transposing them into his own time and world. In a number of cases, like this one, he refers to historical figures. Under the drawing of the tortured man, Goya wrote: 'For discovering the motion of the earth', alluding to the mathematician and physicist Galileo Galilei, whom the Inquisition found guilty of heresy. This depiction of the man condemned to immobility by the shackles and the instrument of torture brings to light the entire brutality with which the anti-modern forces attempted to put a stop to Enlightened thought.

ROOM 6

19 Autorretrato, 1815

Self-Portrait

This self-portrait shows the then 69 year-old Goya as extremely contemplative, questioning himself, with a penetrating gaze. He has recorded his aging face with great sobriety, and yet he lets it shine in the brightest light. Goya did not choose a theatrical pose for this portrait or any particular narrative elements – no studio, no painting utensils, no easel. Because of his open collar, white shirt and exposed neck, the artist appears vulnerable. He looks directly at us. We look back at his massive forehead, which stands out against the background and his dishevelled crown of hair, and try to decipher the personality behind it. Everything is painted with loose brushstrokes: the powerful skull, the soft, somewhat sagging skin, the protruding mouth and slightly recessed eyes. It is known that Goya esteemed Rembrandt's painting. This closeness is unmistakable in his self-portrait.

ROOM 7

20 Fernando VII con manto real, 1814/15

Ferdinand VII in the Royal Cloak

Against a neutral background, the absolutist king Fernando VII poses like a boastful marionette, outfitted with all the insignia of power: the scarlet, ermine-lined robe; the baton; the blue and white sash of the Order of Charles III and the chain of Order of the Golden Fleece. Little exalted but very ambitious, Fernando extends the baton forward and turns a challenging gaze towards his audience. The dynamic of this forward thrust makes us spontaneously think of an act of strength. His firm grasp is so obvious that we are prompted to equate it with the grip on power: the young king literally seizes control with his bare hands.

Fernando draws the ermine robe aside so that the golden hilt of his sword prominently comes into focus, underscoring his readiness to act with both determination and ruthlessness. That he would exercise brutal force in the course of his reign became sadly certain to everyone just a year after the Spanish War of Independence.

ROOM 7

21 Autorretrato con el doctor Arrieta, 1820

Self-Portrait with Doctor Arrieta

Goya suffered two life-threatening illnesses during his life. As a result of the first, he lost his hearing in 1793; the second struck him at the end of 1819. His physician Eugenio García Arrieta nursed him and thus saved his life. The poignant *Self-Portrait with Doctor Arrieta* is a thank-you gift to the esteemed friend – which can also be inferred from the inscription at the bottom of the painting.

Arrieta and Goya are seated on the bed, the doctor supports the patient from behind and offers him a glass with a drink. Goya's mouth is open, and time seems to stand still in light of what might be his last breath – or is it a gasp for air, for life? The nearness to death is emphasized by the presence of three figures in the dark background, one of whom can be interpreted as a priest.

The composition resembles that of a Pietà, the religious type of image depicting the dead Christ in the arms of his mother. The inscription, moreover, is reminiscent of votive pictures with which the faithful express thanks for divine assistance.

ROOM 8

22 Loco furioso, 1825–28

Raging Lunatic

In 1824, the nearly 80 year-old Goya turned his back on his native Spain because of the deeply repressive regime that had been established under King Fernando VII. He relocated to France and spent his last years in Bordeaux. During this period, the artist increasingly took up the medium of drawing, which enabled him to quickly record impressions and ideas.

This sheet derives from one of the two sketchbooks Goya created in Bordeaux. Here, he captured a gripping scene with just a few lines: a naked prisoner has wedged his head and left arm through a barred window and with a face distorted by madness gazes up towards the light. Using fine shading in the face, Goya makes the haggard features of the man clearly stand out. The light ground of the paper becomes the wall of the prison, from the depths of which the prisoner is unable to free himself. People gone mad are a recurring subject in the artist's work. The dichotomy between inner and outer worlds is particularly vivid in this drawing.

ROOM 9

23 Dibersión de España, 1825

Spanish Entertainment

At an advanced age, Goya again turned to a new technique: lithography. The modern printing method opened up a great expressive freedom for him since he could draw directly on the stone plate.

Spanish Entertainment shows a scene from Spanish bullfighting, which still enjoyed the utmost popularity at the time but was seen in an increasingly critical light in liberal circles. We see a group of wildly running bulls surrounded by a raging crowd of onlookers. Some of them have climbed over the low barrier into the arena and come dangerously close to the massive animals. In the lower section of the image, a violent scene is taking place. Here, a bull lunges at several onlookers, seizing them with its horns and trampling them underfoot. The lithograph is one of numerous depictions in which Goya addressed not only his fascination with the drama of the bullfight but also its combination of brutality and spectacle as well as the archaic confrontation between man and animal.

ROOM 9

24 Mariano Goya, 1827

During his last, arduous summer trip to Madrid the year before his death, Goya painted his grandson, Mariano, in 1827.

The portrait of the then 21 year-old reveals Goya's close connection with the young man who would remain his only grandson. He depicted him elegantly dressed and with a dreamy gaze. The expression in particular contrasts starkly with Mariano's true nature. Throughout his life, he knew how to profit from the artistic legacy of his famous grandfather and probably did not hesitate to authorize forgeries in his favour.

Yet the portrait is also remarkable for its painting technique. The delicate contours and Mariano's slightly melancholy features demonstrate how the experienced portrait painter Goya picked up new stylistic trends of the time and assimilated them into his manner of painting – in this case the Romantic style of French portraits of the early nineteenth century.

ROOM 10

25 Philippe Parreno – La Quinta del Sordo, 2021

The French artist Philippe Parreno (b. 1964), whose art encompasses various media, such as film, light and sound installations, sculpture and drawing, presents a new work here in which he explores Goya's 14 part wall painting cycle of the *Pinturas negras* (*Black Paintings*, 1819–24).

Parreno set out in search of traces of Goya's last home La Quinta del Sordo (House of the Deaf), which was demolished in the early twentieth century. That is where he painted the murals, which are now housed in the Museo Nacional del Prado, where in turn they were filmed by Parreno. On view along with the film is Goya's etching *Que viene el Coco* (*Here Comes the Bogey-Man*), from the *Caprichos* series. 'El Coco' is a malevolent mythical figure used to threaten children. For Parreno, who is of Spanish descent, Goya represents an important artistic reference. This print is of particular significance to him, as the ghostly and the uncanny also play a central role in his works.

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INFORMATION

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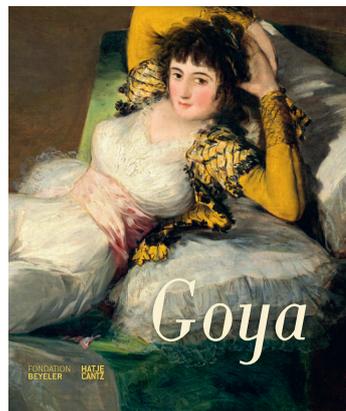
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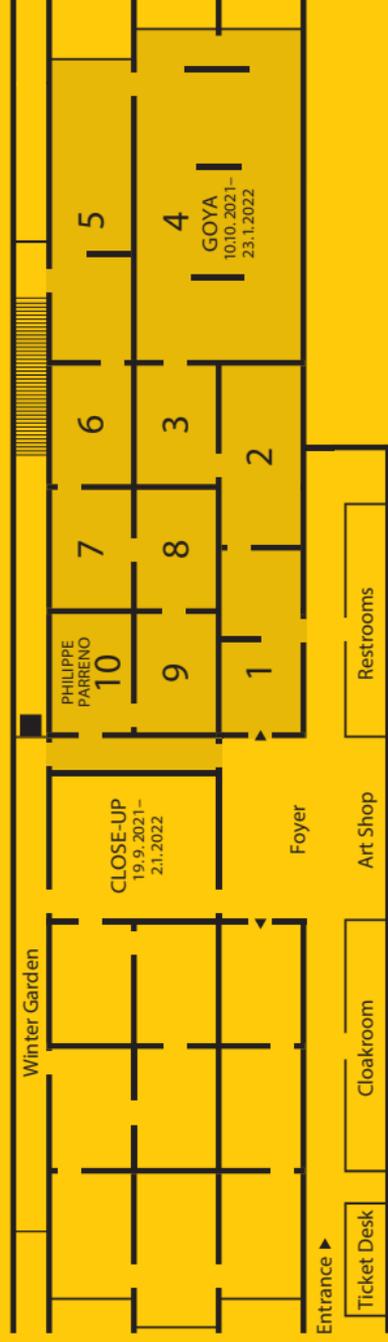
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