

Desastres De Guerra Goya

Raquel Gallego García

The Disasters of War Francisco Goya, 2012-12-19 Visual indictment of war's horrors, modeled after Spanish insurrection (1808), the resultant Peninsular War and following famine. Miseries of war graphically demonstrated in 83 prints.

Historia crítica del arte del siglo XIX Stephen F. Eisenman, Thomas E. Crow, 2001-11-21 Completa visión sintética de todos los movimientos artísticos que conforman las artes figurativas del siglo XIX. El autor estudia el período desde una perspectiva en la que sitúa y explica la obra de arte como un producto de su contexto histórico-cultural.

Goya Los desastres de la guerra Raquel Gallego García, 2011

Goya's Graphic Imagination Mark McDonald, Mercedes Cerón-Peña, Francisco J. R. Chaparro, Jesusa Vega, 2021-02-08 This book presents the first focused investigation of Francisco Goya's (1746–1828) graphic output. Spanning six decades, Goya's works on paper reflect the transformation and turmoil of the Enlightenment, the Inquisition, and Spain's years of constitutional government. Two essays, a detailed chronology, and more than 100 featured artworks illuminate the remarkable breadth and power of Goya's drawings and prints, situating the artist within his historical moment. The selected pieces document the various phases and qualities of Goya's graphic work—from his early etchings after Velázquez through print series such as the *Caprichos* and *The Disasters of War* to his late lithographs, *The Bulls of Bordeaux*, and including albums of drawings that reveal the artist's nightmares, dreams, and visions.

Imágenes del horror Francisco de Goya, Calcografía Nacional (España), Pontificia Universidad Católica del Ecuador. Centro Cultural, Real Academia de Bellas Artes de San Fernando, Centro Cultural Español de Cooperación Iberoamericana (Miami), Instituto Hondureño de Cultura Hispánica, 2001

Goya Francisco de Goya, 1996

Framing Majismo Tara Zanardi, 2016-03-08 Majismo, a cultural phenomenon that embodied the popular aesthetic in Spain from the second half of the eighteenth century, served as a vehicle to “regain” Spanish heritage. As expressed in visual representations of popular types participating in traditional customs and wearing garments viewed as historically Spanish, majismo conferred on Spanish “citizens” the pictorial ideal of a shared national character. In *Framing Majismo*, Tara Zanardi explores nobles’ fascination with and appropriation of the practices and types associated with majismo, as well as how this connection cultivated the formation of an elite Spanish identity in the late 1700s and aided the Bourbons’ objective to fashion

themselves as the legitimate rulers of Spain. In particular, the book considers artistic and literary representations of the *majo* and the *maja*, purportedly native types who embodied and performed uniquely Spanish characteristics. Such visual examples of *majismo* emerge as critical and contentious sites for navigating eighteenth-century conceptions of gender, national character, and noble identity. Zanardi also examines how these bodies were contrasted with those regarded as “foreign,” finding that “foreign” and “national” bodies were frequently described and depicted in similar ways. She isolates and uncovers the nuances of bodily representation, ultimately showing how the body and the emergent nation were mutually constructed at a critical historical moment for both.

Fiction International 42: The Artist in Wartime, 2009

"*Visual Propaganda, Exhibitions, and the Spanish Civil War*" Miriam M. Basilio, 2017-07-05 *Visual Propaganda, Exhibitions, and the Spanish Civil War* is a history of art during wartime that analyzes images in various media that circulated widely and were encountered daily by Spaniards on city walls, in print, and in exhibitions. Tangible elements of the nation's past—monuments, cultural property, and art-historical icons—were displayed in temporary exhibitions and museums, as well as reproduced on posters and in print media, to rally the population, define national identity, and reinvent distant and recent history. Artists, political-party propagandists, and government administrators believed that images on the street, in print, and in exhibitions would create a community of viewers, brought together during the staging of public exhibitions to understand their own roles as Spaniards. This book draws on extensive archival research, brings to light unpublished documents, and examines visual propaganda, exhibitions, and texts unavailable in English. It engages with questions of national self-definition and historical memory at their intersections with the fine arts, visual culture, exhibition history, tourism, and propaganda during the Spanish Civil War and immediate post-war period, as well as contemporary responses to the contested legacy of the Spanish Civil War. It will be of interest to scholars in art history, visual and cultural history, history, and museum studies.

The Violent Muse Jana Howlett, Rod Mengham, 1994 Presents an analysis of the phenomenon of the aesthetics of sexual and political violence, a central theme in European culture of the early 20th century.

Meant to be Shared Suzanne Boorsch, Douglas Cushing, Alexa Greist, Elisabeth Hodermarsky, Sinclair Marber, John E. Moore, Heather Nolin, 2015-01-01 Published on the occasion of the exhibition *Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints* at the Yale University Art Gallery held at the Yale University Art Gallery, New Haven, Connecticut, December 18, 2015-April 24, 2016, the Samuel P. Harn Museum of Art, University of Florida, Gainesville, January 29-May 8, 2017 and at the Syracuse University Art Galleries, New York, August 17-November 19, 2017.

Women in the Peninsular War Charles J. Esdaile, 2014-08-07 In the iconography of the Peninsular War of 1808-14, women are well represented—both as heroines, such as Agustina Zaragosa Domenech, and as victims, whether of starvation or of

French brutality. In history, however, with its focus on high politics and military operations, they are invisible—a situation that Charles J. Esdaile seeks to address. In *Women in the Peninsular War*, Esdaile looks beyond the iconography. While a handful of Spanish and Portuguese women became Agustina-like heroines, a multitude became victims, and here both of these groups receive their due. But Esdaile reveals a much more complicated picture in which women are discovered to have experienced, responded to, and participated in the conflict in various ways. While some women fought or otherwise became involved in the struggle against the invaders, others turned collaborator, used the war as a means of effecting dramatic changes in their situation, or simply concentrated on staying alive. Along with Agustina Zaragoza Domenech, then, we meet French sympathizers, campfollowers, pamphleteers, cross-dressers, prostitutes, amorous party girls, and even a few protofeminists. Esdaile examines many social spheres, ranging from the pampered daughters of the nobility, through the cloistered members of Spain's many convents, to the tough and defiant denizens of the Madrid slums. And we meet not just the women to whom the war came but also the women who came to the war—the many thousands who accompanied the British and French armies to the Iberian peninsula. Thanks to his use of copious original source material, Esdaile rescues one and all from, as E. P. Thompson put it, “the enormous condescension of posterity.” And yet all these women remain firmly in their historical and cultural context, a context that Esdaile shows to have emerged from the Peninsular War hardly changed. Hence the subsequent loss of these women's story, and the obscurity from which this book has at long last rescued them.

An Outline of Romanticism in the West John Claiborne Isbell, 2022-09-05 Navigating the landscape of Romantic literature and art across Europe and the Americas, *An Outline of Romanticism in the West* invites readers to embark upon a literary journey. Showcasing a breadth of theoretical and contextual approaches to the study of Romanticism, John Isbell provides an insightful contemporary overview of the field, paired with wide-ranging comparative reflections on the art and literature that helped shape it. Discussing seminal Romantic texts such as Mary Shelley's *Frankenstein*, or Germaine de Staël's *Corinne ou l'Italie*, Isbell provides a foundation through which to investigate core concepts, such as the continuum of Romance, the Romantic hero, and Romantic literature's characteristic repudiation of its own Romanticism. Unusually for a single-author monograph, the book includes both published and unpublished material covering Romantic creation across Europe and the two Americas. Identifying Romanticism as an international movement, Isbell seeks to emphasise a theme frequently ignored by many academics: the roots of Romanticism, and its variations, as a national art. His arguments are supported by extensive interrogations of the political and historical contexts that moulded the outlooks of the writers and artists central to the period. *An Outline of Romanticism in the West* underlines the interplay between nationalism, history, and artistic inspiration, and will therefore be of value to students and scholars of literature and history, as well as to general readers with an interest in Romanticism in the West.

Protest in the Long Eighteenth Century Yvonne Fuentes, Mark R. Malin, 2021-05-18 This edited collection of essays

focuses on the topic of protest during the Enlightenment of the long eighteenth century (roughly 1670-1833). Resistance in the eighteenth century was extensive, and the act of protest to foment meaningful societal change took on many forms from the circulation of ballads, swearing of oaths, to riots and work stoppages, or the composition of essays, novels, posters, caricatures, political cartoons, as well as theater and opera. The contributors to this volume examine the causes of protest as well as the broad ways in which common artifacts such as poles, trees, drums, conchs, and songs acted as flashpoints for conflict and vehicles of protest. Rather than approaching the topic with strict geographical, temporal, and structural limitations, this book focuses on the time period from an international perspective and an interdisciplinary scope. Because of its wide scope, this book is an important contribution to the subject that will be of interest to both faculty and students of the history of protest, resistance and the changes that these forces bring as it also reminds us that the protests of today are rooted in historical resistances of the past.

The Art of Witnessing Michael Iarocci, 2022-12-01 Widely acknowledged as a major turning point in the history of visual depictions of war, Francisco de Goya's renowned print series *The Disasters of War* remains a touchstone for serious engagement with the violence of war and the questions raised by its artistic representation. *The Art of Witnessing* provides a new account of Goya's print series by taking readers through the forty-seven prints he dedicated to the violence of war. Drawing on facets of Goya's artistry rarely considered together before, the book challenges the notion that documentary realism and historical testimony were his primary aims. Michael Iarocci argues that while the depiction of war's atrocities was central to Goya's project, the lasting power of the print series stems from the artist's complex moral and aesthetic meditations on the subject. Making novel contributions to longstanding debates about historical memory, testimony, and the representation of violence, *The Art of Witnessing* tells a new story, print by print, to highlight the ways in which Goya's masterpiece extends far beyond conventional understandings of visual testimony.

Monstrous Imaginaries Maaheen Ahmed, 2019-11-29 Monsters seem inevitably linked to humans and not always as mere opposites. Maaheen Ahmed examines good monsters in comics to show how Romantic themes from the eighteenth and the nineteenth centuries persist in today's popular culture. Comics monsters, questioning the distinction between human and monster, self and other, are valuable conduits of Romantic inclinations. Engaging with Romanticism and the many monsters created by Romantic writers and artists such as Mary Shelley, Victor Hugo, and Goya, Ahmed maps the heritage, functions, and effects of monsters in contemporary comics and graphic novels. She highlights the persistence of recurrent Romantic features through monstrous protagonists in English- and French-language comics and draws out their implications. Aspects covered include the dark Romantic predilection for ruins and the sordid, the solitary protagonist and his quest, nostalgia, the prominence of the spectacle as well as excessive emotions, and above all, the monster's ambiguity and rebelliousness. Ahmed highlights each Romantic theme through close readings of well-known but often overlooked comics, including Enki Bilal's

Monstre tetralogy, Jim O'Barr's *The Crow*, and Emil Ferris's *My Favorite Thing Is Monsters*, as well as the iconic comics series Alan Moore's *Swamp Thing* and Mike Mignola's *Hellboy*. In blurring the otherness of the monster, these protagonists retain the exaggeration and uncontrollability of all monsters while incorporating Romantic characteristics.

Carpentier's Proustian Fiction Sally Harvey, 1994 Critical study of Cuban novelist and Proust's influence on selected works.

Ojo sociológico Jesús M. de Miguel, 2022 Esta obra aborda la investigación de la realidad social con imágenes. Analiza el canon visual, centrándose en las imágenes en movimiento, conocidas como documentales y también como vídeos. Estudia en detalle una docena de los mejores proyectos visuales realizados en los últimos cien años. Se complementa con las películas accesibles (gratuitamente) con los enlaces Web que se reseñan en cada capítulo, especialmente en Youtube. Presenta además una decena de «películas híbridas» — entre ficción y documental— que sirven para seguir investigando. Se trata de un texto válido para las diversas ciencias sociales. Su objetivo es doble. En primer lugar analiza la forma en que las imágenes en movimiento (películas, documentales, y vídeos) muestran la realidad contribuyendo al mismo tiempo al cambio social. En segundo lugar motiva y estimula para que las personas que lean el texto — y visionen los filmes— decidan algún día producir documentales sociales similares. La sociología visual está poco desarrollada en España, pero es cada vez más importante. A su lectura hay que agregar la de la monografía *Sociología Visual* (de Jesús M. De Miguel y Carmelo Pinto) accesible, próximamente, en abierto en la librería del CIS. Para cuestiones y preguntas se puede contactar directamente con el autor en mananaconsulting@gmail.com

Intersections of Race, Class, Gender, and Nation in Fin-de-siècle Spanish Literature and Culture Jennifer Smith, Lisa Nalbone, 2016-09 This volume focuses on intersections of race, class, and gender in the formation of the fin-de-siècle Spanish and Spanish colonial subject. Despite the wealth of research produced on gender, race (largely as it relates to the themes of nationhood and empire), and social class, few studies have focused on how these categories interacted, frequently operating simultaneously to reveal contexts in which dominated groups were dominating and vice versa.

Writing and Filming the Painting Laura M. Sager Eidt, 2008-01-01 This innovative interdisciplinary study compares the uses of painting in literary texts and films. In developing a framework of four types of ekphrasis, the author argues for the expansion of the concept of ekphrasis by demonstrating its applicability as interpretive tool to films about the visual arts and artists. Analyzing selected works of art by Goya, Rembrandt, and Vermeer and their ekphrastic treatment in various texts and films, this book examines how the medium of ekphrasis affects the representation of the visual arts in order to show what the differences imply about issues such as gender roles and the function of art for the construction of a personal or social identity. Because of its highly cross-disciplinary nature, this book is of interest not only to scholars of literature and aesthetics, but also for scholars of film studies. By providing an innovative approach to discussing non-documentary films

about artists, the author shows that ekphrasis is a useful tool for exploring both aesthetic concerns and ideological issues in film. This study also addresses art historians as it deals with the reception of major artists in European literature and film throughout the 20th century.

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