**ENGLISH**

**MUSEO DE ZARAGOZA**
Plaza de los Sitios, 6, 50001 Zaragoza
www.museodezaragoza.es

**OPENING HOURS**
- **Monday**: closed.
- **Tuesday-Saturday**: 10 am to 2 pm and 5 pm to 8 pm.
- **Sunday**: 10 am to 2 pm.
- **Closed**: Monday not holidays and December 24, 25 and 31.

**MUSEO GOYA. Colección Ibercaja-Museo Camón Aznar**
Calle Espoz y Mina, 23, 50003 Zaragoza
www.museogoya.ibercaja.es

**OPENING HOURS**
- **Until October 31**
  - From Monday to Saturday: from 10 am to 8 pm.
  - Sundays and holidays: from 10 am to 2 pm.
- **From November 1 to December 30**
  - From Monday to Saturday: from 10 am to 2 pm and from 4 pm to 8 pm.
  - Sundays and holidays: from 10 am to 2 pm.
- **Closed**: December 25.

If the painter Francisco de Goya (Fuendetodos, 1746 – Bordeaux, 1828) and the film-maker Luis Buñuel (Calanda, 1900 – Ciudad de México, 1983) had something deep in common, it was that both artists were genuine creators. Through their respective expressive mediums, they were able to create innovative atmospheres. They knew how to scrutinize human nature, above all in its most incomprehensible and difficult-to-grasp aspects, making use above all of the language of images, or as Goya would say, the ‘universal language’. Both were tenacious fighters, a quality that has a certain Aragonese element to it. Both shared in long Hispanic traditions. Both, in short, travelled not only into their own minds, but also abroad in a physical world that to them was small, with Goya travelling to Madrid, Rome and Bordeaux, and Buñuel to Madrid, Paris, the U.S. and Mexico. As both were artists with surprisingly varied repertoires, they necessarily tread some of the same paths. Buñuel, in his film-making, did not avoid evoking the figure of Goya. As a result, it is very tempting to examine the spirits of Goya and Buñuel in the light of each other, setting aside the great distance that separated the two. Goya and Buñuel, avid observers of the world around them, drew from the cultural environments in which they lived. Goya, led by the Baroque tradition, gravitated towards the proposals of Neoclassicism and admired Velázquez and Rembrandt. He entered into relationships with some of the most distinguished figures of the Enlightenment, such as Jovellanos, and absorbed the reformist spirit of that school of thought. In Buñuel, he discovered a magnificent vehicle with which to criticize deviant human behaviours. Buñuel left the closed world of Calanda and Zaragoza for the stimulating university environment of the Residencia de Estudiantes in Madrid. He moved from the Enlightenment to the Institución Libre de Enseñanza (Free Educational Institution), finally arriving at the Paris of the avant garde. He heard Gómez de la Serna’s magisterial wake-up call; he entered into friendships with García Lorca and Dalí and explored all the newest trends, from the Ultraists to the Surrealists. Completely seduced by film, he became interested in the themes of intimacy and death in German films, in the technical quality of French productions and the narrative effectiveness of American comedies. Besides reading the classics, he was attracted to disciplines and authors that explained the complex mechanisms of human motivations and impulses, from Darwin to Fabre, Sade and Freud.

**THE IMAGE OF THE ARTIST**

**THE DREAMS OF REASON**

**THE VALUE OF Curiosity. EXPLORING AND LEARNING**

**MUSEO DE ZARAGOZA**
4 OCTOBER
30 DECEMBER 2018
ZARAGOZA

**MUSEO GOYA. Colección Ibercaja-Museo Camón Aznar**

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**THE PRINCIPLE OF DISCOMFORT**

MUSEO DE ZARAGOZA

Goya and Buñuel cut straight to the heart of the imperfection of human nature and knew how to account for it with a critical spirit. Goya tackled poor practices in education, labour conditions, the clergy, and many other aspects of human life. He critiqued superstition, hypocrisy and domestic abuse, as can be seen in the Caprichos. In *An Andalusian Dog*, Buñuel still managed to shock with the disturbing vision of a person’s eyeball being cut open, placing the viewer before a scene that is entirely strange. From then on, his disturbing vision of a person’s eyeball being cut open, forcing the viewer to think and to take a stance. Avoiding tender complacency, production became a permanent call to discomfort, forcing the viewer to interrogate the conventions around his transgressive versions of the face of Jesus Christ raised doubts about his divinity and emphasized his human nature. Buñuel understood that evil triumphs when reason falls, but also suggests that unguided reason may produce deviancy. Goya imbued the entire Caprichos series with this pluralistic language, opening the way to the Disparates and the Black Paintings, whose proposals, combined with political emotion and experience, dove deeply into the irrational and phantasmagorical.

Buñuel, thanks to his knowledge of Freud, his friendship with Dalí, and his contact with the avant-garde and his intellectual currents from *The Third of May 1808* to *Viridiana*, discovered that by provoking and subverting, by upsetting conventional iconography, they could open up unexpected artistic routes and find a magnificent resource for personal liberation. They discovered that by provoking and subverting, by upsetting conventional iconography, they could open up unexpected artistic routes and find a magnificent resource for personal liberation. They're Sitting Pretty, To Rise and Fall

**SUBVERSION IN FREEDOM**

MUSEO DE ZARAGOZA

For Goya and Buñuel, freedom was one of the most precious goods pertaining to the individual. They were interested above all in freedom of thought, but they also thought about freedom of expression, freedom of conscience, freedom of the will, and freedom of the body. They’re Sitting Pretty, To Rise and Fall.

**LOOKING INSIDE**

MUSEO DE ZARAGOZA

Many creators have been inspired by dreams, irrational visions and subversive impulses that create images that no longer demand ridicule and finding the expression in carnival scenes and through the representation of grotesque vision as surprising as those found in Capricho 26 and Capricho 56 (Now They're Sitting Pretty. To Rise and Fall. Goya subverted found visual expression in carnival scenes and through the representation of grotesque faces. Likewise, Buñuel took delight in drawing out faces that bordered on the shocking, caricatures of themselves that underlined the paradoxes of human nature and the absurdity of established power, be it ecclesiastical or governmental. The longing of the human being for a new golden age and the absurdity of established power, be it ecclesiastical or governmental. The longing of the human being for a new golden age.

**CONCURRENCES**

MUSEO GOYA. Colección Ibercaja-Museo Camón Aznar

In 1926, Buñuel had reason to approach Goya when he wrote a screenplay never filmed - to commemorate the centenary of the painter’s death. His 1937 project *La duquesa de Alba y Goya* (The Duchess of Alba and Goya), envisaged for Hollywood’s classic film industry, also failed to bear fruit. However, these works contributed to Buñuel’s artistic and intellectual construction and filtered into his production as a filmmaker. In some cases, this took the form of very subtle visual evocations, as with his treatment of ennui or religious tension, which Buñuel wove together using the theme of temptation. In other cases, both took discouraging existentialist positions. Other, more explicit convergences can also be seen between the two. In *The Disappearance of Oedipus*, Buñuel decorated a cabaret with Goya’s painting *The Naked Maja*. A few characters, such as a Foica in Viridiana, evoke other figures sharply reminiscent of Goya, such as *The Shamedface One* or *The Old Man Eating*; these, in turn, were deeply rooted in the Spanish picaresque tradition. A similar reflection on loneliness and orphanhood is suggested by the representation of the girl in Disaster 50 (*Unhappy Mother*) and the girl hunted by the plague in Nazarin. The two shared the echo of the Baroque version of *Disaster 9*, Nothing. We Shall See. *The Milky Way*, a directed here. And they also coincided in proclaiming the uselessness of war, which destroys the individual: Goya in *The Third of May 1808* and Buñuel in the many variations he created on this theme. Both creators, in short, ended up coming to the same disheartening conclusion: it is impossible to exercise complete freedom in any other sphere but that of the imagination.