

THE HOT AIR BALLOON (EL GLOBO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: PARTITION OF JAVIER GOYA, SUPPOSED X.1 (PAINTING, CA. 1808-1812) (6/6)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1816

UBICACIÓN

Musée des Beaux-Arts d'Agen, Agen, France

DIMENSIONES

105 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Musée des Beaux-arts d' Agen

FICHA: REALIZACIÓN/REVISIÓN

19 May 2010 / 15 Jun 2023

HISTORIA

This work belonged to the collection of Javier Goya before moving to its current location. It appears in the inventory carried out by Brugada following the death of Francisco de Goya. It later went to the Madrazo collection, and from there to the Count of Chaudordy, the French ambassador in Spain, who bequeathed it to the Musée des Beaux-Arts d'Agen in 1899.

ANÁLISIS ARTÍSTICO

A hot air balloon floats across a valley, passing over the top of a number of people on foot and on

horseback. According to Camón, the figures were painted quickly, with tiny splashes of colour applied using a spatula, some dashes of red standing out in particular. More than half of the composition is taken up by the sky, which is dominated by the white clouds in the centre of the scene. Below them, the figures rush forwards excitedly.

Goya made some drawings, including the one housed at the Hamburger Kunsthalle (Ca. 1800-1808), which may have served as preparatory studies for the subsequent execution of this painting. We can appreciate some important differences in that drawing if we compare it with this painting. In the drawing, the people are placidly watching the balloon as it moves across the sky, and there is none of the sense of dramatic movement or anxiety that we find in the painting in the French museum.

The subject of hot air balloons was a rather popular one around the end of the 18th century. It is possible that he could have seen the painting by Antonio Carnicero (Salamanca, 1748-Madrid, 1814) entitled *The Ascent of a Montgolfier Balloon in Aranjuez* (Prado Museum, Madrid). In his work, Carnicero records the 1784 test flight by the French pilot Bouclé, in the gardens of the Spanish royal site. The difference between the painting by Carnicero and that of Goya lies in that the former displays a festive character, reflecting the sense of curiosity and wonder that the new invention of the balloon must have provoked in all those who had gathered to see it. It is a celebration of the technological and scientific innovation of the Enlightenment. In the work by Goya, on the other hand, there is an air of unease, and the people shown in it are not watching the balloon but are instead racing below it, possibly alluding to an episode from the Spanish War of Independence. According to some scholars, it was fairly common during that armed conflict for hot air balloons of this type to be deployed as support elements for troops.

EXPOSICIONES

Goya

Ministry of Foreign Affairs Bordeaux 1951
organized by the Bordeaux City
Hall, consultant editor Gilberte
Martin-Méry. From May 16th to
June 30th 1951

cat. 44

Stora Spanska Mästare

Nationalmuseum Stockholm 1959
cat. 151

Agen 2019

cat. 28

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

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p. 289, cat. 268
1928-1950

Vie et œuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 265, cat. 956
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 371, cat. 667
t. I
1970
Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de
cat. 571
1974
Rizzoli

Le Musée des Beaux-Arts d' Agen

LINTZ, Yannick
p. 86, il. 77
2000
Réunion des Musées Nationaux

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREU, Juliet
p. 131
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ENLACES EXTERNOS