

LANDSCAPE WITH CLIFF, BUILDINGS AND TREES (PAISAJE CON PEÑASCO, EDIFICIOS Y ÁRBOLES)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812

DIMENSIONES

168 x 282 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

18 Jun 2012 / 01 Jun 2023

INVENTARIO

836 225

HISTORIA

See *The Blind Guitarist*.

In 1810, Goya divided the copperplate of this work in two to make etchings no. 14, *The way is hard!*, and no. 15, *And it can't be helped* of his *Disasters of War* series.

Very few state proofs for this etching exist. It belonged to the Valentín Caderera Collection until 1867.

The *preparatory drawing* for this print is in the Prado Museum.

ANÁLISIS ARTÍSTICO

In the foreground, Goya has etched a withered tree, still with some branches at the top, stretching diagonally up and across to the upper right-hand corner of the composition. That side of the print is occupied by a large rock which juts out into the centre and which partially obscures the buildings behind it. Also in the foreground, on the left-hand side, we can see a horse and, nearby, a group of people.

The painter has used aquatint to capture the darkening sky at the very top of the image, within which a brighter section has been left open in the centre. His etching of the rock or mountain shows it as a solid, heavy shape, whilst the buildings at the top of the picture appear lighter and more luminous.

This etching, one of the few landscapes that Goya made during his whole artistic career, displays certain similarities to a painting that has traditionally been attributed to him: *City on a Rock*. Both works feature the imposing presence of a huge, solid rock. In the painting, it is shown on the right-hand side, and perched on its summit is a man-made structure. These unsettling landscapes are anything but serene. Instead, they are images in which man is dwarfed by the natural world.

This rocky landscape can also be related to some of the locations depicted in Goya's *Black Painting*.

CONSERVACIÓN

The plate for this etching has been divided in two. On their reverse we find prints no. 13, Bitter presence and no. 15, And it can't be helped of the Disasters of War series, conserved in the National Chalcography Museum, Madrid (cat. 170).

EXPOSICIONES

Exposición de la obra grabada de Goya

Sociedad Española de Amigos del Arte Madrid 1928
catalogue by Miguel Velasco Aguirre
cat. 36

Grabados y dibujos de Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 121

cat. 252

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte

Biblioteca Nacional Madrid 1978
May - June 1978
cat. 131

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979
consultant editors Jacqueline et Maurice Guillard
cat. 101

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 219

Goya grabador

Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994
p. 234

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 126

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 198

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 156

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 76

Agen 2019
cat. 58

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 253
1918
Blass S.A.

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 263
1980
Prestel-Verlag Münche und Hamburger
Kunsthalle

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREU, Juliet
p. 158
2019
Snoeck

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 23
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 64
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 748
1970
Office du livre

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
2016
Norton Simon Museum

ENLACES EXTERNOS