

Jones-Carter Gallery in Lake City, SC, Features Works by Francisco de Goya

Francisco Goya's *Los Caprichos* etchings, one of the most influential graphic series in the history of Western art, will be presented at the Jones-Carter Gallery in Lake City, SC, from Saturday, Sept. 20, 2014 through Saturday, Jan. 3, 2015.

This exhibition features a superb first edition of the complete set of 80 etchings, which by tradition was one of the four sets acquired directly from Goya in 1799 by the duke of Osuna. It then came into the hands of Pedro Fernández Durán, of the house of the marquis of Perales, the greatest Spanish collector of the 19th century and a major donor to the Prado. His collector's mark appears on all 80 prints of this set. The exhibition includes an essay contributed by Robert Flynn Johnson, Curator in Charge, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.

Other works by Goya are also included in the exhibition for instructive comparison including a few later edition prints from *Los Caprichos* and examples from each of Goya's other major graphic series: *Los Desastres de la Guerra*, *Los Proverbios*, and *La Tauromaquia*; and his early etchings after *Velasquez*. Additionally, to demonstrate the broad influence of *Los Caprichos*, the exhibition includes a 1920's drawing after *Los Caprichos* plate 51, "Se Repulen," by Edward Hagedorn, as well as eight etchings by contemporary artist, Enrique Chagoya, entitled, "Return to the Caprichos."

In his original essay for the exhibition, Robert Flynn Johnson takes a fresh approach to *Los Caprichos*. Johnson has also undertaken an enlightening comparative between three contemporary interpretive manuscripts on the etchings—the "Prado," the "Ayala," and the "Madrid Biblioteca Nacional," adding his own illuminating observations to each of the eighty plates. Additionally, Johnson 'fast-forwards' from Goya's major opus to contemporary relevance in the work of two artists working in the 20th century—Edward Hagedorn and Enrique Chagoya.

Enigmatic and controversial, Goya's *Los Caprichos* were published in 1799 at a time of social repression and economic crisis in Spain. Influenced by Enlightenment thinking, the painter set out to analyze the human condition and denounce social abuses and superstitions. *Los Caprichos* was his passionate declaration that the chains of social backwardness had to be broken if humanity was to advance. The series attests to the artist's political liberalism and his revulsion towards ignorance and intellectual oppression; at the same time it mirrors Goya's ambivalence toward authority and the church.



Plate no. 43 *The Sleep of Reason Produces Monsters* | *El sueño de la razón produce monstruos* by Francisco Goya. Courtesy of Landau Traveling Exhibitions

of young women. The subhuman cast of *Los Caprichos* includes goblins, monks, procuresses, prostitutes, witches, animals acting like human fools, and aristocrats; these personages populate the world on the margins of reason, where no clear boundaries distinguish reality from fantasy.



Plate no. 24 *Nothing Could be Done About It / There was no help* | *No hubo remedio* by Francisco Goya. Courtesy of Landau Traveling Exhibitions

Robert Flynn Johnson, is Curator in Charge of the Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. His publications include *Lucian Freud: Works on Paper* (W. W. Norton), *Peter Milton: Complete Prints, 1960–1996* (Chronicle), *Plant Kingdoms: The Photographs of Charles Jones* (Thames and Hudson), *Leonard Baskin: Monumental Woodcuts, 1952–1963* (Fine Arts Museums of San Francisco), *Artists' Books in the Modern Era 1870–2000: The Reva and David Logan Collection of Illustrated Books, 2001* (Fine Arts Museums of San Francisco), *Reverie and Reality: 19th Century Photography of India from the Ehrenfeld Collection, 2003* (Fine Arts Museums of San Francisco), *Anonymous: Enigmatic Images from Unknown Photographers, 2004* (Thames and Hudson), and *The Child: Works by Gottfried Helnwein, 2004* (Fine Arts Museums of San Francisco).

The exhibition was organized by Landau Traveling Exhibitions, Los Angeles, CA, in association with Denenberg Fine Art, West Hollywood, CA. The museum tour was organized by Landau Traveling Exhibitions, who, since 1967, has presented more than 500 fine art and architecture exhibitions at museums and university galleries throughout the world.


The following works are included in the

continued above on next column to the right



Plate no. 72 *You will not escape* | *No te escaparás* by Francisco Goya. Courtesy of Landau Traveling Exhibitions

Los Caprichos deals with themes such as the Spanish Inquisition, the abuses of the church and the nobility, witchcraft, child rearing, avarice, and the frivolity



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TICKETS: \$15 per person
Tickets must be purchased in advance.
Limited seating available.
Tickets may be purchased at www.artfieldssc.org

FOR MORE INFORMATION, PLEASE CALL THE ARTFIELDS' OFFICE
AT 843-374-0180

exhibition:

Goya: *LOS CAPRICHOS*, 1799 - 80 etchings
Goya: *LOS CAPRICHOS*, later editions - 4 etchings
Goya: *Los Desastres de la Guerra* - 1 etching
Goya: *Los Proverbios* - 1 etching
Goya: *La Tauromaquia* - 1 etching
Goya: *After Velasquez* - 1 etching
Edward Hagedorn: *Se Repulen* - 1 drawing
Enrique Chagoya: *Return to the Caprichos* series - 8 etchings
2 antique maps of Spain

The Jones-Carter Gallery is a state-of-the-art exhibition gallery owned and oper-

ated by the Community Museum Society in Lake City, South Carolina. Located in the heart of the downtown historic district of Lake City, the gallery is convenient to contemporary gift shops, clothiers, antique stores, and several restaurants. The gallery hosts several exhibitions throughout the year featuring exhibits from local to major national artists. The gallery offers group tours, lectures, visiting artist presentations, workshops, activities for families, and community events based on current exhibitions.

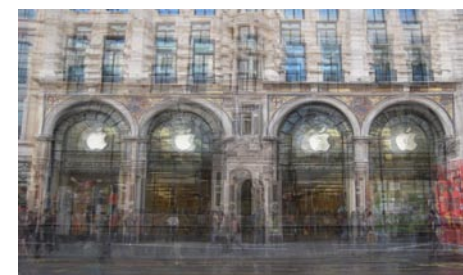
For further information check our SC Institutional Gallery listings, call Hannah L. Davis, Gallery Manager at 843/374-1505 or visit (www.jonescartergallery.com).

Francis Marion University in Florence, SC, Features Works by Bethany Luhman & Cone 10 Studios

Francis Marion University in Florence, SC, will present two new exhibits including: *World Consumerism*, featuring photography by Bethany Luhman and *Lowcountry Clay Sampler*, featuring works by members of Cone 10 Studios, on view in the Hyman Fine Arts Center Gallery, from Sept. 19 through Nov. 6, 2014.

Bethany Luhman was born in 1987 in Red Bank, NJ, but spent most of her life in South Carolina. She graduated from Francis Marion University with a Photography degree in December 2010. She went on to Graduate school at Savannah College of Art and Design, which she is expected to graduate with her second Masters in Photography degree this fall. Luhman tends to create abstract images that alter the reality and question what the viewer is looking at. Her art subjects tend to be about issues that are happening in the world and the power of story that shapes our relationship with the world.

"Ferenc Máté, author of *A Reasonable Life*, suggests that we seldom consider how



Work by Bethany Luhman

much of our lives we surrender in return for some object we barely want, occasionally need, buy only because it was put before us," says Luhman. "This is understandable given the workings of our society where without a job we succumb, where if we don't want a job and are happy getting by we are then labeled irresponsible and non-contributing by society. He also wrote that if we hire a fleet of bulldozers and tear up half the countryside to build some monstrous factory, casino or mall, we are called entrepreneurs, job-creators, and stalwarts of the

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