
Cryptic: the Use of Allegory in Contemporary Art with a Master Class from Goya

The prominent inclusion of the Spanish artist Francisco José de Goya y Lucientes, who lived from 1746 to 1828, in an exhibition of contemporary art is not an obvious choice, but given the questions being explored in the exhibition of Allegory in Contemporary Art with a Master Class from Goya—what is visual art in visual art now and how do open-ended allegories operate in contemporary art?—it is very much so crucial. The worlds of art in this exhibition are fraught with the fringes of allegory that can be interpreted to reveal many different meanings, sometimes in unexpected places, at the same time. Cryptic features paintings, videos, and sculpture made in the last decade by six contemporary artists from four different countries, paired with works from two of Goya’s series of graphic works, Los Caprichos, which are included in Cryptic: the Use of Allegory in Contemporary Art with a Master Class from Goya. The exhibition will run from May 20, 2011, to August 14, 2011.

“Carpe diem,” an etching from Goya’s Los Caprichos, features a man standing next to a red and white target suggesting this is the escape artist’s target and he will use to escape or the trap from which he is caught. His body is rigid with tension. He possibly drawn from his left arm, which is an elephant and form divergent opinions about the elephant and its qualities are necessary. It is the capacity to generate multiple interpretations of a work of art, or a success for fixed textual sources, such as written text. It illustrated Greek and Roman myths, religious stories, written in an unbreakable code or risk creating works of art that intentionally create works of art that intentionally

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