

**Francisco Goya** (1746-1828): considered to be "the Father of Modern Art," began his painting career just after the late Baroque period. In expressing his thoughts and feelings frankly, as he did, he became the pioneer of new artistic tendencies which were to come to fruition in the 19th century. In a few works he approached Classical style, but in the greater part of his work the Romantic triumphed. In order to understand the scope of Goya's art, and to appreciate the principles which governed his development and tremendous versatility, it is essential to realize that his work extended over a period of more than 60 years, for he continued to draw and paint until his 82nd year.

Mechanical uniformity marks the faceless firing squad in contrast to the ragged group that is the target.

The focal point is the man raising his arms in a gesture of defiance, a cruciform gesture reminiscent of Christ's position on the cross.

Soldiers' dark shapes, lead to the rifles, which then focus on the white man (guiding light).



Horrified expressions and anguish on Spaniards' faces, show the humanity that is absent from the firing squad.

Focused attention on the soldiers by means of value shifts that define a wedge shape formed by the hill and the brightly lighted area on the ground

Francisco Goya. Third of May 1808. 1814-15.

Hands and arms of the victims play major expressive and design roles in the painting.

A square box lantern casts the illuminating light, aiding the firing squad and revealing the crime to posterity

Standing figure signifies, the humanity of the victims, their helplessness and futile appeal to the killers.

chiaroscuro is used as a composition of facial expressions and body posturing along with raw, and candid brush strokes. Combined techniques work in their entirety to amplify this painting's overall emotional appeal.