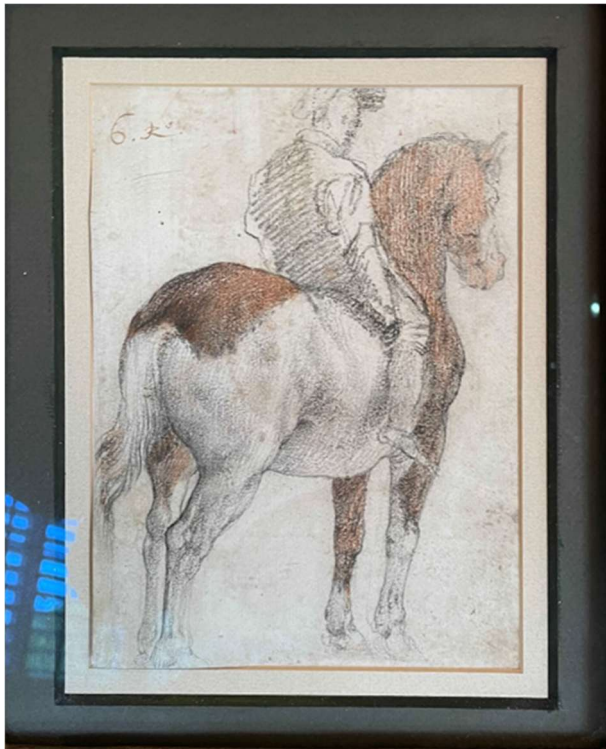


AUDIO DESCRIPTION



Rider, by Federico Zuccaro, is a drawing 19 cm high and 14.4 cm wide dating from around 1570. It is framed. The techniques employed were charcoal and sanguine on laid paper.

Charcoal is a kind of grey coloured pencil and sanguine is a natural reddish and ochre coloured chalk. Laid paper is a type of writing and printing paper, generally of good quality, with a texture formed by fine longitudinal stripes that can be seen against the light.

The composition is framed by a contour with brown lines on a white background. The space is filled with the representation of a rider on horseback, both with their backs to the viewer.

The horse has white parts on its rump, legs and long tail, and brown parts on its head, back and front legs. It is a strong, robust animal.

The rider wears long trousers and a high-necked shirt with wide sleeves, in the style of the 16th century. He is not painted, only outlined in charcoal, with a slightly undefined face and a relaxed posture, not holding on to the horse. On his head, the rider wears a typical hat of the time, with feathers, which is cut off by the line that frames the drawing.

The artist uses the foreshortening technique, which seeks to represent the rider and his horse in a three-dimensional perspective to give the illusion of depth. This technique was extensively studied and developed during the Renaissance, a key period for the evolution of perspective drawing.

Federico Zuccaro was a highly influential 16th-century Italian artist. He was born in Sant'Angelo in Vado, near Urbino, in 1542, and died in Ancona in 1609. He was a painter, architect and writer, and was known for his Mannerist style. Mannerism moved away from the rules of balance and proportion of the Renaissance, seeking more complex and asymmetrical compositions.

He painted frescoes in emblematic places such as the Villa d'Este, the Pauline Chapel in the Vatican and the monastery of El Escorial in Madrid. He also created famous portraits of queens such as Elizabeth I and Mary Stuart during his stay in England.

His work displays a Mannerist approach, with an interest in art theory. He founded the Accademia di Sant Lucca in Rome, an institution that promoted art and art education.

He travelled around Europe, working in cities such as Florence, Venice, London and Madrid. In each place he was able to develop his style and collaborate with other prominent artists of the time.

In short, Federico Zuccaro was a versatile and travelling artist who left an important mark on the art of the late Renaissance.

The artist learnt from his older brother, Taddeo Zuccaro, in Rome, collaborating on important decorative projects such as those for the Vatican and the Palazzo Caprarola.