THAT'S TOUGH! (FUERTE COSA ES!)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (31/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	155 x 208 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	08 Dec 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

32 (on the lower left-hand corner)

HISTORIA

See *Sad presentiments of what must come to pass (Tristes presentimientos de lo que ha de acontecer).*

The number 32 appears on the lower left-hand corner of the third artist's proof.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of*

War printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There are no surviving preparatory drawings for this print.

ANÁLISIS ARTÍSTICO

In the centre of the composition a French soldier is holding a sword as he gazes fearlessly at the bodies of two hanged men. Behind that soldier is another who is pulling on the leg of one of the bodies.

Although it is not entirely clear what the French soldiers are doing, it seems that the soldier who is pulling on the hanged man's leg is attempting to check whether he is dead or perhaps to hasten the man's death, increasing the cruelty of the act committed and highlighting the cold-bloodedness of the soldiers carrying out the hangings. The Frenchman in the foreground in the centre of the composition is drawing his sword to cut the rope from which the dead man hangs.

Interpreting the two figures on the left in the background is a more difficult task. A soldier holds up a woman who is partially hidden from view, and it is difficult to tell if the soldier is holding her back, preventing a violent reaction or comforting her in her anguish.

Nature has an important role in this work. As in the case of other prints in the series, the setting is arid, jagged, serving as a weapon capable of inflicting pain on the human body. Nothing in the natural world presented in this work suggests that it is a source of life.

This print is characterized by a somewhat more hasty technique than others in the series, rendered in quicker, more immediate lines. The artist is less precise here than in the case of other prints in *The Disasters of War*, employing fewer marks to convey figures which are less well characterized.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 282).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 242

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 73

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 137

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 31

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 117

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 225

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 111

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 66

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 70

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 133
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 151
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1046
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 235
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 135
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

ENLACES EXTERNOS