

DEAD HARES (LIEBRES MUERTAS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: STILL LIFE (PAINTING, CA. 1806 - 1812) (7/10)



DATOS GENERALES

CRONOLOGÍA

Ca. 1806 - 1812

UBICACIÓN

Private collection, London, United Kingdom

DIMENSIONES

45 x 62 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

21 Apr 2010 / 15 Jun 2023

HISTORIA

For more information, see For more information, see *Pieces of Lamb*.

From 1865 onwards, this particular work went from one private collection to another before arriving at the Wildenstein collection, in New York.

ANÁLISIS ARTÍSTICO

In this still life, the two hares entirely dominate the composition thanks to their placement over a neutral background, which is only interrupted by a wicker basket on the left-hand side. The bodies of the animals are crossed over one another to form an X. They are still rigid, unnaturally immobile, and their eyes are fixed open. The overall effect, as Juan José Luna points out, is one of tense stillness.

Just as in the rest of the works in this series, the colour palette employed by Goya is very limited, although this has not prevented the Aragonese artist from capturing details such as the animals' coats with a very high degree of realism.

For more information, see For more information, see *Pieces of Lamb*.

EXPOSICIONES

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)
Wildenstein and Co. Gallery y New York

Still-Life Painting since 1470
Milwaukee Art Institute Milwaukee 1956
exhibited also at the Cincinnati Art Museum, Cincinnati,

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 126

University New York 1950

consultant editors Vladimir
Visson y David Wildenstein in
collaboration with Ima N. Ebin.
From November 9th to
December 16th 1950

cat. 43

The Golden Age of Spanish Still-Life Painting: late 16th to early 19th centuries

The Newark Museum Newark 1964

from December 10th 1964 to
January 26th 1965

cat. 10

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B.
Mena Marqués, from April 14th
to July 13th 2008

cat. 56

BIBLIOGRAFÍA

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 263, cat. 909

1970

Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. III, p. 187

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)

pp. 232 (il.), 407 y 408, cat. 137

1996

Museo del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 163

2014

Museum of Fine Arts Boston Publications

September-October 1956

cat. 25

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.

From March 29th to June 2nd
1996

cat. 137

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 93

GUDIOL RICART, José

vol. I, p. 352, cat. 588

t. I

1970

Polígrafa

Goya. Arte e condizione umana

PAZ, Alfredo de

pp. 158-160

1990

Liguori editore

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.

pp. 240, 242 y 243 (il.), cat. 56

2008

Museo Nacional del Prado

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th

2005. Exhibited also at the

Kunsthistorischemuseum,

Vienna, October 18th 2005 to

January 8th 2006, consultant

editor Manuela B. Mena

Marqués

cat. 91

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 123, cat. 505

1974

Rizzoli

El bodegón español de Velázquez a Goya

JORDAN, William B. and CHERRY, Peter

pp. 175, 176, 177, 180 (il.) y 184

1995

Ediciones El Viso

Los mundos de Goya (1746- 1828)

SUREDA PONS, Joan

pp. 159-160

2008

Lunwerg

ENLACES EXTERNOS