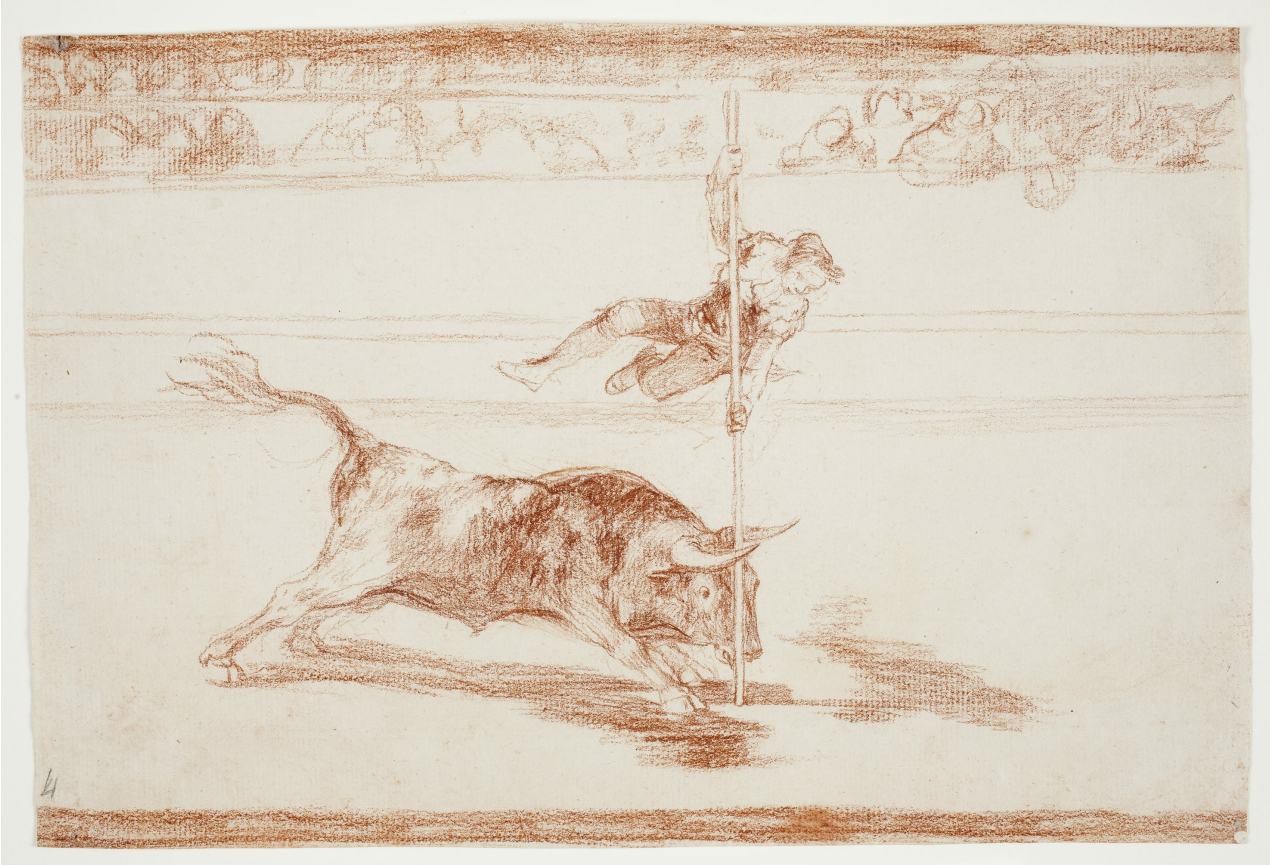
JUANITO APIÑANI'S LIGHTNESS AND DARING IN THE ONE IN MADRID (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (20B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	186 x 278 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	2034 (D4307)

INSCRIPCIONES

4 (in pencil, lower left corner)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Preparatory drawing of the print *Juanito Apiñani's lightness and daring in the one in Madrid*. In this preparatory study, Goya was able to masterfully capture that stiflingly hot afternoon in the Madrid bullring in which Juanito Apiñani performed a pole vault across a bull. In the drawing, the contrast between the bull, the intensity of the line, which matches the brute force of the animal charging against the pole, and the graceful lightness of the man suspended for a moment in the air, is striking.

There are elements that differ from the engraving, the main one being that the bullring still has spectators on all sides, whereas in the print they are all huddled to one side. The characteristic parasols present in the engraving are not yet visible either. Nonetheless, many of the features of the print, such as the very short shadows on the bright sand, are already present here.

It should be noted that the drawing is notable for the casualness of its strokes, which allow the movement to be intuited despite the speed of its execution. Like the print it is used as a starting point, the drawing resembles a photograph: it manages to capture the moment as if it were a snapshot.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 112

Goya. Drawings, Etchings and Lithographs
Goya. Drawings London 1954
from June 12th to July 25th 1954
cat. 67

cat. 48

cat. 48

cat. 48

cat. 48

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
pp. 36-37, *cat.* 86

Goya: Zeichnungen und Druckgraphik
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
from February 13th to April 5th 1981

Madrid 2002

Madrid 2007

Madrid 2019
cat. 199

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 199
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 173
1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 100
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1191
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 15
1974

Dibujos de Goya, 2 vols

GASSIER, Pierre
pp. 374-375, cat. 262
1975
Noguer

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
pp. 196-197
1979
Urbión

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 74-76
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 300-301
2019
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO TOREO A PIE JUANITO APIÑANI TEMERIDAD GARROCHA SOBREVOLAR SALTAR ESCUELA DE TOREO NAVARRO-ARAGONESA SOL CALOR MADRID

ENLACES EXTERNOS