IGHTNESS AND DARINGNESS OF JUANITO APIÑANI IN THE ONE IN MADRID

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES
CRONOLOGÍA
DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

1814 - 1816 245 x 353 mm Etching and aquatint Documented work 02 Oct 2021 / 22 Jun 2023 964 -

INSCRIPCIONES

20 (print, upper right-hand corner)

HISTORIA

See How the ancient Spaniards hunted bulls on horseback in the countryside The plate is kept at the National Chalcography (n° 353).

ANÁLISIS ARTÍSTICO

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

This is one of the most important prints in the *Bullfighting* series, above all because it is one of the ones that best reflects the idea of movement. In fact, the moment when the Riojan bullfighter Juanito Apiñani flies over the bull hanging from a pole between the animal's horns in front of a half-full arena is undoubtedly one of the culminating and iconic scenes of *Bullfighting*. It is also notable for its balanced composition, focusing on the main group formed by the bull and the bullfighter in the centre, and for the masterly transmission of the sensation of suffocating heat, which is achieved through very intense lighting using the white background of the paper, but also through visual devices such as crowding the spectators attending the bullfight on the left-hand side of the composition, This generates a very marked contrast, as one part of the print is visually very full and the other very empty, and conveys the idea that they are fleeing from the sun and the heat, an idea that is reinforced by the inclusion of two figures carrying sunshades to protect themselves from the sun.

The scene, due to its immediacy, seems to have been captured by a photographer, a fact that has been underlined by several authors, who have also pointed out that Goya was probably a privileged witness to the feat evoked. Luján comments that the fact of contrasting the right-hand side, without figures, with the left-hand side, which is crowded, makes the whole more suggestive and contributes to the movement of the picture. It is precisely this visual device of grouping the figures in the stands in a single area, all crowded together, that Goya would use again, although with very different dramatic overtones, in the next print in the series, Disgraces in the Madrid bullring and the death of the mayor of Torrejón, another of the most outstanding prints both for its subject matter and its composition.

Glendinning refers again, in the case of this engraving, to his theory of distorted faces, the use of which in his opinion would imply a criticism of those who participate, in one way or another, in a bullfight, as in other prints in the series such as Martincho's Fearlessness in the Zaragoza bullring, The Struggling Rendón Stinging a Bull Whose Luck Killed Him in the Madrid bullring or Flaming Flags.

Holo, on the other hand, highlights the masterly lighting effects created by Goya, which draw attention to the main action. Thus, the crowded arena is darkened while the empty part is illuminated, as is the bullring, where the main action takes place. Only the bull and the bullfighter jumping out of the ring are in slight shadow. Through this use of light, the author relates the print to another in the series, *Pedro Romero killing a standing bull*.

It is also worth mentioning that Martínez-Novillo, in relation to this engraving, which he considers masterly, praises Goya's capacity for classicism, composition of forms and balance.

There is a preparatory drawing of this print, also entitled Lightness and Daringness of Juanito Apiñani in the one in Madrid.

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional Biblioteca Nacional Madrid 1946 catalogue Elena Páez Ríos

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte Biblioteca Nacional Madrid 1978

May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de

Casa de la Amistad de Moscú Moscow 1979 exhibition displayed from

January 18th to 31st 1979

1984

Goya grabador

Madrid 1987 Madrid 1990

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996 from September 19th to

December 15th 1996

cat. 289

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

Mauriu 20

Madrid 2002

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. 152

Bilbao 2012

Madrid 2002

Goya et la modernité

Pinacothèque de Paris París 2013

from October 11st 2013 to March 16th 2014

cat. 32

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 136

Zaragoza 2017

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GLENDINNING, Nigel pp. 120-127

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HARRIS, Tomás

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1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 278, cat. 1190

1970 Office du livre HOLO, Selma Reuben pp. 19, 20, 24 y 32

> 1986 Milwaukee Art Museum

Goya, toros y toreros

GASSIER, Pierre p. 103, cat. 35

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MARTÍNEZ-NOVILLO, Álvaro

p. 32 1992 Caser-Turner Catálogo de las estampas de Goya en la Biblioteca Nacional

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SANTIAGO PÁEZ, Elena y WILSON-BAREAU,

Juliet (comisarias) p. 255

1996

Biblioteca Nacional, Sociedad Estatal Goya 96

y Lunwerg

MATILLA, José Manuel y MEDRANO, José

Miguel pp. 74-76 2001

Museo Nacional del Prado

MATILLA, José Manuel pp. 428-429, cat. 152

2008

Museo Nacional del Prado y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 107 2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios) pp. 216-217 2014

Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet pp. 186-201

2016

Norton Simon Museum

PALABRAS CLAVE

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