BITTER PRESENCE (AMARGA PRESENCIA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (13/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	143 x 169 mm
TÉCNICA Y SOPORTE	Etching, aquatint, burin, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	29 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *20* (lower left-hand corner of plate)

HISTORIA

See *Sad presentiments of what must come to pass.*

There exist two state proofs for this etching. The first features some drypoint on the sword belonging to the man reclining on the left-hand side and some retouching with burin below the woman's right breast. In the second proof the lavis work has been added.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the Disasters of War, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

There is a *preparatory drawing* in the Prado Museum.

ANÁLISIS ARTÍSTICO

In an interior space featuring two archways through which the light enters, a handcuffed man is leaning against a wall, his back to the viewer. He is about to bear witness to a brutal rape. Two soldiers have hold of a woman, perhaps the wife of the handcuffed man, by the arms. She is looking up at one of her attackers, pleading for mercy. At the same time, another soldier is raping a second woman in the background.

The place is which these actions are taking place bears some similarities to the space depicted by Goya in etching no. 11, *Or these*. This would be somewhere out of the way, where nobody is likely to come to the aid of the prisoners, somewhere that, far from sheltering them, becomes their prison.

Bitter presence is a heavy, particularly dark image. The light that is flooding in through the two archways falls mainly on the clothes of the woman in the foreground and on the shirt worn by the man who is being forced to witness the unfolding events. The soldiers either have their backs to us or their faces are either downturned or simply dimly lit, so that we cannot identify them, just as occurs in many other etchings in the series.

This etching can be related to those other prints in the Disasters of War series in which women play an important role, often as victims of different types of violence: no. 3, *The women give courage*, nº 7, *What courage!*, nº 9, *They do not want to*, nº 11, *Or these*, nº 19, *There is no more time* and no. 31, *That's tough*.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 264).

The copperplate for this etching used half of the plate from Landscape with Cliff, Buildings and Trees.

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 62

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 13

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. 101

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 202

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 93

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 57

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

Agen 2019
cat. 60

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 115
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 133
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1011
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 203
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 126
2013
Pinacoteca de París

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 159
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 59
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS