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 Milwakee 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

September-October 1956
cat. 25

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. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 137

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 91

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

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 93

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 263, cat. 909
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 352, cat. 588
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1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 123, cat. 505
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 187
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. Arte e condizione umana
PAZ, Alfredo de
pp. 158-160
1990
Liguori editore

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

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 232 (il.), 407 y 408, cat. 137
1996
Museo del Prado

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 240, 242 y 243 (il.), cat. 56
2008
Museo Nacional del Prado

Los mundos de Goya (1746-1828)
SUREDA PONS, Joan
pp. 159-160
2008
Lunwerg

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 163
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS