

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

1814 - 1816

DIMENSIONES

245 x 353 mm

TÉCNICA Y SOPORTE

Etching and aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

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 (nº 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 Apinani 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 Apinani 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

Madrid 1997

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

Madrid 1999

1984

Goya grabados

Madrid 1987

Madrid 1990

Goya grabador

Museo del Grabado Español Contemporáneo
Marbella 1996

from March 8th to May 5th 1996

Zaragoza 1996

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

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

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 136

Zaragoza 2017

BIBLIOGRAFÍA

LA FUENTE FERRARI, Enrique

pp. 177-216, espec. p. 199

XIX (75)

1946

LUJÁN, Néstor

1946 (reed. 1951)

Tartessos-F. Oliver Branchfelt

GLENDINNING, Nigel

pp. 120-127

24

1961

HARRIS, Tomás

vol. II, 1964, p. 335, cat. 223

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

1990

Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro

p. 32

1992

Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 341

1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU,

Juliet (comisarias)

p. 255

1996

Biblioteca Nacional, Sociedad Estatal Goya 96 y

Lunweg

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. (comisarias)

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**

ENLACES EXTERNOS