

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)**

**Still-Life Painting since
1470**
Milwaukee Art Institute Milwaukee 1956
exhibited also at the Cincinnati Art

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 126

Wildenstein and Co. Gallery y New York
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

**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 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

BIBLIOGRAFÍA

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

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

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

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

Museum, Cincinnati, September-
October 1956
cat. 25

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

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

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

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

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

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

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

**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

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

ENLACES EXTERNOS