THEY CAN STILL BE OF USE (AUN PODRÁN SERVIR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (24/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	163 x 260 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), *12* (lower left-hand corner).

HISTORIA

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

The first artist's proof shows the retouches carried out before the writing and signature were added with burin on the lower left-hand corner.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

A battle has just ended next to a fortress, leaving various wounded men who are being assisted by others. In the foreground, two men are picking up the body of a badly injured soldier, while further back another two men are carrying another soldier on an improvised stretcher. In the background on the left two men are carrying the body of another injured man.

Goya uses dense, horizontal etched marks to create a vast black area below on the right-hand side of the print, which contrasts with the bright, cloudless sky and the clothes of the figures in the composition. The faces of the figures have been captured with precision, displaying a wide range of expressions of pain, agony, anguish, desolation, and so on.

This piece refers back to print no. 20, *Treat them, then on to other matters* the artist also revisits the theme in print no. 25, *These Too*, reiterating the idea that the wounded were often rescued and assisted in order to send them forth into battle once more.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 275)

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 240

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 24

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. 112

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 212

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 104

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 63

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 63

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 126
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 144
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1033
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 224
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p.131
2013
Pinacoteca de París

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

ENLACES EXTERNOS