

# 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 ouvre 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

#### ENLACES EXTERNOS

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  
Lunberg