GORING OF THE PICADOR (COGIDA DEL PICADOR)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PICTURES (PAINTING, 1793 - 1794) (6/14)



DATOS GENERALES

CRONOLOGÍA	1793
UBICACIÓN	British Rail Pension Fundation, London, United Kingdom
DIMENSIONES	42 x 31 cm
TÉCNICA Y SOPORTE	Oil on tin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	British Rail Pension Foundation
FICHA: REALIZACIÓN/REVISIÓN	28 Apr 2010 / 26 May 2023

HISTORIA

This work was painted during Goya's stay in Cádiz. In January 1794 it arrived at the Royal Academy of Fine Arts of San Fernando, Madrid.

After forming part of the collections of Ceán Bermúdez and Lefort it belonged to those of Cotnareanu, in New York, and Coty, in Paris.

ANÁLISIS ARTÍSTICO

This is the most tragic scene depicted in the series on bulls and bullfights that Goya painted in 1793. In the middle of a chaotic tangle the bull has caught a picador, impaling him on one of his horns, which can be seen entering his belly and coming out through his buttock. Underneath the bull's raised forelegs we see the fallen horse of the mortally wounded picador. A second picador, riding a black horse, attempts to bring the animal down whilst two other men have the bull by its tail, and are pulling with all their might. But all of their efforts to prevent the tragedy are in vain.

In the background, the stands are partially illuminated. The part in the sun is empty whilst that in the shade is completely packed with spectators. It is possible that the crowd had moved in order to be in the relative cool of the shade, or perhaps this scene is not set on the same day as the other paintings in this same series.

For more information, see *Bulls in the Meadow*.

EXPOSICIONES

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 7

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 35

Goya: Order and disorder
Museum of Fine Arts Boston 2014

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