

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

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

p. 180, cat. 136
1928-1950

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 169, cat. 322
1970
Office du livre

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 106, cat. 274
1974
Rizzoli

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. II, p. 81
1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, toros y toreros

GASSIER, Pierre

pp. 62-63
1990

Ministerio de Cultura, Comunidad de Madrid

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)

p. 191, 192, 193 y 197 (il.), cat. 35
1993

Museo del Prado

Goya. Die Kunst der Freiheit

TRAEGER, Jörg

il. 13
2000

Verlag C. H. Beck

"Moors and the Bullfight: History and National Identity in Goya's Tauromaquia"

Burlington magazine

SCHULZ, Andrew

p. 195
vol. XC, 2
2008

Los mundos de Goya (1746-1828)

SUREDA PONS, Joan

p. 239

2008

Lunweg

ENLACES EXTERNOS