# GOLDEN BREAM (DORADAS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: STILL LIFE (PAINTING, CA. 1806 - 1812) (5/10)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1808 - 1812 |
| UBICACIÓN | The Museum of Fine Arts Houston, Houston, United States |
| DIMENSIONES | 45 x 63 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | The Museum of Fine Arts |
| FICHA: REALIZACIÓN/REVISIÓN | 21 Apr 2010 / 15 Jun 2023 |
| INVENTARIO | 369 (94.245) |

**INSCRIPCIONES**

*Goya* (in the foreground on the right-hand side, almost vertical).

**HISTORIA**

For more information, see *Pieces of Lamb*.

Javier Goya inherited this series of still lifes from his father, and in turn left them to his own son, Mariano. When he was unable to repay a loan made to him by the Count of Yumuri, Carabanchel, Mariano gave this set of paintings as security, and in the end the works became the property of the count. When the Count of Yumuri died in 1865 the series of still lifes was sold. Today these works are scattered between different

museums and institutions around the world, and some of the paintings have now been lost.

This particular work at one point belonged to Zacharie Astruc in Paris, as well as to Madame Thévenot and David-Weill, also in Paris. In 1994 it was purchased by the Museum of Fine Arts in Houston using funds provided by the Alice Pratt Brown Museum Fund and the Brown Foundation Accessions Endowment Fund.

#### ANÁLISIS ARTÍSTICO

This work forms part of the series of still lifes painted by Goya sometime between 1808 and 1812. Like the rest of the paintings in the series, the artist has created a neutral background over the top of which the motionless bodies of the animals have been placed. In this case, and unlike some of the other works, there exists no other object to serve as a spatial reference and the viewer's attention is focussed entirely on the animals.

The light falls on the fish, covered by shining, still-wet scales which, like the rigid pose of the dead turkey which the artist painted during the same period, suggest that these animals have been caught just moments earlier.

For more information, see *Pieces of Lamb*.

#### EXPOSICIONES

**Goya**
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
*cat. 36*

**El bodegón español de Velázquez a Goya**
The National Gallery London 1995
exhibition celebrated from February 22nd to May 21st 1995, curated by Peter Cherry
*cat. 66*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 135*

**Goya: Prophet der Moderne**
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
*cat. 90*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 190*

**Goya**
Basle 2021
*p. 253*

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DESPARMET FITZ - GERALD, Xavier
p. 215, cat. 178
1928-1950

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GASSIER, Pierre y WILSON, Juliet
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**L'opera pittorica completa di Goya**
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**El bodegón español de Velázquez a Goya**
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LUNA, Juan J. (Comisario)
pp. 230 (il.), 405 y 406
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**Los mundos de Goya (1746-1828)**
SUREDA PONS, Joan
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**ENLACES EXTERNOS**