

# 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)**  
Wildenstein and Co. Gallery y New York

**Still-Life Painting since 1470**  
Milwaukee Art Institute Milwaukee 1956  
exhibited also at the Cincinnati Art Museum, Cincinnati,

**Goya and his times**  
The Royal Academy of Arts London 1963  
cat. 66  
cat. 126

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 oeuvre 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

### **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

Lunwerg

#### **ENLACES EXTERNOS**