BULLFIGHT: SUERTE DE VARAS (CORRIDA. SUERTE DE VARAS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



DATOS GENERALES

CRONOLOGÍA	1824
UBICACIÓN	The Paul J. Getty Museum, Los Angeles, United States
DIMENSIONES	50 x 61 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The J. Paul Getty Museum
FICHA: REALIZACIÓN/REVISIÓN	03 May 2010 / 15 Jun 2023
INVENTARIO	336 (93.PA.1)

INSCRIPCIONES

Pintado en Paris en Julio de 1824. / Por / D.n Fran.co Goya. / JMF ("Painted in Paris in July of 1824 / By / Mr Francisco de Goya / JMF". Located on the back of the canvas).

HISTORIA

This work was painted during Goya's visit to Paris in July 1824. He stayed in the French capital for three

months after leaving Madrid, before moving to Bordeaux. The inscription on the painting referring to his stay was written by Joaquín María Ferrer, as indicated by his initials. It would have been painted at around the same time as the portraits of *Ferrer* and his wife, *Manuela Álvarez Coiñas de Ferrer*, and it seems that he was the person who commissioned the work to Goya, with whom he had a friendly relationship.

The work was acquired from Ferrer for the collection of the Marquis of Baroja in Madrid some time before 1900. The painting was then passed by inheritance to the collection of the of the Marchioness of Gándara in Rome. On 9 December 1992 it was put up for auction at Sotheby's of London (lot no. 84), and was acquired by the Getty Museum.

ANÁLISIS ARTÍSTICO

Goya had addressed the theme of bullfighting on various occasions: in the "Caprice" *The Bullfight* housed in the San Fernando Academy, in the series of small paintings he produced during his convalescence in 1793, and in the series of prints called *Bullfighting*. In Bordeaux he would revisit to this subject, producing a set of paintings and the series of four lithographs *Bulls of Bordeaux*.

The scene captures the final moments of the stage of the bullfight known as the "suerte de varas". The background area of the composition is barely sketched in with light, watery brushstrokes which denote the walls of the bullring and the crowd of spectators. The execution of the figures in the foreground - bullfighters and picadores or mounted bullfighters - contrasts with the simple background, since these are depicted with thick, colourful brushstrokes. The group of bullfighters confronts the bull in a moment of great tension: Goya offsets the brutal activity of the men against the passivity of the animal, who is gazing off to one side. The horned beast is standing still, apparently with no intention of attacking anyone, while the picador, mounted on his badly injured horse, tries to provoke him, thrusting his lance at the bull. Another horse lies wounded on the floor, while further away, abandoned on the empty sand of the ring, we can make out the blurred outline of another. Goya has portrayed the animals in this painting as the real victims of the festival which so fascinated the painter.

EXPOSICIONES

Goya 1900
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez.
May 1900
cat. 119

Goya
Prado National Museum Madrid 1951
July 1951
cat. 59

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. 48

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. 112

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 167

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 22

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 295, cat. 274
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 356-357, 361, cat. 1672

GUDIOL RICART, José
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L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 135, cat. 660
1974
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 210
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

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MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 330, 381, cat. 112 y p. 331 (il.)
1993
Museo del Prado

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 433, cat. 167 y p. 275 (il.)
1996
Museo del Prado

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 153, cat. 22 y p. 155 (il.)
2006
The Frick Collection and Yale University Press

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ENLACES EXTERNOS