

# VENUS AND ADONIS (VENUS Y ADONIS)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1771

Museum of Zaragoza, Zaragoza, Spain

23 x 12 cm

Oil on canvas

Documented work

Government of Aragon

15 Feb 2010 / 11 Dec 2024

95 (51391)

## INSCRIPCIONES

GOYA (lower right-hand corner).

## HISTORIA

This work was produced during Goya's stay in Italy. Desparmet Fitz-Gerald published four previously unpublished works from the artist's youth, amongst which we find this work, interpreted by the Frenchman as depicting Daphnis and Chloe.

The work formed part of private collections in Bayonne and Zurich. It later travelled to North America. It was acquired by the Government of Aragón in 1999, and entrusted to the Museum of Zaragoza.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition '*Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

#### ANÁLISIS ARTÍSTICO

This piece is an example of a particular kind of painting which Goya produced and sold in Italy to cover his living costs. They are small pictures adapted to the tastes of specific clients. (For more information on this kind of work, see *Sacrifice to Vesta*).

Both the sale and the execution of these works were rapid, as can be seen from the x-ray of this painting, which does not show a single alteration. The scene depicts Venus, weeping inconsolably by the dead body of her lover, the beautiful Adonis, who has been killed by a wild boar.

The composition is clearly divided into two separate areas by the diagonal line established by the trunk of the tree. There is a strong contrast between the background, which is characterized by typically baroque dark tones and a tempestuous sky, and the figures in the foreground, which are illuminated and dressed in very bright colours. Adonis' anatomy reflects Goya's increased interest in classical sculpture, also reflected in the notes written in his *Italian Sketchbook*.

#### EXPOSICIONES

##### **Venus & Cupid. An exhibition of Paintings and Drawings from the XVI to the XIX Century**

Wildenstein London 1991

From February 14th to March 28th 1991

##### **Goya e Italia**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 149

Zaragoza 2021

##### **Goya. From the Museum to the Palace**

Zaragoza 2024

cat.105

#### BIBLIOGRAFÍA

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

pp. 74, 82, cat. 21

1970

Office du livre

GUDIOL RICART, José

vol. I, p. 237, cat. 13

t. I

1970

Polígrafa

##### **Cuatro pinturas de la juventud de Goya hasta ahora desconocidas**

Goya

DESPARMENT FITZ-GERALD, Xavier

pp. 201-204

100

1971

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 90, cat. 19

1974

Rizzoli

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. I, p. 51 y p. 219 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya e Italia, 2 vols.**

SUREDA PONS, Joan (comisario)

vol. II, p. 238, cat. 149

2008

Fundación Goya en Aragón y Turner

##### **Goya. Traveler and artist of the Grand Tour (exp. cat.)**

GALLEGO GARCÍA, Raquel (comisaria)

pp. 162-163

2021

Gobierno de Aragón

##### **Goya. From the Museum to the Palace**

pp.104-105

2024

Zitro Comunicación

## ENLACES EXTERNOS