Acknowledgements

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All images created by the artist, Francisco José de Goya y Lucientes (1746–1828)

Cover Deral & Title Panel: The Agility and Audacity of Juanito Apiñani in [the Ring] at Madrid (Ligereza y Atrevimiento de Juanito Apiñani en la de Madrid), 1816, etching and aquatint, Meadows Museum, SMU, Dallas, Algar H. Meadows Collection. Interior, from Left to Right:
The Very Skillful Student of Falces, Wrapped in his Cape, tricks the Bull with the Play of his Body (El Diestro Estudiante de Falces, Embozado Burla al Toro con sus Quebrados), 1816, etching, aquatint, drypoint and burin, University of Arizona Museum of Art, Gift of Jeannette and Ned Mathews.
Dreadful Events in the Front Rows of the Ring at Madrid and the Death of the Mayor of Torrejón (Desgracias Acaecidas en el Tendido de la Plaza de Madrid, y Muerte del Alcalde de Torrejón), 1816, etching, burnished aquatint, drypoint and burin, University of Arizona Museum of Art, Museum Purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund.
Francisco Goya y Lucientes, Painter, 1797-98, etching and aquatint, Meadows Museum, SMU, Dallas, Algar H. Meadows Collection.
The University of Arizona Museum of Art proudly presents Goya's Mastery in Prints, a celebration of the graphic techniques and visionary achievements of Spanish master Francisco José de Goya y Lucientes (1746–1828). The exhibition series presents in succession the artist’s four most significant print suites—in first-edition imprints—on loan from the Meadows Museum at Southern Methodist University in Dallas, Texas.

This extraordinary cycle of exhibitions premieres with *La Tauromaquia* (The Art of Bullfighting), Goya’s chronicle of the evolution of bullfighting from the ancient Spanish sport of hunting bulls to the graceful art of the early 19th-century ring. While the precise date of the series is unknown, it was completed during the later years of the artist’s life, and first published in 1816. *La Tauromaquia* represents the artist’s life-long interest in bullfighting; the motifs of bull and ring recurred in his work from very early paintings through a set of lithographs he produced at the end of his career. In his analysis of the suite, Dr. Mark Roglán, Director of the Meadows Museum, writes that “men and animals are all victims and heroes inside the bullring, and death and glory are essential characteristics of the drama. Sometimes bull and man are the only figures in the scene, while in others the composition is much richer and more complex. In all of the prints, the essence of the bullfight is present. With the vigor of his drawing, the modernity of his compositions, and the mastery of his reproductions of light and shadow, Goya, as no other artist had before, reproduces with all its intensity and dynamism both the frenetic movement of the evolution of the sport, his dramatic compositional style, and his full mastery of the etching technique.

The UAMA presentation contains the 33 etchings originally grouped as *La Tauromaquia*, plus two additional late prints assumed by scholars to have been created as part of the series.

Dr. Lisa Fischman
Chief Curator, University of Arizona Museum of Art
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