

SELF-PORTRAIT (AUTORRETRATO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

1815

UBICACIÓN

Royal Academy of Fine Arts of San Fernando.
Madrid, Madrid, Spain

DIMENSIONES

51 x 46 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Royal Academy of Fine Arts of San Fernando

FICHA: REALIZACIÓN/REVISIÓN

15 Apr 2010 / 16 Jun 2023

INVENTARIO

132 (669)

INSCRIPCIONES

Goya 1815 (on the left, at shoulder height).

HISTORIA

Traditionally, it was believed that the *self-portrait now in the Prado Museum* was a copy of this one. Today, however, we know that both works were executed in 1815, although we do not know which of the two was painted first, or what were the artist's reasons for making them.

In the inventory of the property of the Quinta del Sordo made by the painter Brugada in 1828 (DESPARMET, *L'œuvre...*, 1928-50, t. I, p. 53), a bust self-portrait of Goya is listed, and appears to correspond to this work. It went to Javier Goya, who reached an agreement with the academy that, once the outstanding accounts they held with his father had been settled, he would deliver them this self-portrait by Goya. In 1829, Javier Goya received the payment for the *equestrian portrait of Ferdinand VII* that the institution had commissioned in 1808, and he gave this self-portrait to the academy.

ANÁLISIS ARTÍSTICO

This self-portrait, at first glance so similar to the one in the Prado, is in fact quite different. The compositional differences are minimal, with the head being tilted to one side more in this work, almost drawing a diagonal line, as if the painter were peeking over the top of his easel. Although his hair is shorter here, he is wearing the same clothes: dark gown and white shirt with the collar open, revealing part of his chest. Also, just as in the other self-portrait, the painter is looking straight out at the viewer. But this Goya is not ill, nor tired, nor as aged as the one in the Prado. Even at the age of sixty-nine, his skin is firm, rosier and more youthful than in the other work. The expression on his face, with a half smile playing around the corners of his mouth, reflects a certain sense of joy, as if he were ready for whatever obstacle the world had to throw at him, thanks to the many that he had already overcome by this time. The paint is applied more thickly here, most visible in the white shirt collar, which resembles a lacy adornment, and also evident on the left-hand side of the forehead. Here the background is of an impenetrable black, drawing the head and neck of Goya out in sharp relief.

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. 10

Goya

Festival Internacional de Granada, Palacio de Carlos V Granada 1955

consultant editor Enrique Lafuente Ferrari

cat. 112

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971 from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.

cat. 40

Les chefs-d'œuvre du Musée du Prado

Musée d'Art et d'Histoire Geneva 1939

consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939

cat. 21

cat. 45

Auto-retratos de pintores españoles

Museo Nacional de Arte Moderno Madrid 1943

cat. 44

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 109

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

cat. 46

Expérience Goya

Lille 2021

cat. 11

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier vol. II, p. 203, cat. 492 1928-1950

Vie et œuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet pp. 205, 297, 377, cat. 1551 1970 Office du livre

GUDIOL RICART, José vol. I, p. 363, cat. 637 t. I 1970 Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de p. 129, cat. 584

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José vol. IV, p. 34 y p. 144 (il.) 1980-1982

Expérience Goya (cat. expo)

COTENTIN, Régis pp. 34-35

1974
Rizzoli

Caja de Ahorros de Zaragoza, Aragón y Rioja

2021
Réunion des Musées Nationaux

ENLACES EXTERNOS