SELF-PORTRAIT (AUTORRETRATO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	18.2 x 12.2 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Feb 2010 / 15 Jun 2023
INVENTARIO	155 (P07775)

INSCRIPCIONES

Goya (lower right-hand corner).

HISTORIA

This work belonged to the Duchess of Alba. After her death in 1802, it went to Tomás de Berganza, of Madrid, who left it to his son, Luis de Berganza, also of Madrid. Later it belonged to Carmen Berganza de Martín, Madrid; Pilar Martín Berganza, Madrid; and Antonio Martín. It was sold at E. Peel y Asociados, Madrid, on 31 October 1989 and entered the Gutiérrez de Calderón collection.

It came to form part of the collection of the Prado Museum partially in lieu of taxes and the Villaescusa bequest of 1995.

ANÁLISIS ARTÍSTICO

Goya painted himself as many other artists, including Durero, Rubens and Rembrandt had done before him, and as Picasso would do much later. Fifteen self-portraits by Goya are known to exist, with the artist first painting these works at a very young age.

This particular one was painted when he was around fifty years of age. It shows the top half of the artist as he sits in front of a canvas, ready to start work on a new painting. His eyes stare out at the viewer, and his face reflects the intense concentration that the painter needed to produce his works. The face is gently lit on the forehead, with the cheeks falling somewhat into shadow. His brow is slightly creased, his hair left long, with a centre parting that gives him a pre-Romantic air. He is wearing a dark frock coat and has a scarf tied around his neck, the lighter tones and pink and blue touches of which bring light to the composition.

The background, although neutral, just as in the majority of the painter's portraits, does feature certain light effects.

The brushstrokes are very fast and confident.

Juliet Wilson says of this self-portrait that it is a genuinely emotive image of the painter, exquisitely painted, and revealing at once both the strength and the sensitivity, the innate self-confidence and the dignity of an artist who was able to see and understand all.

EXPOSICIONES

Goya. El gusto español: antiguos maestros
Galería Caylus Madrid 1992
cat. 31

El Autorretrato en la pintura española. De Goya a Picasso (I parte)
Fundación Cultural Mapfre Madrid 1991
consultant editor Wifredo Rincón. From September 26th 1991 to January 8th 1992
cat. 7

Retratos de Madrid: villa y corte
Centro Cultural de la Villa Madrid 1992
from March 12th to April 26th 1992
cat. 41

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 62

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. 63

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 89

Génie et folie en Occident. Une histoire de la mélancolie
Neue Nationalgalerie Berlin 2006
from January 28th to April 23th 2006
cat. 172

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat.76

Zaragoza 2017
cat. 84

Goya: The Portraits
London 2015
cat. 23

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GASSIER, Pierre y WILSON, Juliet
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GUDIOL RICART, José
vol. I, p. 290, cat. 338
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El autorretrato en la pintura española. De Goya a Picasso
RINCÓN GARCÍA, Wilfredo
pp. 66 y 67 (il.)
1991
Fundación Cultural MAPFRE Vida

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
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1992
Real Academia de Bellas Artes de San Fernando

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pp. 256-257-258 y 259 (il.)
1993
Museo del Prado

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 176 (il.), 366 y 367, cat. 89
1996
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Goya e Italia, 2 vols.
SUREDA PONS, Joan (comisario)
vol. I, p. 55 (il.), vol. II, pp. 200 y
2008
Fundación Goya en Aragón y Turner

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia
p. 197
2018
Fundación bancaria “la Caixa” y Museo Nacional del Prado

BRAY, Xavier
pp. 89-94
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ENLACES EXTERNOS