SELF-PORTRAIT (AUTORRETRATO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1773 - 1775
UBICACIÓN	Museo Goya. Colección Ibercaja, Zaragoza, Spain
DIMENSIONES	59.6 x 44.6 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ibercaja Collection
FICHA: REALIZACIÓN/REVISIÓN	14 Jan 2010 / 15 Jun 2023
INVENTARIO	231 (1171)

HISTORIA

At the beginning of the 20th century, this painting belonged to Mariano de Ena y Villalba and remained in Zaragoza until 1947, when it was sold to the Marquis of Zurgena (Madrid). It became the property of the Marchioness of La Solana in 1955 and later that of the Count and Countess of Elda, who sold it to Ibercaja in 1997.

ANÁLISIS ARTÍSTICO

This is the earliest known self-portrait by Goya. There exist a number of different hypotheses regarding the

chronology of this work, with some writers considering it to be a wedding portrait.

Goya depicts himself in a bust portrait and in half profile, looking out at the viewer with an expressive and penetrating gaze. His broad face is selectively lit, showing his rosy cheeks and large head, with his dark head of hair falling loose over his shoulders and blending in with his dress coat and the dark, neutral background.

The portrait is very realistically executed, the pose and mood are pre-Romantic, and we can appreciate a conceptual similarity to the portrait work of Antón Rafael Mengs.

Several copies/replicas of this portrait are known to exist. One of these - mentioned by the Count of La Viñaza - was hung in the gallery of Queen María Cristina de Bourbon. Another, already documented by Carderera, belonged to Zaragoza's casino, from where it came into the possession of the painter Carlos de Haes and finally, after travelling to Paris, arrived at the Saint Louis Art Museum in Missouri (USA), where it is housed for years. Nowadays it is in a private collection.

EXPOSICIONES

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro
Madrid 1961
consultant editor Valentín de Sambricio
cat. 26

Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 1

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. 1

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 4

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
Museo Goya. Colección Ibercaja Zaragoza 2015
cat. 25

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 30

Goya: The Portraits
London 2015
cat. 2

Zaragoza 2017
cat. 1

Madrid 2017

Expérience Goya
Lille 2021
cat. 1

Goya
Basle 2021
cat. 64

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ÁLVARO ZAMORA, Mª Isabel, et. al.
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Goya y su entorno
Colección Ibercaja
ANSÓN NAVARRO, Arturo
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Ibercaja

Goya, su tiempo, su vida, sus obras
VIÑAZA, Conde de la
p. 254, núm. LXLIV
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 82, cat. 26
1970
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GUDIOL RICART, José
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Polígrafa

Goya. Autorretratos de Goya
GÁLLEGO, Julián
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1990
Caja de Ahorros y Monte de Piedad de Zaragoza, Aragón y Rioja

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
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1995
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Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 52 y 53 (il.)
1996
Gobierno de Aragón y Electa España

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
MENA MARQUÉS, Manuela B. et al.
pp. 158-159
2015
Fundación Goya en Aragón, Ibercaja y Gobierno de Aragón

Col. Mariano de Pano y Ruata

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia
p.34
2018
Fundación bancaria “la Caixa” y Museo Nacional del Prado

ENLACES EXTERNOS