BERNARDO DE IRIARTE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1797
UBICACIÓN	Fine Arts Museum, Strasbourg, France
DIMENSIONES	108 x 86 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Strasbourg Fine Arts Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Feb 2010 / 15 Jun 2023
INVENTARIO	156 (308)

INSCRIPCIONES

D. Bernardo Yriarte Vice protr. de la Rl. Academia de las tres nobles / Artes, retratado por Goya en testimonio de mutua estimacn. y afecto. año de / 1797 ("Don Bernardo Iriarte, Vice-President of the Royal Academy of the Three Noble Arts, painted by Goya as a token of mutual respect and affection. [In the] year 1797", lower part of the canvas)

HISTORIA

This work went from the Groult collection to the Dorouais collection in Paris. In 1941 it

entered the collection of the Strasbourg Fine Arts Museum.

ANÁLISIS ARTÍSTICO

Bernardo Iriarte was born in Puerto de la Cruz (Santa Cruz de Tenerife) in 1735. He was a member of the State Council, Vice-Protector of the Royal Academy of San Fernando and member of the Council of the Indies. A man of progressive ideas, he belonged to the government of Joseph Bonaparte, for which he was forced to go into exile in France upon Ferdinand VII's return to Spain. He died in Bordeaux in 1814.

In this half-length portrait, Goya paints him seated in a chair with his back held very upright. He would have been sixty years old but appears much younger, a technique that Goya used if the sitter so requested. The neutral background gives prominence to the figure, who is wearing a tight-fitting greyish-brown velvet jacket, accompanied by a white shirt with frills at the neck and sleeves. He is wearing the medal of the Order of Charles III. His right hand holds a small red book, whilst his left is hidden from view.

A shaft of light coming from away to the left lights up the face of this ilustrado, along with the back of the chair, where we can appreciate some yellow embroidery which adds a further touch of colour to the scene.

According to Juan J. Luna, the almost awkwardly upright position of the figure is a resource that the painter used in this period to emphasize certain ideas about his sitters and to emphasize their predominant position in a world that was moving faster and faster towards an end that appeared imminent.

There exists a non-autograph copy of this work in the Metropolitan Museum of Art, in New York.

EXPOSICIONES

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962
cat. 49

Trésors de la peinture espagnole, Eglises et Musées de France
Palais du Louvre and Musée des Arts Décoratifs París 1963
from January to April 1963

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 77

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
cat.18

El arte europeo en la corte de España durante el siglo XVIII
Galerie des Beaux-Arts Burdeos 1979
Exhibitied also at Grand Palais, París y Museo Nacional del Prado, Madrid
cat. 23

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. 41

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 87

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to

January 8th 2006, consultant editor Manuela B. Mena

Goya: The Portraits
London 2015
cat. 20

Marqués
cat. 56

Bilbao 2018
cat. 3

Expérience Goya
Lille 2021
cat. 5

Goya
Basle 2021
p. 135

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GUDIOL RICART, José
vol. I, p.299, cat. 373
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1970
Polígrafa

Goya. 250 Aniversario
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pp. 183 (il.), 368 y 369, cat. 87
1996
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1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

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pp. 83-85
2015
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ENLACES EXTERNOS