

JOSEFA CASTILLA-PORTUGAL

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

1804

UBICACIÓN

The Metropolitan Museum of Art, New York, United States

DIMENSIONES

104 x 82 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Metropolitan Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

18 Mar 2010 / 16 Jun 2023

INVENTARIO

171 (55.145.2)

INSCRIPCIONES

Da. Josefa Castilla. de / Garcini. pr. Goya 1804 ("Doña Josefa Castilla de Garcini, by Goya, 1804").

HISTORIA

This work remained in the possession of the sitter until her death, when it was left to Vicente Garcini de Madrid, followed by Ricardo de Madrazo. It was sold to Colonel Oliver H. Payne of

New York, to be inherited by his nephew, Harry Payne Bingham, who bequeathed it to the museum in 1955.

ANÁLISIS ARTÍSTICO

Doña Josefa Castilla-Portugal & van Asbroeck de Garcini (1775-1850) was the wife of *Don Ignacio Garcini y Queralt*, who was also painted by Goya in the same year, the two works forming a pair.

The sitter was twenty-nine years old and pregnant when Goya painted her.

She is shown in front a black background, making her stand out much more, and seated on a red divan. She wears a white, empire-line dress with a pronounced neckline that emphasizes her bust, and is resting her hands on her belly and holding a closed fan. This pose recalls that of the portrait of the *Countess of Chinchón*, now in the Prado Museum. Her loose, golden hair, which reaches all the way down to her waist, is perhaps the most striking feature of this portrait. The sitter's rosy face appears tired, and she gives the impression of having her thoughts elsewhere. The position of the arms is not very well executed, as if Goya had not taken a great interest in this part of the work.

In general, the painting as a whole is not exceptional either for its detail or for its precision, though the fabric of the dress has been carefully rendered to magnificent effect.

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. 107

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)

Wildenstein and Co. Gallery y New York University New York 1950

consultant editors Vladimir Visson y David Wildenstein in collaboration with Ima N. Ebin. From November 9th to December 16th 1950

cat. 19

Goya: Drawings and Prints

The Metropolitan Museum of Art New York 1955 from May 4th to 30th 1955

cat. 18

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. 68

Goya en Ponce

Museo de Arte de Ponce Ponce 1995

consultant editor María Luisa Cancela Ramírez Arellano. From May 13th to September 30th 1995

Goya in the Metropolitan Museum of Art

The Metropolitan Museum of Art New York 1995 consultant editors Colta Ives and Susan Alyson Stein. From September 12th to December 31st 1995

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

cat. 67

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués

cat. 83

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Goya, la imagen de la mujer

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**www.metmuseum.org,
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ENLACES EXTERNOS