QUEEN MARÍA LUISA DE PARMA (LA REINA MARÍA LUISA DE PARMA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1789 - 1799
UBICACIÓN	Museo Goya. Colección Ibercaja, Zaragoza, Spain
DIMENSIONES	154 x 110 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ibercaja Collection
FICHA: REALIZACIÓN/REVISIÓN	24 Feb 2010 / 15 Jun 2023
INVENTARIO	312 (1172)

HISTORIA

At the beginning of the 20th century, this work belonged to the collection of the Marchioness of Casa Torres, later forming part of two other Spanish collections. Ibercaja acquired it in 1998 through Christie's of London.

ANÁLISIS ARTÍSTICO

For a long time, Goya's authorship of this work was questioned. However, thanks to technical research carried out in 1997 by the Prado Museum, the painting remains attributed to the artist.

The x-rays that were made show that underneath the visible portrait there exists another, painted in 1789, which served as the model for other replicas (for example, that in the *Royal Academy of History*). Goya painted over the top of that work in order to adapt the image of the queen to a more up-to-date model, conceived in 1799, probably with the intention of either selling the work or making a gift of it.

Whilst maintaining the composition and the position of the figure, the face and the background objects (the crown and the ermine robe), Goya repainted the dress, transforming it into one in the imperial style, made from fine gauze and featuring golden embroidered motifs. He replaced the feather headdress with a turban, making it necessary to darken the background, and completely changed the sitter's right arm, concealing the hand that previously held a fan.

EXPOSICIONES

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 62

BIBLIOGRAFÍA

Las parejas reales de Goya. Retratos de Carlos IV y María Luisa de Parma
MORALES Y MARÍN, José Luis
cat. 21, p. 26.
1997
Real Academia de Nobles y Bellas Artes de San Luis

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
pp. 246-247 (il.), cat. 62
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

Goya y su entorno
Colección Ibercaja
ANSÓN NAVARRO, Arturo
pp. 214-215 (il.)
2003
Ibercaja

ENLACES EXTERNOS