

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

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Goya

Basle 2021

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Goya y su entorno

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ANSÓN NAVARRO, Arturo

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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

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1970

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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

pp. 104 (il.)-105.

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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

1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

Gobierno de Aragón

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