MASKED BALL (BAILE DE MÁSCARAS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1820
UBICACIÓN	Museo Goya. Colección Ibercaja, Zaragoza, Spain
DIMENSIONES	30 x 38 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Ibercaja Collection
FICHA: REALIZACIÓN/REVISIÓN	28 Apr 2010 / 15 Jun 2023
INVENTARIO	330 (1173)

HISTORIA

The work belonged to the collection of Valentín Carderera. It appeared in an inventory of his collection with the number 226, group C (small format paintings), under the following entry: A dance featuring various men and women under a bridge arch, etcetera. Original painting by Goya, width: one and a half hands. 500 [reales]. On the death of Carderera in 1880, it moved to the collection of the Duke of Villahermosa, having first been installed in the Villahermosa Palace in Madrid and later in the Duke's Palace at Pedrola in Zaragoza. In March of 1996 it was bought by Ibercaja along with the *sketch Second of May* 1808.

ANÁLISIS ARTÍSTICO

The composition is dominated by a large arch which allows the light to penetrate, leaving the upper corners of the picture in total shadow. Under the arch we can see a group of masked figures dancing. In the centre of the canvas, a girl dressed in a yellow dress raises her arms and left leg as she makes a dance move reminiscent of the Aragonese jota (folk dance). Another three figures dance with her. On the left, sheltering under the arch, three humble-looking characters are sitting, ignoring the dance being performed by those in front of them, thus creating a great contrast between the poses of the two groups of figures.

The theme of masks makes an appearance in various works by Goya, a noteworthy example being *The Burial of the Sardine*, in which the painter reveals his vision of an irrational society to the viewer. Perhaps he wanted to express his perplexity before a people imbibed with the most macabre traditions.

The brushstrokes used for this tiny painting are notable for their thickness, and they are especially visible in illuminated areas such as the light of the arch and the clothing of the central figure.

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

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. 73

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 53

Exposición de bocetos para pinturas y esculturas (Siglos XVI-XIX)
Sociedad Española de Amigos del Arte Madrid 1949
cat. 84

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 109

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

Du Greco á Goya: chefs-d'œuvre du Musée du Prado et des collections espagnoles
Geneva 1989
Musée d'Art et D'Histoire
cat. 42

De Goya al cambio de siglo (1800-1920). Pintura española y europea en la Colección Ibercaja
Museu d'Art Jaume Morera Lérida 2001
organized by Obra social y cultural de Ibercaja at the following venues: Museo de Belas Artes da Coruña, A Coruña; Museo de Teruel; Museo de Huesca, Sala Amós Salvador de Logroño and Museo de Guadalajara, September 6th 2001 to March 10th 2002, consultant editor Ricardo Centellas Salamero.
cat. 3

Goya e il Mondo Moderno
Palazzo Reale Milan 2010
organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010
cat. 40

Madrid 2017

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DESPARMET FITZ - GERALD, Xavier
vol, I, p. 264, cat. 239
1928-1950

Inventario de las pinturas de la colección de don Valentín Carderera
Archivo Español de Arte
SALAS, Xavier de
p. 223, nº 266

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 256, 267, cat. 972
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CAMÓN AZNAR, José
vol. III, p. 167
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

De Goya al cambio de siglo (1800-1920) : pintura española y europea en la Colección Ibercaja

CENTELLAS, Ricardo
p. 50, cat. 3 y pp. 52-53 (il.)
2001
Ibercaja

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 207
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

ENLACES EXTERNOS