# GERÓNIMA GOICOECHEA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: MINIATURE PORTRAITS OF THE GOICOECHEA FAMILY (PAINTING, 1805) (4/7)



**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | 1805 |
| UBICACIÓN | Museum of Art - Rhode Island of Design, Providence, United States |
| DIMENSIONES | 8 cm de diámetro |
| TÉCNICA Y SOPORTE | Oil on copper |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Museum of Art - Rhode Island of Design |
| FICHA: REALIZACIÓN/REVISIÓN | 23 Mar 2010 / 16 Jun 2023 |

**INSCRIPCIONES**

*1805 / Goya / a los 15 años / Jerónima / por / Goya* ("1805, Goya, aged 15, Jerónima, by Goya", on the back).

**HISTORIA**

Goya made seven miniature portraits, all on sheets of copper and with a circular format, for the wedding of his son, Francisco Javier, to Gumersinda Goicoechea, which took place on 5 July 1805. As well as the portrait of his son, he made ones of the parents of the bride, the bride herself, and each of her three sisters, including Jerónima Goicoechea.

It was bequeathed to the museum that now houses it by Mrs Murria S. Danforth.

#### ANÁLISIS ARTÍSTICO

Gerónima Goicoechea was one of the youngest members of the Goicoechea Galarza family. She appears here in three-quarter profile, turning slightly to the right. She is wearing a cloth hat in striking golden tones, tied at the neck with a white ribbon and executed in rapid brushstrokes. The neckline of her white dress accentuates her bust.

Francisco Calvo Serraller draws our attention to the way in which Goya often does not fill with paint the gaps left in the undulating forms of the thicker brushstrokes, an effect which he uses to suggest the texture of the lace on the dress' neckline or to increase the sense of fleshiness of the woman's neck.

For more information, see *Javier Goya* ***Bayeu***.

#### EXPOSICIONES

**Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas**
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
*cat. 72*

**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. 40*

**Goya en tiempos de guerra**
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
*cat. 43*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 120*

**Goya: The Portraits**
London 2015
*cat. 46*

#### BIBLIOGRAFÍA


**Goya. Antecedentes, Coincidencias e Influencias del arte de Goya**
LAFUENTE FERRARI, Enrique
pp. 37 y 38
1947
Sociedad Española de Amigos del Arte

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 200, cat. 848
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vol. I, pp. 329 y 330, cat. 504
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**Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
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CALVO SERRALLER, Francisco (comisario)
pp. 198 y 199 (il.), cat. 40
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Museo Nacional del Prado y Fundación Amigos del Museo del Prado

**Goya en tiempos de guerra**
MENA MARQUÉS, Manuela B.
pp. 212, 213 (il.) y 214, cat. 43
2008
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**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 198
2014
Museum of Fine Arts Boston Publications

BRAY, Xavier
pp. 150-152
2015
National Gallery Company


#### ENLACES EXTERNOS