JOSÉ PÍO DE MOLINA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	Ca. 1827 - 1828
UBICACIÓN	Museum Oskar Reinhart, Winterthur, Switzerland
DIMENSIONES	60 x 50 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Oskar Reinhart Foundation
FICHA: REALIZACIÓN/REVISIÓN	29 Mar 2010 / 15 Jun 2023
INVENTARIO	371 (1937.3)

HISTORIA

This portrait was painted by Goya in Bordeaux, shortly before his death.

ANÁLISIS ARTÍSTICO

José Pío de Molina was Mayor of Madrid for a few months in 1820, during the Liberal Triennium. When this came to an end, in 1823, he went into exile in Bordeaux. There he was Goya's neighbour, becoming a friend of the painter during his final years. On the day Goya died, 16 April 1828, José Pío de Molina was at his bedside and was the person who signed his death certificate. This portrait is generally considered to be the last work by Goya before his death.

In the portraits that he painted between 1824 and the end of his life, Goya used a limited colour palette and dark tones. His vision had been affected by his advanced age and his paintings had begun to take on the appearance of unfinished works. His trembling brushstrokes gave these works dynamism and a great sense of expressiveness.

This portrait of Goya's friend and neighbour is typical of the period both for its darkness and, in particular, for its unfinished appearance. The subject is shown from the waist up, in half profile, turning to the right. He is wearing a brown jacket with white shirt and tie. The lightest brushstrokes are found on the sitter's clothes, which is also the most unfinished part

of the work. His face, also left largely suggested using light brushwork, does not appear to have been left unfinished, however, and wears an intense expression, perhaps revealing the man's concern about the imminent death of Goya. The result is a work that is far ahead of its time, more in keeping with works from the end of the 19th century.

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