MARTÍN ZAPATER AND CLAVERÍA (3)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1797
UBICACIÓN	Museum of Fine Arts of Bilbao, Bilbao, Spain
DIMENSIONES	83 x 65 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Bilbao Museum of Fine Arts
FICHA: REALIZACIÓN/REVISIÓN	21 Feb 2010 / 15 Jun 2023
INVENTARIO	241 (82/10)

INSCRIPCIONES

Goya. A su Amigo Marn. Zapater. 1797 ("Goya. To his Friend Martín Zapater. 1797", bottom of canvas)

HISTORIA

This work was bequeathed by Martín Zapater to his grand-nephew, Francisco Zapater y Gómez. At the beginning of the 20th century it belonged to the Durant-Ruel collection, in Paris, and was acquired for the collection of Ramón Sota y Aburto, Bilbao, from where it was donated to the current owner in 1980.

ANÁLISIS ARTÍSTICO

This slightly longer than bust portrait depicts the sitter in half profile, before a greenish grey neutral

background. He is wearing a dark-brown, double-breasted velvet dress coat with wide lapels, beneath which we can see a white shirt and a neck tie. His face is that of a mature man, in good health and of friendly disposition. Some of his features are very marked, such as the rounded chin, prominent nose, deep-set eyes, thick eyebrows and broad forehead.

This is a simple, intimate portrait, in which Goya represents his best friend with boldness and complete freedom, recalling pre-Romantic models common to English painting, which the artist would have been familiar with.

Although some writers (e.g. Desparmet Fitz-Gerald) have speculated about the possibility that the canvas was originally rectangular, it is more likely that it was oval shaped from the outset.

For additional biographical information, see *Portrait of Martín Zapater y Clavería*.

CONSERVACIÓN

Restored in 1981.

EXPOSICIONES

Pabellón de Aragón de la Exposición Universal de Sevilla
Exposición Universal de Sevilla Sevilla 1992
consultant editor Federico Torralba Soriano.

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 47

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 19

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 16

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 35

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

Bilbao a Genova. La cultura cambia le cittá
Palazzo Ducale Genova 2003
from October 19th 2003 to January 11th 2004
cat. 18

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. 13

De Goya a Gauguin
Museo de Bellas Artes de Bilbao Bilbao 2008
from June 16th to September 28th 2008
cat. 1

Goya: The Portraits
London 2015
cat. 37

Zaragoza 2017
cat. 82

Goya
Basle 2021
p. 133

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 188, cat. 668
1970
Office du livre

GUDIOL RICART, José
vol. I, pp. 305 y 306, cat. 403
t. I
1970
Polígrafa

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 168-169
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1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 116 y 117 (il.), cat. 35
1996
Gobierno de Aragón y Electa España

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 154 y 155 (il.), cat. 13
2008
Museo Nacional del Prado

PALABRAS CLAVE

MARTÍN ZAPATER AMIGO

ENLACES EXTERNOS