

# ANTONIA ZÁRATE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1811

UBICACIÓN

The State Hermitage Museum, St Petersburg,  
Russia

DIMENSIONES

71 x 58 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The State Hermitage Museum

FICHA: REALIZACIÓN/REVISIÓN

13 Apr 2010 / 16 Jun 2023

INVENTARIO

196 (GA10198)

## HISTORIA

According to Calvo Serraller, this work may have been commissioned by Antonio Gil de Zárate, the subject's son, upon his mother's death in 1811, with Goya using the other portrait that he had supposedly painted of her several years before as his model (*Antonia Zárate*).

This painting was in the Paris collection of Gimpel et Wildenstein before entering that of Mr. Howard B. George, New York. Armand Hammer donated it to the Russian museum in 1972.

#### ANÁLISIS ARTÍSTICO

Doña Antonia Zárata was born in Barcelona in 1775.

She was a famous theatre actress who used to perform in Madrid. Her husband, Bernardo Gil, was a singer, as well as a comic actor.

This half-length portrait shows the subject before a dark background, dressed in an overcoat fastened with a single golden button, leaving much of the woman's generous bust visible. Her head is covered by a white headscarf, with a semi-sheer sash which has been tied loosely around her neck.

Her face, with its striking large eyes, is looking out at the viewer with a certain melancholy air. As in the portrait of 1805-06, some of her dark hair has fallen down over her forehead in two large curls.

The transparency of the fabrics of the dress that she is wearing under the overcoat have been executed with great delicacy and mastery.

According to Gudiol, the flat background shows neither faults nor any light or spatial effects, its dark hue serving as a contrasting factor to give intensity to the shape of the figure and to suggest real space

#### EXPOSICIONES

##### **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. 48

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

cat. 77

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

p. 83, cat. 365  
1928-1950

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 262, cat. 893  
1970

Office du livre

GUDIOL RICART, José

vol. I, p. 345, cat. 561

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Polígrafa

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. III, p. 155

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya, la imagen de la mujer**

CALVO SERRALLER, Francisco (comisario)

pp. 276 y 277 (il.), cat. 77

2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

#### ENLACES EXTERNOS