

ASENSIO JULIÀ “EL PESCADORET”

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

Ca. 1798

UBICACIÓN

Museum Thyssen-Bornemisza, Madrid, Spain

DIMENSIONES

54.5 x 41 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Thyssen-Bornemisza Museum

FICHA: REALIZACIÓN/REVISIÓN

24 Feb 2010 / 16 Jun 2023

INVENTARIO

309 166 (1971.1)

INSCRIPCIONES

Goya a su /Amigo Asensi ("[By] Goya, to his friend Asensi", in lower left-hand corner).

HISTORIA

This work was acquired in Spain by Baron Taylor for the Spanish Gallery of Louis Philippe d'Orléans (opened in Paris in 1938). It was sold in 1853, together with the rest of that collection, at Christie & Manson, London, being acquired by Durlacher, also of London. Later it belonged to the collections of the Duke of Montpensier, in the Palace of San Telmo, Seville;

the Infante Antoine d'Orléans, at Sanlúcar de Barrameda; the Countess of Paris; Durand Ruel, Paris, in 1911; and Arthur Sachs, also in Paris, in 1928. It was sold at Sotheby's of London on the 24th May 1971 to the Thyssen-Bornemisza collection in Lugano, Switzerland.

ANÁLISIS ARTÍSTICO

Asensio Juliá (Valencia, 1760-Madrid, 1832) was a painter and an engraver. He studied at Valencia's San Carlos Academy of Fine Arts and at the Royal Academy of Fine Arts of San Fernando, in Madrid. He worked with Goya on the ceilings for the chapel of San Antonio de la Florida in Madrid. He was known as "El Pescadoret" ("The Little Fisherman") because he came from a family of fishermen.

Here he is shown in a dramatically lit room filled with wooden scaffolding, as well as a workbench on the left-hand side and painting tools on the floor on the right-hand side. These clues suggest that this may be the interior of the chapel of San Antonio de la Florida, where Goya painted his frescoes in 1798, with Asensio Juliá working as his assistant.

He is wearing a dark artist's robe, with blue edging, and elegant shoes decorated with bows. His left hand, as in many of Goya's portraits, is hidden inside his clothes. His face is turned to one side, giving us a better view of his long, loose hair and his broad forehead.

The artist's serious and concentrated pose gives him an intriguing air.

In this work, Goya shows himself to be ahead of his time, employing thick, loose brushstrokes alongside quick touches of bold colour.

EXPOSICIONES

Peintures de Goya des collections de France

Musée de l'Orangerie Paris 1938
cat. 9

Goya

Musée Jacquemart-André Paris 1961
consultant editor Jean-Gabriel
Domergue. From December 1961
to February 1962
cat. 54

Goya

Koninklijk Kabinet van Schilderijen
Mauritshuis The Hague 1970
organized by Ministerio de
Estado y Asuntos Culturales and
Réunion des Musées Nationaux,
July 4th to September 13th 1970.
Exhibited also at the Musée de
l'Orangerie des Tuileries, Paris,
October 25th to December 7th
1970, consultant editors
Jeannine Baticle and A. B. de
Vries
cat. 20

Collection Thyssen-Bornemisza: Maîtres anciens

Musée du Petit Palais Paris 1982
from January to March 1982
cat. 54

Old master paintings from the Thyssen-Bornemisza Collection

The Royal Academy of Arts London 1988
cat. 22

Goya

La Lonja, Torreón Fortea y Museo Pablo
Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 29

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. 58

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

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005
from July 13th to October 3th
2005. Exhibited also at the
Kunsthistorischemuseum,
Vienna, October 18th 2005 to
January 8th 2006, consultant
editor Manuela B. Mena
Marqués
cat. 73

Goya y el Mundo Moderno

Museo de Zaragoza Zaragoza 2008
organized by the Fundación
Goya en Aragón at the Museo de
Zaragoza, consultant editors
Valeriano Bozal and Concepción
Lomba Serrano. From
December 18th 2008 to March
22nd 2009
cat. 2

Goya: The Portraits

London 2015
cat. 28

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. 4

Hamburg 2019
cat. 24

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 126

Goya

Basle 2021
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p. 79, cat. 382
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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
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**Goya. El capricho y la
invención. Cuadros de
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MENA, Manuela B. y WILSON-BAREAU, Juliet
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ENLACES EXTERNOS