

GUMERSINDA GOICOECHEA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: MINIATURE PORTRAITS OF THE GOICOECHEA FAMILY (PAINTING, 1805) (2/7)



DATOS GENERALES

CRONOLOGÍA

1805

UBICACIÓN

Museum of Zaragoza, Zaragoza, Spain

DIMENSIONES

8 cm de diámetro

TÉCNICA Y SOPORTE

Oil on copper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Government of Aragon

FICHA: REALIZACIÓN/REVISIÓN

23 Mar 2010 / 11 Dec 2024

INVENTARIO

179 (97.67.2)

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 Gumsinda Goicoechea, which took place on 5 July 1805. As well as this portrait of the bride, he made ones of the parents of Gumsinda, her three sisters, and the groom and Goya's son, Javier Goya.

This portrait, of Gumsinda, has been in various collections: Alejandro Pidal, Madrid; Salas Bosch, Barcelona; Goupil collection, Paris; and Bergerat, Paris.

It was acquired by the Museum of Zaragoza in 2003.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition '*Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

Gumersinda Goicoechea was the wife of Javier Goya, the artist's son. Their marriage was a great cause of concern to Goya, who had to support them economically for many years. In compensation, the artist was overjoyed at the birth of the couple's son, Marianito. In this small portrait, Gumersinda, wearing a raffia hat decorated with a pink ribbon and a dress that features a slightly revealing neckline, looks straight out at the viewer. Her gaze, which does not reveal excessive happiness, is somewhat distant. Once again, Goya was able to masterly depict his psychological insight into the sitter.

In terms of the technique, Goya used the layer of reddish primer itself to create shadows that increase the sense of volume of the figure, particularly around the 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-Bureau
cat. 70

Goya: The Portraits

London 2015
cat. 47

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. 39

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. 44

Goya. From the Museum to the Palace

Zaragoza 2024
cat.125

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. 845
1970
Office du livre

GUDIOL RICART, José
vol. I, pp. 329 y 330, cat. 506
t. I
1970
Polígrafa

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 266, 267, 268 (il.) y 269 (il.), cat. 1993
Museo del Prado

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)
pp. 196 y 197 (il.), cat. 39
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

Museo de Zaragoza. Guía

BELTRAN LLORIS, Miguel, et al.
pp. 348 y 349 (il.), cat. 296
2003
Gobierno de Aragón

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 212, 213 (il.) y 214, cat. 44
2008
Museo Nacional del Prado

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

Goya. From the Museum to the Palace

pp.124-125
2024
Zitro Comunicación

ENLACES EXTERNOS