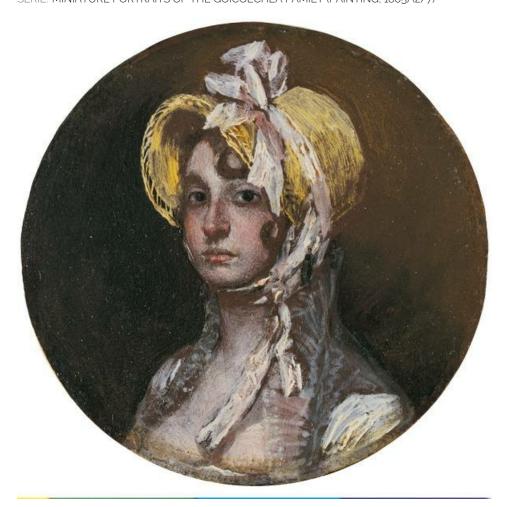
GUMERSINDA GOICOECHEA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

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



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1805

Museum of Zaragoza, Zaragoza, Spain

8 cm de diámetro

Oil on copper

Documented work

Government of Aragon

23 Mar 2010 / 11 Dec 2024

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

This portrait, of Gumersinda, 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-Bareau

cat. 70

Goya. La imagen de la mujer Museo Nacional del Prado Madrid 200

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

Museo Nacional del Prado Madrid 2008 consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

Goya: The Portraits

London 2015 cat 47

Goya. From the Museum to the Palace

Zaragoza 2024 cat.125

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LAFUENTE FERRARI, Enrique pp. 37 y 38 Sociedad Española de Amigos del Arte

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.

Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 200, cat. 845 1970 Office du livre

Goya, la imagen de la mujer CALVO SERRALLER, Francisco (comisario)

pp. 196 y 197 (il.), cat. 39 Museo Nacional del Prado y Fundación

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

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

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Zitro Comunicación

ENLACES EXTERNOS