JOAQUÍN MARÍA FERRER

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1824
UBICACIÓN	Private collection
DIMENSIONES	73 x 59 cm
TÉCNICA Y SOPORTE	Óleo sobre lienzo a partir de una base al temple
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	31 Dec 1969 / 16 Jun 2023
INVENTARIO	1080 -

INSCRIPCIONES

Goya (lower left-hand corner).

Paris 1824 (lower right-hand corner).

HISTORIA

When Goya obtained the king's permission to leave Madrid with the excuse of "taking the waters at Plombières to relieve the illnesses and ailments" of his old age, he headed to Paris, where he stayed for two months. There he met Joaquín María Ferrer and his wife, whom he also painted.

The pair of portraits belonged to the collection of the Count of Caudilla, in Madrid, who was their owner when they were exhibited in 1900. At the time of the Bordeaux show of 1951 they were in the collection of the Marquis of Baroja, also in Madrid. They later entered the collection of the Marchioness of Gándara, in Rome, until arriving at the private collection where they are today.

ANÁLISIS ARTÍSTICO

Joaquín María Ferrer y Cafranga (Pasajes de San Pedro, Guipúzcoa, 1777-Santa Águeda, 1861) was a politician. He was elected member of parliament in 1822, Finance Minister in 1836, Minister of State in 1840 and President of the Council of Ministers in 1841. During the reign of Ferdinand VII he was forced to leave the country with his wife, since he had become to be considered a dangerous revolutionary. He settled

in Paris. Goya was also put under police surveillance due to his relationship with Ferrer, which was confirmed by this portrait and the letters that he wrote to him.

The half-length portrait shows Ferrer in a black jacket with white tie. He is holding a small book in his hands, alluding to his work as a publisher. He was responsible for a miniature edition of El Quijote. His hair is curly, his features sharp and angular, and upon his face is a worried look. The rapid execution of the portrait and the clear marks left by the brush bring this work close to expressionism, an impression that is further favoured by the sitter's hard-edged features.

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. 113

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 57

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 139

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 8

Goya: The Portraits
London 2015
cat. 66

Bilbao 2018
cat. 10

Goya
Basle 2021
p. 352

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 227, cat. 516
1928-1950

Manojo de noticias. La suerte de Goya en Francia
Bulletin Hispanique, Annales de la Faculté des Lettres de Bordeaux
NUÑEZ DE ARENAS, Manuel
pp. 238-240
II, 3
1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 356, 361, cat. 1659
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 385, cat. 735
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 135, cat. 656
1974
Rizzoli

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 100, cat. 8 y p. 102 (il.)
2006
The Frick Collection and Yale University Press

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 194 y p. 325 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

BRAY, Xavier
pp. 198-200
2015
National Gallery Company

ENLACES EXTERNOS