

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 Foreign Affairs Bordeaux 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. Exhibited also at the Kunsthistorischesmuseum, 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

GUDIOL RICART, José

vol. I, p. 385, cat. 735

t. I

1970

Polígrafa

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

Manejo 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

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 135, cat. 656

1974

Rizzoli

BRAY, Xavier

pp. 198-200

2015

National Gallery Company

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 356, 361, cat. 1659

1970

Office du livre

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

ENLACES EXTERNOS

