

A SHIPWRECK (UN NAUFRAGIO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PICTURES (PAINTING, 1793 - 1794) (11/14)



DATOS GENERALES

CRONOLOGÍA

1793 - 1794

UBICACIÓN

Private collection

DIMENSIONES

43.2 x 32 cm

TÉCNICA Y SOPORTE

Oil on tin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

29 Apr 2010 / 14 Jun 2023

INVENTARIO

1080 -

ANÁLISIS ARTÍSTICO

A Shipwreck is one of the works that Goya painted during his stay in Cádiz. In these paintings he was able to give free rein to his creativity, liberated from the demands which commissioned works entailed (see rec. no.).

In the background of the picture we can make out the hull of a boat smashed against the rocks by the storm that we see moving away in the form of a black storm cloud. In its wake it

has left several wounded men and women, who are desperately clinging on to the rocks in the foreground. In the centre of the scene a bare-breasted woman raises her arms to heaven and cries out for help, as if in prayer. Here, however, the human figures occupy a distant second place, dwarfed by the imposing presence of the furious, uncontrollable forces of nature.

It is likely that Goya took his inspiration for these ragged, semi-naked figures from works of antiquity, from the tombs and classical fountains that he would have seen in Madrid. He may even have used the drawing on page 31a of his *Italian Sketchbook*, in which we see Abel being brutally murdered by his brother Cain, and adopting a posture which is reminiscent of the body stretched out on the rock here in *A Shipwreck*.

Despite the small dimensions of this work, Goya has been able to condense here the pain and desolation caused by such a disaster. We do not know whether this is a depiction of a real event which the painter had heard about or if was dealing with this theme more generically, meaning that the elements in this scene could be extrapolated out to apply to other, similar disasters.

Thanks to the widespread interest in Edmund Burke's theory on the sublime (*A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757), the last third of the 18th century saw an interesting shift in the way natural disasters were treated in art. Following the publication of Burke's treatise, disasters became part of the aesthetic category of the sublime as events which transcend our senses and generate within us a mixture of both terror and fascination. It is possible that Goya based this work on Burke's writings, which he could have discovered during the time he spent at the home of his friend Sebastián Martínez, who was very involved with the world of English culture.

It is also likely that, during his trip to Italy, Goya would have seen paintings by Claude Joseph Vernet (Avignon, 1714- Paris, 1789), who devoted much of his artistic career to representing shipwrecks.

For more information, see *Strolling Player*.

EXPOSICIONES

Pinturas de Goya

Museo Nacional del Prado Madrid 1928
consultant editor Fernando
Álvarez de Sotomayor. From
April to May 1928
cat. 58 / 87

Goya

La Lonja, Torreón Fortea y Museo Pablo
Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 22

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983
consultant editor Enrique
Lafuente Ferrari. From April
19th to June 20th 1983
cat. 21

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. 41

Goya nelle collezioni private di Spagne

Villa Favorita Lugano 1986
consultant editor Marta Medina.
From June 15th to October 15th
1986
cat. 19

Goya's Realism

Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th
2000
pp. 186-187, cat. 47

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. 29

Goya

Basle 2021
p. 147

Museo de Zaragoza Zaragoza 2008
organized by the Fundación
Goya en Aragón, consultant
editor Joan Sureda Pons. From
June 1st to September 15th 2008
vol. II, cat. 252

Museum of Fine Arts Boston 2014
cat. 131

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L'œuvre peint de Goya. 4 vols
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p. 172, cat. 126
1928-1950

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 106, cat. 280
1974
Rizzoli

La década de los Caprichos. Retratos 1792-1804
GLEDINNING, Nigel (Comisario)
pp. 72 y 73, cat. 22
1992
Real Academia de Bellas Artes de San
Fernando

Los mundos de Goya (1746-1828)
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p. 169, cat. 328
1970
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 110
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp. 200, 201, 202, 203 y 207 (il.), cat.
1993
Museo del Prado

GUDIOL RICART, José
vol. I, p. 293, cat. 346
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1970
Polígrafa

Goya. Arte e condizione umana
PAZ, Alfredo de
il. 65
1990
Liguori editore

Goya e Italia, 2 vols.
SUREDA PONS, Joan (comisario)
Vol. I, p. 177 (il.), Vol. II, p. 289, c
2008
Fundación Goya en Aragón y Turner

ENLACES EXTERNOS