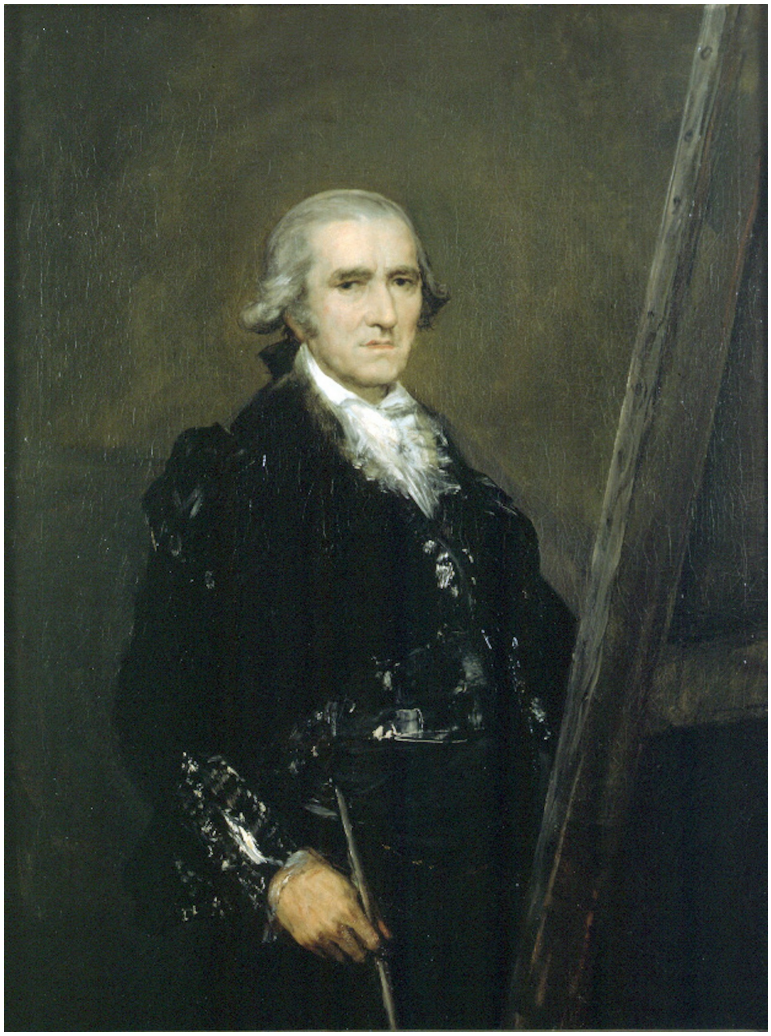
FRANCISCO BAYEU Y SUBÍAS

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1786
UBICACIÓN	Valencia Museum of Fine Arts, Valencia, Spain
DIMENSIONES	109 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Royal Academy of Fine Arts of San Carlos
FICHA: REALIZACIÓN/REVISIÓN	24 Jan 2010 / 15 Jun 2023
INVENTARIO	135 (584)

INSCRIPCIONES

D. Frco / Bayeu / Pr. de Cra. / Pr. Goya / 1786 [Don Francisco Bayeu, Pintor de Cámara, por Goya, 1786].

HISTORIA

The painting of this portrait has been interpreted as an expression of Goya's gratitude to his brother-in-law, Francisco Bayeu, for recommending he be named painter to the king (1786), an event that would have marked the end of a period during which the two men had grown apart and which began in Zaragoza in 1781 with the painting of the cupola of the Regina Martyrum.

This work came from the collection of the printmaker Benito Monfort who donated it to the Royal Academy of Fine Arts of San Carlos, Valencia, in 1851.

ANÁLISIS ARTÍSTICO

The painter Francisco Bayeu y Subías (Zaragoza, 1734-Madrid, 1795) received his early training in Zaragoza, and was heavily influenced by the presence of Antonio González Velázquez. In 1763 he moved to Madrid, summoned by Mengs to help him with the decoration of the Royal Palace, and that same year he was named Academician of Merit of the Royal Academy of Fine Arts of San Fernando. In 1765 he was given the post of Deputy Director of Painting of this institution. In 1767 he was named Court Painter to Charles III. In 1788 he became Director of Painting at San Fernando, achieving the pinnacle of his career by being named General Director of the academy in 1795, just before his death.

In this portrait he appears in flamboyant black finery, with a white shirt complete with frills, standing before a canvas, ready to paint. In his excellently rendered right hand he holds a brush.

The subject appears before a neutral background, thereby emphasizing the sense of volume and focusing the viewer's attention on the figure rather than on other, superfluous details. The strong, expressive face grabs our attention with its penetrating, vivid gaze. Grey and black tones dominate the painting, giving the whole an air of elegance.

EXPOSICIONES

Bienal de Venecia
Pabellón de España Venecia 1952
cat. 21

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 4

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 89

El arte europeo en la corte de España durante el siglo XVIII
Galerie des Beaux-Arts Burdeos 1979
Exhibitied also at Grand Palais, París y Museo Nacional del Prado, Madrid
cat. 17

El món de Goya y López en el Museo Sant Pius V
Museo San Pio V Valencia 1992
consultant editor Rafael Gil Salinas. From March to May 1992
cat. 9

Pabellón de Aragón de la Exposición Universal de Sevilla
Exposición Universal de Sevilla Sevilla 1992
consultant editor Federico Torralba Soriano.

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 24

Zaragoza 2021

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ENLACES EXTERNOS