IGNACIO GARCINI

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1804
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	104 x 83 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	17 Mar 2010 / 16 Jun 2023
INVENTARIO	170 (55.145.1)

INSCRIPCIONES

Dn / Ignacio Garcini por Goya 1804 ("Don Ignacio Garcini, by Goya, 1804", lower left-hand corner).

HISTORIA

This painting remained in the possession of the sitter himself until his death, when it was left to Doña Rosa Garcini and Arizcun, of Madrid, and then to Vicente Garcini de Madrid, followed by Ricardo de Madrazo. It was sold to Colonel Oliver H. Payne of New York, to be inherited by his nephew, Harry Payne Bingham,

who bequeathed it to the museum in 1955.

ANÁLISIS ARTÍSTICO

Don Ignacio Garcini y Queralt was Brigadier of the Corps of Engineers when Goya painted this portrait. His wife, *Josefa Castilla-Portugal, also posed for the artist, with the two works forming a pair.*

This three-quarter length portrait shows the subject before a dark background, giving an increased sense of volume. He is in military uniform, with the cross of the Order of Santiago - which he joined in 1806 - on his chest and which must have been added after the painting was finished. In his left hand he holds a sabre, of which only the hilt is visible, whilst his right hand is concealed inside his jacket. A beam of light illuminates Don Igacio's face, which is full of personality.

The details on the uniform, the cuffs of the jacket, the buttons, the medals and the collar, are all painstakingly rendered.

The hair, executed using light, delicate brushstrokes, further confirms Goya's skill as a painter of portraits.

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. 108

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)
Wildenstein and Co. Gallery y New York University
New York 1950
consultant editors Vladimir Visson y David Wildenstein in collaboration with Ima N. Ebin. From November 9th to December 16th 1950
cat. 18

Goya: Drawings and Prints
The Metropolitan Museum of Art New York 1955
from May 4th to 30th 1955
cat. 18

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 67

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 151, cat. 438
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 198, cat. 820
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 326, cat. 491
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 147
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
p. 132, cat. 67
1992
Real Academia de Bellas Artes de San Fernando

www.metmuseum.org

ENLACES EXTERNOS