JAVIER GOYA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: MINIATURE PORTRAITS OF THE GOICOECHEA FAMILY (PAINTING, 1805) (1/7)



DATOS GENERALES

CRONOLOGÍA	1805
UBICACIÓN	Museum of Zaragoza, Zaragoza, Spain
DIMENSIONES	8 cm de diámetro
TÉCNICA Y SOPORTE	Oil on copper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Government of Aragon
FICHA: REALIZACIÓN/REVISIÓN	22 Mar 2010 / 11 Dec 2024
INVENTARIO	178 (97.67.1)

HISTORIA

Goya made seven miniature portraits, all on sheets of copper and with a circular format, for the wedding of his son, Francisco Javier, to Gumersinda Goicoechea, which took place on 5 July 1805. As well as this portrait of his son, he made ones of the parents of the bride, the bride herself, and her three sisters.

The portrait of Javier Goya has belonged to a number of collections: Alejandro Pidal, Madrid; Salas Bosch, Barcelona; Goupil, Paris; and Bergerat, Paris.

It was acquired by the Museum of Zaragoza in 2003.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition *'Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

This appears to be the first time that Goya used the technique employed in this work, using a thin sheet of copper covered by a thick layer of reddish primer, over the top of which the artist applied thin, precise brushstrokes in the execution of the portrait, applying the same techniques that he used in his paintings on canvas.

Javier Goya, born in 1784, was the only surviving son of the seven children that the painter had with his wife, Josefa Bayeu. He is not known to have had any profession and, although it appears that he wanted to become a painter, there is no record of any works by him, which over time would have provoked the disillusionment of his father.

All of the decorative medallions are characterized by a profound psychological insight into the subject. Here, Javier Goya appears from the shoulders up, with his head slightly turned to the left. He is wearing a buttoned-up frock coat and a turned-up collar, revealing the white shirt that covers him right up to the chin. His hair, brushed forwards, blends into the dark tones of the background. His youthful face (Javier was seventeen years old when Goya painted this portrait) appears both melancholy and annoyed at the same time.

According to Manuela Mena, this portrait of Goya's son is the only one in the series in which the figure is dwarfed by the space around him, and whose gaze and posture reveal something of the weakness of his character.

EXPOSICIONES

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. 69

Goya. From the Museum to the Palace
Zaragoza 2024
cat.125

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 43

Goya: The Portraits
London 2015
cat. 45

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pp. 37 y 38
1947
Sociedad Española de Amigos del Arte

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 200, cat. 844
1970
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Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
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Goya en tiempos de guerra

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Goya en tiempos de guerra

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Goya. From the Museum to the Palace

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ENLACES EXTERNOS