## **JOAQUINA CANDADO**

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES
CRONOLOGÍA
UBICACIÓN
DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
TITULAR
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

Ca. 1802 - 1804
Valencia Museum of Fine Arts, Valencia, Spain
169 x 118 cm
Oil on canvas
Documented work
Royal Academy of Fine Arts of San Carlos
25 Jan 2010 / 16 Jun 2023
160 (583)

## INSCRIPCIONES

79 (lower right-hand corner).

#### HISTORIA

This work was donated by the sitter herself, Joaquina Candado, to the Royal Academy of San Carlos, Valencia, in 1819.

ANÁLISIS ARTÍSTICO

This woman has now been identified as Joaquina Candado Ricarte, of Zaragoza, daughter of the soldier Joaquín Candado and of Josefa Ricarte, probably originating from Spain's eastern Levante provinces. However, some scholars of Goya's work have also identified her as other women, as is the case of Beruete, who relates her to the character of the maja. The Count of La Viñaza states that this could be a portrait of Goya's housekeeper, whom he painted during his short stay in Valencia. Valverde Madrid, on the other hand, states that Candado is the name of the person who donated the painting to the Royal Academy of San Carlos and, according to him, the figure in the painting is actually Doña Leocadia Zorrilla. Glendinning identifies her as Catalina Viola or alternatively as the wife of the sculptor José Folch, both painted by Goya and the whereabouts of whose portraits are today unknown.

The full-length portrait depicts the woman wearing a black skirt and a matching bodice. Over the top of the bodice we can see a very fine blouse. She is also wearing a mantilla and long yellow suede gloves. Her empire-line dress indicates the social standing of this woman, an Aragonese noblewoman. Her left hand holds a small fan and she is wearing pointed silk shoes. She is seated on a log in the middle of a natural landscape, and at her feet sits a small white dog, lending the painting an aristocratic air.

As for the composition, comparisons have been made between this painting and the portrait of the *Marchioness of Lazán* in the collection of the Duchess of Alba, in which Goya paid particular attention to the head and face of the sitter, who, in this case, stares straight out at the viewer.

#### **EXPOSICIONES**

De Tiépolo à Goya

Galerie des Beaux-Arts Burdeos 1956 consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956 cat. 91

cat. 58

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. 10

Stora Spanska Mästare Nationalmuseum Stockholm 1959

cat. 144

Goya and his times

The Royal Academy of Arts London 1963 cat. 66 cat. 91

Gova

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992

consultant editor Julián Gállego

Francisco de Goya. IV Centenario de la capitalidad

organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961

consultant editor Valentín de Sambricio

cat. 35

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971 from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972. cat. 35

Goya. La década de Los Caprichos

Aadrid 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. 74

Realidad e imagen. Goya 1746 - 1828

Museo de Zaragoza Zaragoza 1996 consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

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p. 264, cat. CXXIII

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GUDIOL RICART, José vol. I, p. 333, cat. 520 t. I 1970 Polígrafa

## La década de los Caprichos. Retratos 1792-1804 GLENDINNING, Nigel (Comisario)

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## **L'œuvre peint de Goya. 4 vols** DESPARMET FITZ - GERALD, Xavier

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pp. 75, 76 y 77 (il.), cat. 10 1992 Generalitat Valenciana y Sant Pius V

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**Goya** GÁLLEGO, Julián pp. 110-111 (il.), cat. 39. 1992

Electa

#### **ENLACES EXTERNOS**

Fernando