JOAQUINA CANDADO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1802 - 1804
UBICACIÓN	Valencia Museum of Fine Arts, Valencia, Spain
DIMENSIONES	169 x 118 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	25 Jan 2010 / 16 Jun 2023
INVENTARIO	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
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consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956
cat. 91

cat. 58

Stora Spanska Mästare
Nationalmuseum Stockholm 1959
cat. 144

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 91

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

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

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 39

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. 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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ENLACES EXTERNOS