

# ASENSIO JULIÀ “EL PESCADORET”

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1798

UBICACIÓN

Museum Thyssen-Bornemisza, Madrid, Spain

DIMENSIONES

54.5 x 41 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Thyssen-Bornemisza Museum

FICHA: REALIZACIÓN/REVISIÓN

24 Feb 2010 / 16 Jun 2023

INVENTARIO

309 166 (1971.1)

## INSCRIPCIONES

*Goya a su /Amigo Asensi* ("[By] Goya, to his friend Asensi", in lower left-hand corner).

## HISTORIA

This work was acquired in Spain by Baron Taylor for the Spanish Gallery of Louis Philippe d'Orléans (opened in Paris in 1938). It was sold in 1853, together with the rest of that collection, at Christie & Manson, London, being acquired by Durlacher, also of London. Later it belonged to the collections of the Duke of Montpensier, in the Palace of San Telmo, Seville;

the Infante Antoine d'Orléans, at Sanlúcar de Barrameda; the Countess of Paris; Durand Ruel, Paris, in 1911; and Arthur Sachs, also in Paris, in 1928. It was sold at Sotheby's of London on the 24th May 1971 to the Thyssen-Bornemisza collection in Lugano, Switzerland.

#### ANÁLISIS ARTÍSTICO

Asensio Juliá (Valencia, 1760-Madrid, 1832) was a painter and an engraver. He studied at Valencia's San Carlos Academy of Fine Arts and at the Royal Academy of Fine Arts of San Fernando, in Madrid. He worked with Goya on the ceilings for the chapel of San Antonio de la Florida in Madrid. He was known as "El Pescadoret" ("The Little Fisherman") because he came from a family of fishermen.

Here he is shown in a dramatically lit room filled with wooden scaffolding, as well as a workbench on the left-hand side and painting tools on the floor on the right-hand side. These clues suggest that this may be the interior of the chapel of San Antonio de la Florida, where Goya painted his frescoes in 1798, with Asensio Juliá working as his assistant.

He is wearing a dark artist's robe, with blue edging, and elegant shoes decorated with bows. His left hand, as in many of Goya's portraits, is hidden inside his clothes. His face is turned to one side, giving us a better view of his long, loose hair and his broad forehead.

The artist's serious and concentrated pose gives him an intriguing air.

In this work, Goya shows himself to be ahead of his time, employing thick, loose brushstrokes alongside quick touches of bold colour.

#### EXPOSICIONES

##### **Peintures de Goya des collections de France**

Musée de l'Orangerie Paris 1938  
cat. 9

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel  
Domergue. From December 1961  
to February 1962  
cat. 54

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hague 1970  
organized by Ministerio de  
Estado y Asuntos Culturales and  
Réunion des Musées Nationaux,  
July 4th to September 13th 1970.  
Exhibited also at the Musée de  
l'Orangerie des Tuileries, Paris,  
October 25th to December 7th  
1970, consultant editors  
Jeannine Baticle and A. B. de  
Vries  
cat. 20

##### **Collection Thyssen-Bornemisza: Maîtres anciens**

Musée du Petit Palais Paris 1982  
from January to March 1982  
cat. 54

##### **Old master paintings from the Thyssen-Bornemisza Collection**

The Royal Academy of Arts London 1988  
cat. 22

##### **Goya**

La Lonja, Torreón Fortea y Museo Pablo  
Gargallo Zaragoza 1992  
consultant editor Julián Gállego  
cat. 29

##### **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. 58

##### **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

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005  
from July 13th to October 3th  
2005. Exhibited also at the  
Kunsthistorischemuseum,  
Vienna, October 18th 2005 to  
January 8th 2006, consultant  
editor Manuela B. Mena  
Marqués  
cat. 73

**Goya y el Mundo Moderno**

Museo de Zaragoza Zaragoza 2008  
organized by the Fundación  
Goya en Aragón at the Museo de  
Zaragoza, consultant editors  
Valeriano Bozal and Concepción  
Lomba Serrano. From  
December 18th 2008 to March  
22nd 2009  
cat. 2

**Goya: The Portraits**

London 2015  
cat. 28

**Goya e il Mondo Moderno**

Palazzo Reale Milan 2010  
organized by SEACEX, Palazzo  
Reale and Fundación Goya en  
Aragón, consultant editors  
Valeriano Bozal and Concepción  
Lomba Serrano. From March  
17th to June 27th 2010  
cat. 4

Hamburg 2019  
cat. 24

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 126

**Goya**

Basle 2021  
p. 137

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**Francisco de Goya, 4 vols.**

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Fernando

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p. 95, cat. 2  
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Coincidencias e Influencias del  
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**Goya**

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**ENLACES EXTERNOS**