

# GUMERSINDA GOICOECHEA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: MINIATURE PORTRAITS OF THE GOICOECHEA FAMILY (PAINTING, 1805) (2/7)



## 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

23 Mar 2010 / 11 Dec 2024

INVENTARIO

179 (97.67.2)

## 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 the bride, he made ones of the parents of Gumersinda, her three sisters, and the groom and Goya's son, Javier Goya.

This portrait, of Gumersinda, has been in various collections: Alejandro Pidal, Madrid; Salas Bosch, Barcelona; Goupil collection, 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

Gumersinda Goicoechea was the wife of Javier Goya, the artist's son. Their marriage was a great cause of concern to Goya, who had to support them economically for many years. In compensation, the artist was overjoyed at the birth of the couple's son, Marianito. In this small portrait, Gumersinda, wearing a raffia hat decorated with a pink ribbon and a dress that features a slightly revealing neckline, looks straight out at the viewer. Her gaze, which does not reveal excessive happiness, is somewhat distant. Once again, Goya was able to masterly depict his psychological insight into the sitter.

In terms of the technique, Goya used the layer of reddish primer itself to create shadows that increase the sense of volume of the figure, particularly around the neck.

For more information, see *Javier Goya Bayeu*.

#### 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. 70

##### **Goya: The Portraits**

London 2015  
cat. 47

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001  
from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller  
cat. 39

##### **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. 44

#### BIBLIOGRAFÍA

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LAFUENTE FERRARI, Enrique  
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. 845  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, pp. 329 y 330, cat. 506  
t. I  
1970  
Polígrafa

##### **Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)  
pp. 266, 267, 268 (il.) y 269 (il.), cat. 1993  
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##### **Goya, la imagen de la mujer**

CALVO SERRALLER, Francisco (comisario)  
pp. 196 y 197 (il.), cat. 39  
2001  
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

##### **Museo de Zaragoza. Guía**

BELTRAN LLORIS, Miguel, et al.  
pp. 348 y 349 (il.), cat. 296  
2003  
Gobierno de Aragón

## **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.

pp. 212, 213 (il.) y 214, cat. 44

2008

Museo Nacional del Prado

BRAY, Xavier

pp. 150-152

2015

National Gallery Company

## **Goya. From the Museum to the Palace**

pp.124-125

2024

Zitro Comunicación

**ENLACES EXTERNOS**