

MARTÍN ZAPATER AND CLAVERÍA (3)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

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| CRONOLOGÍA | 1797 |
| UBICACIÓN | Museum of Fine Arts of Bilbao, Bilbao, Spain |
| DIMENSIONES | 83 x 65 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Bilbao Museum of Fine Arts |
| FICHA: REALIZACIÓN/REVISIÓN | 21 Feb 2010 / 15 Jun 2023 |
| INVENTARIO | 241 (82/10) |

INSCRIPCIONES

Goya. A su Amigo Martín Zapater. 1797 ("Goya. To his Friend Martín Zapater. 1797", bottom of canvas)

HISTORIA

This work was bequeathed by Martín Zapater to his grand-nephew, Francisco Zapater y Gómez. At the beginning of the 20th century it belonged to the Durant-Ruel collection, in Paris, and was acquired for the collection of Ramón Sota y Aburto, Bilbao, from where it was donated to the current owner in 1980.

ANÁLISIS ARTÍSTICO

This slightly longer than bust portrait depicts the sitter in half profile, before a greenish grey neutral background. He is wearing a dark-brown, double-breasted velvet dress coat with wide lapels, beneath which we can see a white shirt and a neck tie. His face is that of a mature man, in good health and of friendly disposition. Some of his features are very marked, such as the rounded chin, prominent nose, deep-set eyes, thick eyebrows and broad forehead.

This is a simple, intimate portrait, in which Goya represents his best friend with boldness and complete freedom, recalling pre-Romantic models common to English painting, which the artist would have been familiar with.

Although some writers (e.g. Desparmet Fitz-Gerald) have speculated about the possibility that the canvas was originally rectangular, it is more likely that it was oval shaped from the outset.

For additional biographical information, see *Portrait of Martín Zapater y Clavería*.

CONSERVACIÓN

Restored in 1981.

EXPOSICIONES

Pabellón de Aragón de la Exposición Universal de Sevilla

Exposición Universal de Sevilla Sevilla 1992

consultant editor Federico Torralba Soriano.

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. 47

Goya

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995

cat. 19

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 16

Realidad e imagen. Goya 1746 – 1828

Museo de Zaragoza Zaragoza 1996

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

cat. 35

Goya

Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000

consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

Bilbao a Genova. La cultura cambia le città

Palazzo Ducale Genova 2003

from October 19th 2003 to January 11th 2004

cat. 18

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. 13

De Goya a Gauguin

Museo de Bellas Artes de Bilbao Bilbao 2008

from June 16th to September 28th 2008

cat. 1

Goya: The Portraits

London 2015

cat. 37

Zaragoza 2017

cat. 82

Goya

Basle 2021

p. 133

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 188, cat. 668

1970

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GUDIOL RICART, José
vol. I, pp. 305 y 306, cat. 403

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Polígrafa

Goya y Aragón. Familia, amistades y encargos artísticos

ANSÓN NAVARRO, Arturo

pp. 168-169

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Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

**Realidad e imagen. Goya 1746
– 1828**

TORRALBA SORIANO, Federico (comisario)
pp. 116 y 117 (il.), cat. 35
1996
Gobierno de Aragón y Electa España

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 154 y 155 (il.), cat. 13
2008
Museo Nacional del Prado

PALABRAS CLAVE

MARTÍN ZAPATER AMIGO

ENLACES EXTERNOS