

# VENTURA RODRÍGUEZ

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA	1784
UBICACIÓN	Nationalmuseum, Stockholm, Sweden
DIMENSIONES	107 x 81 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Nationalmuseum
FICHA: REALIZACIÓN/REVISIÓN	20 Jan 2010 / 15 Jun 2023
INVENTARIO	267 (4574)

## INSCRIPCIONES

*Retrato Original de D.n Ventura Rodríguez / Arquitecto del Sereni.mo Sr Infante D / Luis y Maestro mayor de la Villa de / Madrid que de orden de la mui Ill.a / S.ra Esposa de S.A. pinx. D.n Fran Goya año de 1784* ("Original portrait of Don Ventura Rodríguez, Architect of His Highness the Señor Infante Don Luis and Master Builder of Madrid, by order of his wife, Her Highness [...], painted by Don Franci

## HISTORIA

This painting came from the Palace of Boadilla del Monte (Madrid), later belonging to the collections of the Count of Altamira, Madrid; the Marquis of Castro Monte, Madrid; Prince Wagram of Paris; Trotti Co., Paris; Boussod et Valadon, Montaignac; Heilbuth, Copenhagen; Dr. Wendland, Paris; and Gava & Amundsen Duve, New York; finally being acquired by the Museum of Stockholm in 1949.

#### ANÁLISIS ARTÍSTICO

Ventura Rodríguez (Madrid, 1717-1785) was the favourite architect of Don Luis de Bourbon, the brother of Charles III. This portrait was made one year before the death of the architect, who Goya already knew. In fact, he is thought to be the artist of a sketch in which this same sitter appears alongside *Don Luis de Bourbon*.

This half-length portrait shows Rodríguez holding some architectural plans in his left hand, and pointing to his grand project for the Holy Chapel of the Basilica of El Pilar, in Zaragoza, of which he was known to always be very proud. Behind him we can see a column and a dark background, giving a heightened sense of volume to the figure.

He is wearing a wig, an elegant dress coat, green waistcoat and a white shirt with lace frills and cuffs, in the Madrid fashion.

In the depiction of the subject's face, Goya was able to capture with great skill the architect's pride and satisfaction with the chapel project, and his eyes reveal his enthusiasm.

#### EXPOSICIONES

##### **Obras de pintores españoles**

Art Corporation Gallery London 1901  
cat. 68

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel  
Domergue. From December 1961  
to February 1962  
cat. 25

##### **Goya and his times**

The Royal Academy of Arts London 1963  
cat. 66  
cat. 53

##### **El arte europeo en la corte de España durante el siglo XVIII**

Galerie des Beaux-Arts Burdeos 1979  
Exhibited also at Grand Palais,  
París y Museo Nacional del  
Prado, Madrid  
cat. 13

##### **Goya**

La Lonja, Torreón Fortea y Museo Pablo  
Gargallo Zaragoza 1992  
consultant editor Julián Gállego  
cat. 12

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996  
from 10th to April 14th 1996  
cat. 5

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

London 2015  
cat. 9

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
vol. II, p. 35, cat. 315  
1928-1950

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 95, cat. 214  
1970  
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GUDIOL RICART, José  
vol. I, p. 260, cat. 157  
t. I  
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Polígrafa

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de  
p. 99, cat. 172  
1974  
Rizzoli

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. I, p. 158 y p. 279 (il.)  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

BRAY, Xavier  
pp. 48- 49  
2015  
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#### ENLACES EXTERNOS

