

BERNARDO DE IRIARTE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1797
UBICACIÓN	Fine Arts Museum, Strasbourg, France
DIMENSIONES	108 x 86 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Strasbourg Fine Arts Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Feb 2010 / 15 Jun 2023
INVENTARIO	156 (308)

INSCRIPCIONES

D. Bernardo Yriarte Vice protr. de la Rl. Academia de las tres nobles / Artes, retratado por Goya en testimonio de mutua estimacn. y afecto. año de / 1797 ("Don Bernardo Iriarte, Vice-President of the Royal Academy of the Three Noble Arts, painted by Goya as a token of mutual respect and affection. [In the] year 1797", lower part of the canvas)

HISTORIA

This work went from the Groult collection to the Dorouais collection in Paris. In 1941 it entered the

collection of the Strasbourg Fine Arts Museum.

ANÁLISIS ARTÍSTICO

Bernardo Iriarte was born in Puerto de la Cruz (Santa Cruz de Tenerife) in 1735. He was a member of the State Council, Vice-Protector of the Royal Academy of San Fernando and member of the Council of the Indies. A man of progressive ideas, he belonged to the government of Joseph Bonaparte, for which he was forced to go into exile in France upon Ferdinand VII's return to Spain. He died in Bordeaux in 1814.

In this half-length portrait, Goya paints him seated in a chair with his back held very upright. He would have been sixty years old but appears much younger, a technique that Goya used if the sitter so requested. The neutral background gives prominence to the figure, who is wearing a tight-fitting greyish-brown velvet jacket, accompanied by a white shirt with frills at the neck and sleeves. He is wearing the medal of the Order of Charles III. His right hand holds a small red book, whilst his left is hidden from view.

A shaft of light coming from away to the left lights up the face of this ilustrado, along with the back of the chair, where we can appreciate some yellow embroidery which adds a further touch of colour to the scene.

According to Juan J. Luna, the almost awkwardly upright position of the figure is a resource that the painter used in this period to emphasize certain ideas about his sitters and to emphasize their predominant position in a world that was moving faster and faster towards an end that appeared imminent.

There exists a non-autograph copy of this work in the Metropolitan Museum of Art, in New York.

EXPOSICIONES

cat. 49

Trésors de la peinture espagnole, Eglises et Musées de France

Palais du Louvre and Musée des Arts Décoratifs
Paris 1963

from January to April 1963

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 77

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. 18

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

Galerie des Beaux-Arts Burdeos 1979

Exhibited also at Grand Palais, Paris y Museo Nacional del Prado, Madrid

cat. 23

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. 41

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 87

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. 56

Goya: The Portraits

London 2015

cat. 20

Bilbao 2018

Expérience Goya

Lille 2021

Goya

Basle 2021

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 188, cat. 669
1970
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La década de los Caprichos. Retratos 1792-1804

GLENDINNING, Nigel (Comisario)
p. 136, cat. 41
1992
Real Academia de Bellas Artes de San Fernando

www.musees-strasbourg.org

GUDIOL RICART, José
vol. I, p.299, cat. 373
t. I
1970
Polígrafa

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 183 (il.), 368 y 369, cat. 87
1996
Museo del Prado

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. III, p. 30
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

BRAY, Xavier
pp. 83-85
2015
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ENLACES EXTERNOS