

JOAQUINA CANDADO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

Ca. 1802 - 1804

UBICACIÓN

Valencia Museum of Fine Arts, Valencia, Spain

DIMENSIONES

169 x 118 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Royal Academy of Fine Arts of San Carlos

FICHA: REALIZACIÓN/REVISIÓN

25 Jan 2010 / 16 Jun 2023

INVENTARIO

160 (583)

INSCRIPCIONES

79 (lower right-hand corner).

HISTORIA

This work was donated by the sitter herself, Joaquina Candado, to the Royal Academy of San Carlos, Valencia, in 1819.

ANÁLISIS ARTÍSTICO

This woman has now been identified as Joaquina Candado Ricarte, of Zaragoza, daughter of the soldier Joaquín Candado and of Josefa Ricarte, probably originating from Spain's eastern Levante provinces. However, some scholars of Goya's work have also identified her as other women, as is the case of Beruete, who relates her to the character of the maja. The Count of La Viñaza states that this could be a portrait of Goya's housekeeper, whom he painted during his short stay in Valencia. Valverde Madrid, on the other hand, states that Candado is the name of the person who donated the painting to the Royal Academy of San Carlos and, according to him, the figure in the painting is actually Doña Leocadia Zorrilla. Glendinning identifies her as Catalina Viola or alternatively as the wife of the sculptor José Folch, both painted by Goya and the whereabouts of whose portraits are today unknown.

The full-length portrait depicts the woman wearing a black skirt and a matching bodice. Over the top of the bodice we can see a very fine blouse. She is also wearing a mantilla and long yellow suede gloves. Her empire-line dress indicates the social standing of this woman, an Aragonese noblewoman. Her left hand holds a small fan and she is wearing pointed silk shoes. She is seated on a log in the middle of a natural landscape, and at her feet sits a small white dog, lending the painting an aristocratic air.

As for the composition, comparisons have been made between this painting and the portrait of the *Marchioness of Lazán* in the collection of the Duchess of Alba, in which Goya paid particular attention to the head and face of the sitter, who, in this case, stares straight out at the viewer.

EXPOSICIONES

De Tiépolo à Goya

Galerie des Beaux-Arts Burdeos 1956
consultant editor Gilberte
Martin-Méry. From May 7th to
July 31st 1956
cat. 91

Stora Spanska Mästare

Nationalmuseum Stockholm 1959
cat. 144

Francisco de Goya. IV Centenario de la capitalidad

organized by Ayuntamiento de Madrid and
Dirección General de Bellas Artes at the Casón
del Buen Retiro Madrid 1961
consultant editor Valentín de
Sambricio
cat. 35

Goya

Musée Jacquemart-André Paris 1961
consultant editor Jean-Gabriel
Domergue. From December 1961
to February 1962
cat. 58

Goya and his times

The Royal Academy of Arts London 1963
cat. 66
cat. 91

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art,
January 29th to March 15th 1972.
cat. 35

El món de Goya y López en el Museo Sant Pius V

Museo San Pio V Valencia 1992
consultant editor Rafael Gil
Salinas. From March to May
1992
cat. 10

Goya

La Lonja, Torreón Fortea y Museo Pablo
Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 39

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. 74

Realidad e imagen. Goya 1746 – 1828

Museo de Zaragoza Zaragoza 1996
consultant editor Federico
Torralba Soriano. From October
3th to December 1st 1996
cat. 47

BIBLIOGRAFÍA

Goya, su tiempo, su vida, sus obras

VIÑAZA, Conde de la
p. 264, cat. CXXIII
1887
Tipografía de Manuel G. Hernández, Impresor
de la Real Casa

GUDIOL RICART, José
vol. I, p. 333, cat. 520
t. I
1970
Polígrafa

La década de los Caprichos. Retratos 1792-1804

GLENDINNING, Nigel (Comisario)
(il.), cat. 74
1992
Real Academia de Bellas Artes de San
Fernando

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 147, cat. 434
1928-1950

Goya

SALAS, Xavier de
p. 189, cat. 374
1974
Carroggio S.A. de Ediciones

El món de Goya i López en el Museu Sant Pius V

GIL SALINAS, Rafael (comisario)
pp. 75, 76 y 77 (il.), cat. 10
1992
Generalitat Valenciana y Sant Pius V

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 198, cat. 809
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, pp. 83, 84 y 201 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya

GÁLLEGO, Julián
pp. 110-111 (il.), cat. 39.
1992
Electa

ENLACES EXTERNOS