PEDRO ROMERO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1795 - 1798
UBICACIÓN	Kimbell Art Museum, Fort Worth, United States
DIMENSIONES	84 x 65 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Kimbell Art Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Feb 2010 / 15 Jun 2023
INVENTARIO	285 (NIG 1966.12)

HISTORIA

This painting belonged to Goya's family, and appears in the inventory of Javier Goya's possessions drawn up in 1812. Later, it passed to the widow of Vera de Sevilla, and subsequently to Henri Rochefort in Paris, the Collection of the Infante Don Sebastián Gabriel de Borbón y Braganza of Pau, to León Laffite in Madrid, his descendents, then to Rodolphe Kahn in Paris, to William Adby in London and finally to Arthur Sachs in New York. It was acquired by the Kimbell Foundation in 1966.

ANÁLISIS ARTÍSTICO

Pedro Romero (Ronda, Málaga, 1754 - 1839) was a celebrated bullfighter from a famous bullfighting dynasty. In 1785 he inaugurated the Bullring of Ronda. Already older and finding himself in financial difficulties, he applied for the post of teacher at the Bullfighting School of Seville. Leandro Fernández de Moratín described Romero as a "bold, brave, self-controlled and very handsome" man.

In this portrait Pedro Romero was at the height of his career, aged between 40 and 50. The half-length figure stands out strongly against the dark background.

His hair is hidden under a black scarf which frames his handsome face with its dark skin, large dark eyes, well proportioned nose and long sideburns. He is dressed in his best bullfighting attire, in a grey waistcoat, white shirt with frills and black jacket with red lining. His left shoulder is covered by a cherry coloured cape. The buttons of his waistcoat are picked out very delicately in minute detail, as are the folds of his shirt.

His right arm rests on a table, the hand in a relaxed, easy pose.

The overall atmosphere of the portrait is one of serenity, affability and sincerity.

Various replicas of this painting exist.

EXPOSICIONES

Spanish Paintings from El Greco to Goya
The Metropolitan Museum of Art New York 1928
consultant editor Bryson Borroughs. From February 17th to April 1st 1928
cat. 23

Peintures de Goya des collections de France
Musée de l'Orangerie París 1938
cat. 5

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 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. 19

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 290

Goya and the art of his time
Meadows Museum Dallas 1983
consultant editor Edward J. Sullivan. From December 7th 1983 to February 6th 1983
cat. 1.8

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 18

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 90

BIBLIOGRAFÍA

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pp. 85 y 106
XIX, 73
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 188, cat. 671
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vol. I, p. 306, cat. 405
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
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Real Academia de Bellas Artes de San Fernando

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 179 (il.), 367 y 368, cat. 90
1996
Museo del Prado

www.kimbellart.org

ENLACES EXTERNOS