# ASENSIO JULIÀ “EL PESCADORET”

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1798 |
| UBICACIÓN | Museum Thyssen-Bornemisza, Madrid, Spain |
| DIMENSIONES | 54.5 x 41 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Thyssen-Bornemisza Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 24 Feb 2010 / 16 Jun 2023 |
| INVENTARIO | 309 166 (1971.1) |

**INSCRIPCIONES**

*Goya a su /Amigo Asensi* ("[By] Goya, to his friend Asensi", in lower left-hand corner).

**HISTORIA**

This work was acquired in Spain by Baron Taylor for the Spanish Gallery of Louis Philippe d'Orléans (opened in Paris in 1938). It was sold in 1853, together with the rest of that collection, at Christie & Manson, London, being acquired by Durlacher, also of London. Later it belonged to the collections of the Duke of Montpensier, in the Palace of San Telmo, Seville; the Infante Antoine d'Orléans, at Sanlúcar de

Barrameda; the Countess of Paris; Durand Ruel, Paris, in 1911; and Arthur Sachs, also in Paris, in 1928. It was sold at Sotheby's of London on the 24th May 1971 to the Thyssen-Bornemisza collection in Lugano, Switzerland.

**ANÁLISIS ARTÍSTICO**

Asensio Juliá (Valencia, 1760-Madrid, 1832) was a painter and an engraver. He studied at Valencia's San Carlos Academy of Fine Arts and at the Royal Academy of Fine Arts of San Fernando, in Madrid. He worked with Goya on the ceilings for the chapel of San Antonio de la Florida in Madrid. He was known as "El Pescadoret" ("The Little Fisherman") because he came from a family of fishermen.

Here he is shown in a dramatically lit room filled with wooden scaffolding, as well as a workbench on the left-hand side and painting tools on the floor on the right-hand side. These clues suggest that this may be the interior of the chapel of San Antonio de la Florida, where Goya painted his frescoes in 1798, with Asensió Juliá working as his assistant.

He is wearing a dark artist's robe, with blue edging, and elegant shoes decorated with bows. His left hand, as in many of Goya's portraits, is hidden inside his clothes. His face is turned to one side, giving us a better view of his long, loose hair and his broad forehead.

The artist's serious and concentrated pose gives him an intriguing air.

In this work, Goya shows himself to be ahead of his time, employing thick, loose brushstrokes alongside quick touches of bold colour.

**EXPOSICIONES**

**Peintures de Goya des collections de France**
Musée de l'Orangerie París 1938
*cat. 9*

*cat. 54*

**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. 20*

**Collection Thyssen-Bornemisza: Maîtres anciens**
Musée du Petit Palais París 1982
from January to March 1982
*cat. 54*

**Old master paintings from the Thyssen-Bornemisza Collection**
The Royal Academy of Arts London 1988
*cat. 22*

**Goya**
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
*cat. 29*

**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. 58*

**Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas**
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
*cat. 66*

**Goya: Prophet der Moderne**
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
*cat. 73*

**Goya y el Mundo Moderno**
Museo de Zaragoza Zaragoza 2008

**Goya e il Mondo Moderno**
Palazzo Reale Milan 2010

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014

organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009
*cat. 2*

organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010
*cat. 4*

*cat. 126*

**Goya: The Portraits**
London 2015
*cat. 28*

Hamburg 2019
*cat. 24*

**Goya**
Basle 2021
*p. 137*

**BIBLIOGRAFÍA**


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 79, cat. 382
1928-1950

**"Asensio Juliá (El Pescadoret)"**
Arte Español
BOIX, Félix
pp. 138-141
X
1931

**Goya. Antecedentes, Coincidencias e Influencias del arte de Goya**
LAFUENTE FERRARI, Enrique
p. 152 ss. y 105
1947
Sociedad Española de Amigos del Arte

**Goya and his sitters**
DU GUÉ TRAPIER, Elizabeth
p. 18-19
1964
The Hispanic Society of America

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 189, cat. 682
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 301, cat. 378
t. I
1970
Polígrafa

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. III, p.107
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**La década de los Caprichos. Retratos 1792-1804**
GLENDINNING, Nigel (Comisario)
nº 58
1992
Real Academia de Bellas Artes de San Fernando

**Goya**
GÁLLEGO, Julián
pp. 86 y 87 (il.)
1992
Electa

**Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p. 264-265
1993
Museo del Prado

**Goya y el Mundo Moderno**
LOMBA, Concepción y BOZAL, Valeriano (comisarios)
p. 95, cat. 2
2008
Fundación Goya en Aragón y Lunwerg

www.museothyssen.org


**ENLACES EXTERNOS**