

***El retrato español en el Prado. De Goya a Sorolla* (The Spanish Portrait in the Museo del Prado. From Goya to Sorolla)**

12<sup>th</sup> June – 2<sup>nd</sup> September 2007

Venue: IVAM

Organised by: Museo Nacional del Prado

Curated by: Javier Barón, Head of the Department of 19<sup>th</sup> Century Painting and Sculpture of the Museo del Prado

The holding of the Museo del Prado includes a very large collection of 19<sup>th</sup> century portraits, a token of the importance of that genre during that period. It contains the most important masterpieces of the major Spanish artists of the century, for most of whom the portrait was a privileged field of creation. So much so, that some outstanding painters like Vicente López, Federico de Madrazo and his son Raimundo de Madrazo devoted their mature years almost exclusively to that genre, also cultivated by Francisco de Goya and Joaquín Sorolla. The selection presents the different typologies with striking examples of the successive styles: Neo-Classicism, Romanticism and the different trends in vogue in the last third of the century, especially realism and naturalism.

The circumstance of being shown in the city at the same time the exhibition of the museum dedicated to *The Spanish Portrait in the Museo del Prado. From Goya to Sorolla* gives us a clear picture of the 19<sup>th</sup> century painters' reflection about the great tradition of the Siglo de Oro, mainly Velázquez, the most evident link between Goya and Sorolla in the Spanish portrait.

**Catalogue**

The catalogue of the exhibition, with 40 pages and 36 illustrations, contains an essay by Javier Barón, the curator of the exhibition and Head of the Department of 19<sup>th</sup> Century Painting and Sculpture of the Museo del Prado, entitled "The Art of the Portrait in Spain in the 19<sup>th</sup> Century". The price: €25 (for sale in the shops where the exhibition is held and in the Museo del Prado).

**Complementary Activities**

On the occasion of the exhibition and as a fundamental part of agenda of the Prado Itinerant (Travelling Prado), the Educational Department of the museum has organised a lecture by Javier Barón, the curator of the

exhibition, with the title *El retrato español en el Prado. De Goya a Sorolla*. Furthermore, the Educational Department, in collaboration with the IVAM, has incorporated in this Prado Itinerante exhibition its programme “El Prado fuera del Prado” (The Prado outside the Prado), which consists in a series of explanations about the contents of the exhibition outside the museum, and “El Prado en el aula” (The Prado in the classroom), with visits and didactic material for teachers.

## **Sections of the Exhibition**

### **The first third of the century. Goya and Neo-Classicism**

In Goya's evolution until his death in 1828, the introspection of his portraits and the freedom and expressiveness of his technique evince a modernity that anticipates realism. Some echoes of his painting can be found in Agustín Esteve and José Ribelles.

Trained in the 18<sup>th</sup> century tradition, Zacarías González Velázquez made skilful works in his personal interpretation of a classical style. After Goya, Vicente López is the great portraitist of the first half of the century. With extraordinary virtuosity in the representation of details, his brilliant style never ceased to evolve, from the Rococo innuendoes in his early portraits to the hesitant Romanticism in his last ones.

International Neo-Classical style, characterised by the precision of the drawing and the clarity of the composition, is represented by two of Jacques-Louis David's disciples, José Aparicio and José de Madrazo, the latter a late example where cold colours are replaced by warm shades, features which, together with an intense sense of reality, can also be seen in the portraits by Rafael Tegeo, which anticipate Romanticism.

### **The second third of the century. Romanticism**

Romanticism was important in Seville, where Murillo had a crucial influence on José Gutiérrez de la Vega, José Roldán, José María Romero and Antonio María Esquivel, who occupied a prominent position in the Court. Very important iconographies appear in these artists, such as group, family and child portraits, also cultivated by Valeriano Domínguez Bécquer.

In Madrid, the legacy of Goya and the Siglo de Oro can be seen in the portraits of Leonardo Alenza. The portraits of Federico de Madrazo and Carlos Luis de Ribera were not long coming to the fore. Trained in the purism of the Nazarenes, still evident in the balanced ovals of the latter, they evolved throughout their long careers. Madrazo, a close follower of

French portraits and a scholar of Velázquez, thanks to his pre-eminent position in the School of Painting, Sculpture and Engraving, exerted a great influence, as his father had done before him, on numerous disciples. Also belonging to a family of artists, Luis Ferrant showed the importance of portraits of the young and the untimely death of Víctor Manzano put an end to a precedent of Realism for the honesty of his restrained painting.

### **The last third of the century. Realism and naturalism**

Eduardo Rosales, another follower of Velázquez, is the most innovative artist of the early years of this period. His friend Vicente Palmaroli addressed the conventions of a declining genre like the royal portrait by means of a strong scenographic style.

The French painting of the time influenced the Spanish artists who spent long periods of time in Paris, such as José Casado and Raimundo de Madrazo, the son of Federico, a reputed artist of the well-to-do. Also worth mentioning are Seville-born José Villegas, the author of many selfportraits, and the Catalan Francisco Masriera, who was famous for his sumptuous ambiances.

In this period, Valencian painters whose realism was based on their studies of Ribera and Velázquez, made portraits of intuitive vivacity and a skilful use of colour, like Francisco Domingo and Emilio Sala, who painted in Paris and Madrid. Ignacio Pinazo, the author of very expressive selfportraits, reveals in his portraits of children a delicate and sincere intimacy. Joaquín Sorolla is the great portraitist of naturalism. In his works he interpreted with brio Velázquez's legacy and achieved prodigious effects of colour and light.