

RAFAEL ESTEVE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

1815

UBICACIÓN

Valencia Museum of Fine Arts, Valencia, Spain

DIMENSIONES

100.6 x 75.5 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

15 Apr 2010 / 16 Jun 2023

INVENTARIO

135 (584)

INSCRIPCIONES

D.n Rafael Esteve P.r Goya 1815 ("Don Rafael Esteve, By Goya, 1815", on the back of the copper plate).

HISTORIA

Goya probably painted this portrait of his colleague and friend in 1815, to commemorate Esteve being named Court Engraver.

The work belonged to the sitter and was inherited by his descendants. Antonio Esteve, his nephew, donated it to the Royal Academy of San Carlos, Valencia, in 1818.

ANÁLISIS ARTÍSTICO

Rafael Esteve y Vilella (Valencia, 1772-Madrid, 1847) was a renowned engraver, the son of the sculptor José Esteve Bonet and cousin of the painter Agustín Esteve y Marqués, with whom Goya had worked before. It was perhaps through his cousin that his professional relationship with Goya began, and which ended up with the two men becoming good friends. It has been suggested that they worked together on Goya's *Bullfighting* series of prints.

The engraver is shown here seated in an elegant chair, upholstered in yellow, in front of his desk, of the same colour, with an upright posture and his left hand on his hip. In his right hand he holds a burin and a copper plate which he is resting on the table. On top of this table we can see a print and all those elements that allude to the sitter's profession, of which he was evidently proud. Esteve's posture, his pose and impeccable attire, consisting of a black jacket, white shirt with frills, and black tie, give him a certain air of superiority, which is heightened by the low viewpoint that Goya has employed and which obliges the engraver to look down at the viewer. His face reflects the confidence of a well-known artist who, shortly after the realization of this portrait, was to become the director of the National Chalcography.

The Lázaro Galdiano Museum has a short bust portrait of the engraver (inv. 2351) which used to be attributed to Goya due to the fact that it is similar in appearance to this portrait, and also because it belonged to Rosario Weiss.

EXPOSICIONES

De Barnaba da Modena a Francisco de Goya

Museo Nacional del Prado Madrid 1939
Exposición de pinturas de los siglos XIV al XIX recuperadas por España, consultant editors Francisco Javier Sánchez Cantón. July 1939
cat. 43

Pintura Espanhola do Século XIX

Fundação Calouste Gulbenkian Lisboa 1974
From June to July 1974
cat. 31

Goya

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 49

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005
from July 13th to October 3th

Goya

Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 116

Peinture espagnole du XVI à XIX siècle. Peinture espagnole du Museo San Pío V de Valence

Hokkaido Museum of Modern Art Sapporo 1991
cat. 49

Realidad e imagen. Goya 1746 – 1828

Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 62

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B.

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. 42

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. 11

Goya, un regard libre

Palais de Beaux Arts Lille 1998
from December 12th 1998 to March 14th 1999. Exhibited also at The Philadelphia Museum, Philadelphia, April 17th 1999 to July 11th 1999, consultant editor Arnaud Brejon de Lavergnée and Joseph J. Rishel in collaboration with Manuela B. Mena Marqués
cat. 54

Goya: The Portraits

London 2015
cat. 40

2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 128

Mena Marqués, from April 14th to July 13th 2008
cat. 166

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 204, cat. 493
1928-1950

L'opera pittorica completa di Goya
ANGELIS, Rita de
1974, p. 129, cat. 588
1974
Rizzoli

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 454, cat. 166 y p. 455 (il.)
2008
Museo Nacional del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 228, 297, 377, cat. 1550 y p. 229 (i)
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 38 y p. 282 (il.), vol. III,
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

BRAY, Xavier
pp. 142-143
2015
National Gallery Company

GUDIOL RICART, José
vol. I, p. 365, cat. 645
t. I
1970
Polígrafa

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 176, cat. 62 y p. 177 (il.)
1996
Gobierno de Aragón y Electa España

www.museobellasartesvalencia.gva.es

ENLACES EXTERNOS