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

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

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

Pintura Espanhola do Século XIX
Fundação Calouste Gulbenkian Lisboa 1974
From June to July 1974
cat. 31

Peinture espagnole du XVI á XIX siècle. Peinture espagnole du Museo San Pío V de Valence
Hokkaido Museum of Modern Art Sapporo 1991
cat. 49

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
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
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, 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 Arnauld Brejon de Lavergnée and Joseph J. Rishel in collaboration with Manuela B. Mena Marqués
cat. 54

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. 128

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 166

Goya: The Portraits
London 2015
cat. 40

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pp. 228, 297, 377, cat. 1550 y p. 229 (i
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TORRALBA SORIANO, Federico (comisario)
p. 176, cat. 62 y p. 177 (il.)
1996
Gobierno de Aragón y Electa España

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

BRAY, Xavier
pp. 142-143
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ENLACES EXTERNOS