

# 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

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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  
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##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. IV. p. 38 y p. 282 (il.), vol. III,  
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BRAY, Xavier

pp. 142-143  
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National Gallery Company

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##### **Realidad e imagen. Goya 1746 – 1828**

TORRALBA SORIANO, Federico (comisario)  
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#### ENLACES EXTERNOS