

# JUAN ANTONIO CUERVO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

1819

UBICACIÓN

The Cleveland Museum of Art, Cleveland, United States

DIMENSIONES

120 x 87 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Cleveland Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

07 Apr 2010 / 16 Jun 2023

INVENTARIO

274 (1969.23)

## INSCRIPCIONES

*Dn. Juan Anto / Cuervo / Directr de la RI / Academia de Sn Fernando / Por su Amigo Goya / año 1819*

("Don Juan Antonio Cuervo, Director of the Royal Academy of San Fernando, By his Friend Goya, 1819", lower left).

## HISTORIA

This work was in the collection of Francisco Durán y Sirvent, in Madrid. It was later acquired by Paul Durand-Ruel, of Paris. Subsequently, it was owned by John D. Rockefeller, in Greenwich and New York, and later by Jacques Seligman, in New York. Its next owner, William H. Marlatt, took it to the museum where it is housed today.

## ANÁLISIS ARTÍSTICO

Juan Antonio Cuervo (Oviedo, 1757-Madrid, 1834) was an important neoclassical architect. He studied at the Royal Academy of Fine Arts of San Fernando, and later became its director. It is in that role that Goya paints him here, in what was to be the artist's last official portrait, since he left life at court soon after to retire to his house of the Quinta del Sordo. The artist also painted the nephew of the director of the academy, Tiburcio Pérez Cuervo, who, as well as being an architect, was a close friend of Goya, as the carefree air of his portrait confirms.

This official portrait represents the architect dressed in an elegant black jacket with golden needlework at the cuffs and the neck. He is sitting in an armchair and is resting his hands, one of which is holding a pair of compasses, on a table. Covering the table are the plans for a building, identified as the church of San Sebastián, in Madrid, or possibly that of Santiago, in the same city. Although this is an official portrait, its background is dark and neutral, and the features of the sitter's slightly puffy face are handled with a marked realism.

## EXPOSICIONES

### Goya 1900

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

*cat. 106*

### Goya and his times

The Royal Academy of Arts London 1963

**cat. 66**

*cat. 113*

### Goya

Koninklijk Kabinet van Schilderijen Mauritshuis The Hague 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. 50*

### Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

*cat. 151*

### Goya: Order and disorder

Museum of Fine Arts Boston 2014

*cat. 124*

## BIBLIOGRAFÍA

### L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier  
vol. II, p. 219, cat. 508  
1928-1950

GUDIOL RICART, José  
vol. I, p. 375, cat. 691  
t. I  
1970  
Polígrafa

### Goya. 250 Aniversario

LUNA, Juan J. (Comisario)  
p. 420, cat. 151 y p. 252 (il.)  
1996

### Goya and his sitters

DU GUÉ TRAPIER, Elizabeth  
pp. 41-42  
1964  
The Hispanic Society of America

### L'opera pittorica completa di Goya

ANGELIS, Rita de  
p. 131, cat. 612  
1974  
Rizzoli

### Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 202

### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet  
pp. 298, 377, cat. 1561  
1970  
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### Francisco de Goya, 4 vols.

CAMÓN AZNAR, José  
p. 420, cat. 151 y p. 252 (il.)  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

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