# JUAN ANTONIO CUERVO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

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|---|---|
| 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 / Cuerbo / Directr de la Rl / 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. Rockfeller, 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 Hauge 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
Museo del Prado

**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
2014
Museum of Fine Arts Boston Publications

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 298, 377, cat. 1561
1970
Office du livre

**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

www.clemusart.com

## ENLACES EXTERNOS