TIBURCIO PÉREZ CUERVO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1820
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	102.2 x 81.3 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	05 Apr 2010 / 16 Jun 2023
INVENTARIO	146 (1975.1.148)

INSCRIPCIONES

A Tiburcio Perez / Goya. 1.820 ("To Tiburcio Pérez, Goya. 1820", lower left-hand corner).

HISTORIA

This work was in the collection of Francisco Durán y Cuervo, in Madrid. It was later in the collection of Durand Ruel, in Paris, and then that of Theodore M. Davis, who donated it to the Metropolitan Museum in 1915.

ANÁLISIS ARTÍSTICO

Tiburcio Pérez Cuervo (Oviedo, 1785/1786-Madrid, ? 1841), nephew of the architect and director of the Royal Academy of San Fernando, *Juan Antonio Cuervo*, studied architecture at this same academy. He was a good friend of Goya, demonstrated by the fact that, when the painter left for Bordeaux, he left Rosario Weiss in his care, with whom the girl continued to practise her artistic skills.

This painting of Tiburcio Pérez is one of Goya's most interesting portraits. The spontaneity and the informal manner with which he is depicted are a clear result of the friendship that united the two men. The subject appears in a very natural pose: standing, almost in profile and with his arms folded. He is wearing a dark waistcoat and a white shirt with the sleeves rolled up. Since this is not an official portrait, he wears no jacket. There is no element that links him to his profession, except perhaps for the detail of the rolled-up sleeves, as if he were getting ready to work on some project or other. His intelligent face reveals a charismatic, fun-loving personality. The brushwork is vigorous, with the trails of white on the shirt sleeve standing out in particular. The dark background places this portrait close to the last ones that Goya was to make in Bordeaux, which had increasingly simple compositions and were more energetically executed.

The naturalism of this portrait recalls that of *Ramón Satué*, another of the key works of Goya's portraiture.

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. 105

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. 51

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 122

Goya in the Metropolitan Museum of Art
The Metropolitan Museum of Art New York 1995
consultant editors Colta Ives and Susan Alyson Stein. From September 12th to December 31st 1995
pp. 31, 67 *y p.* 31, *fig.* 18

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 152

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. 57

Goya: Seeing it in black and white
The Hunterian Museum and Art Gallery Glasgow 2000

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

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 5

Marqués
cat. 138

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. 193

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 125

Goya: The Portraits
London 2015
cat. 62

Goya
Basle 2021
p. 295

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vol. II, p. 222, cat. 511
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Goya and his sitters
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p. 42
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The Hispanic Society of America

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 323, 329, cat. 1630 y p. 304 (il.)
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 377, cat. 698
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 132, cat. 620
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 139 y p. 201 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
p. 373, cat. 122 y p. 374 (il.)
1988
Museo del Prado

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 421, cat. 152 y p. 253 (il.)
1996
Museo del Prado

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 90, cat. 5 y p. 91 (il.)
2006
The Frick Collection and Yale University Press

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 508, cat. 193 y p. 509 (il.)
2008
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www.metmuseum.org, consulted 06-04-2010
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ENLACES EXTERNOS