FRANCISCA SABASA Y GARCÍA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	Ca. 1804 - 1808
UBICACIÓN	National Gallery of Art. Washington, Washington, United States
DIMENSIONES	71 x 58 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The National Gallery of Art, Andrew W. Mellon Collection
FICHA: REALIZACIÓN/REVISIÓN	16 Mar 2010 / 16 Jun 2023
INVENTARIO	166 (1937.1.88)

HISTORIA

This work belonged to the sitter until her death, when it was inherited by her god-daughter, Mariana García Soler, of Madrid. It later belonged to various collections: Doctor James Simon, Berlin; Count Paalen, Berlin; and Heinrich Skalrz, Berlin. It was subsequently bought by the Duveen Brothers company, New York. In 1930 it was in the possession of Andrew W. Mellon and it entered the collection of the National Gallery of Art, Washington, in 1937.

ANÁLISIS ARTÍSTICO

Francisca Sabasa y García was actually María García Pérez de Castro, born into a wealthy Madrid family in 1790. She was the daughter of*Evaristo Pérez de Castro*, whom Goya also painted. The name Sabasa probably stems from a family habit of calling her by that name.

In this half-length portrait, the lady is shown before a neutral background, which makes her stand out sharply. She is depicted simply, without jewellery or symbols to distract the viewer, thus avoiding any reference to her social status. Covering her shoulders is a cape of yellow and gold, and over the back of her head she wears a semi-transparent scarf, allowing some of her curls to fall down over her forehead, giving her a youthful appearance. Her arms are also covered, contributing even more to the figure's elegant appearance. Her face - somewhat serious and distant - looks straight out at the viewer.

Goya painted the clothing with long, broad brushstrokes, in contrast to the fine, delicate ones used for the young woman's face and hair.

EXPOSICIONES

A Century of Progress. Exhibition of Paintings and Sculptures
The Art Institute of Chicago Chicago 1933
from June 1st to November 1st 1933
cat. 68

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)
Wildenstein and Co. Gallery y New York University New York 1950
consultant editors Vladimir Visson y David Wildenstein in collaboration with Ima N. Ebin. From November 9th to December 16th 1950
cat. 8

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 129

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 75

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 198, cat. 816
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 335, cat. 527
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 157
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

El retrato de doña Sabasa García por Goya
Goya
VALVERDE MADRID, José
pp. 108 y 109
177
1983

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 219 (il.), 400 y 401, cat. 129
1996
Museo del Prado

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
pp. 272, 273 (il.) y 274, cat. 75
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

www.nga.gov

ENLACES EXTERNOS