

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 Skarż, 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. Exhibited also at the
National Gallery of Art, Washington,
March 10th to June 2nd 2002,
consultant editor Francisco Calvo
Serraller

cat. 75

BIBLIOGRAFÍA

Vie et oeuvre 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

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ENLACES EXTERNOS