

# TERESA SUREDA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1804 - 1806

UBICACIÓN

National Gallery of Art. Washington, Washington, United States

DIMENSIONES

119 x 79 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The National Gallery of Art

FICHA: REALIZACIÓN/REVISIÓN

16 Mar 2010 / 16 Jun 2023

INVENTARIO

164 (1942.3.1)

## HISTORIA

Like its companion piece, the portrait of the sitter's husband, *Bartolomé Sureda*, this work may have come from the collection of Pedro Escat, of Palma de Mallorca, before belonging to the Sureda family in Madrid until 1907. In 1941 it was donated to the museum by Mr and Mrs P.H.B. Frelinghuysen, the work's last owners.

## ANÁLISIS ARTÍSTICO

Thérèse Louise Chapronde Saint Armand was the maiden name of the French wife of the Majorcan engineer Bartolomé Sureda, whom Goya also painted.

This lady of enlightened bourgeois society, a friend of the painter, is shown seated in an Imperial-style armchair in what is a rather forced posture, in profile and looking directly at the viewer. The blue of her empire-line outfit, as befits a lady of the high bourgeoisie of the period, contrasts with the bright yellow of the armchair. Standing out is the bright white of the collar. Her youthful face is treated with great delicacy, her large eyes and small mouth given prominence, along with the curls that fall perfectly symmetrically over her forehead. She is wearing her thick, dark hair up in a bun, from which a pin is just visible. The subject seems to be emerging from the neutral background of the room, painted in predominantly sombre tones.

Gudiol points out that, from a technical point of view, in this painting Goya had anticipated both impressionist and Japanese tastes, giving relief to colour in a way that would later be seen in works by Manet and in the paintings of some French artists from the last third of the 19th century.

#### EXPOSICIONES

##### **Loan exhibition of Painting by El Greco and Goya**

M. Knoedler and Co. New York 1912

April 1912

cat. 10

##### **Francisco Goya: His Paintings, Drawings and Prints**

The Metropolitan Museum of Art New York 1936

from January 27th to March 8th

1936

cat. 9

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.

From March 29th to June 2nd

1996

cat. 123

##### **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. 71

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th

2005. Exhibited also at the

Kunsthistorischemuseum,

Vienna, October 18th 2005 to

January 8th 2006, consultant

editor Manuela B. Mena

Marqués

cat. 85

##### **Goya: The Portraits**

London 2015

cat. 42

#### BIBLIOGRAFÍA

##### **Goya, la imagen de la mujer**

CALVO SERRALLER, Francisco (comisario)

pp. 264 y 265 (il.), cat. 71

2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

GUDIOL RICART, José

vol. I, p. 337, cat. 534

t. I

1970

Polígrafa

BRAY, Xavier

pp. 142-145

2015

National Gallery Company

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

p. 221, cat. 510

1928-1950

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. III, p. 159

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

[www.nga.gov](http://www.nga.gov)

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 198, cat. 814

1970

Office du livre

##### **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)

pp. 217 (il.), 394 y 395, cat. 123

1996

Museo del Prado

#### ENLACES EXTERNOS