

# 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 Skalz, 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 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

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## ENLACES EXTERNOS