DISORDERED FOLLY

CLASIFICACIÓN: PRINTS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1815 - 1819

247 x 359 mm

Aguafuerte, aguatinta y punta seca

Documented work

21 Aug 2021 / 05 Jun 2023

964 -

INSCRIPCIONES

Goya (print, on the right-hand side, inverted)

HISTORIA

See Femenine folly.

There is a state proof before the aquatint in the Lazaro Galdiano Foundation in Madrid in which the manuscript 1^a appears in the upper left-hand corner.

The Art Institute of Chicago print has a 4 manuscript in the upper left corner and the title Disordered folly centred in the lower margin.

ANÁLISIS ARTÍSTICO

The proteagonist of this scene is a monstrous androgynous being, half man and half woman. His female part is clear, as his naked chest revelas his breasts, while the other part has no clearly masculiine features except for his calves. His legs are bipedal. The female half has round eyes and an open mouth, while the male half has a deformed face and points with his hands to another figure at the left edge of the composition. He crosses his hands in adoration and his face has drooping features and an open mouth. Next to her is an aquiline-nosed old woman in a toquilla, who also appears to be praying, and another fat, flat woman. Behind these three figures is a large group of heads. One can be seen with a beard and turban, another with an open mouth, and many others are blurred. On the far right, the heads are in the shape of animals.

The meaning of this print is cryptic, very difficult to decipher. It has been likened to *Caprice* 75. No one can untie us, in which Goya satirizes the indissolubility of marriage. In fact, the figure on the left is identified with a clergyman, as he wears a kind of habit, so that the horrible Siamese character would point at him, accusing him of being guilty of their devastating union. However, this interpretation is not the most widely accepted. The most famous is the one that focuses on the deformity or animalisation of the characters. According to it, the print is a summary of all human aberrations, a sample of all the monsters that have tormented mankid. This is how Goya saw the world: disordered, confused and anarchic. With the print he sought to criticise those who were incapable of distinguishing between good and evil, contributing with their consent to the dominance of the latter.

The possible preparatory drawing for the present print, also titled Disordered folly has survived.

EXPOSICIONES

Etchings by Francosco Goya Johannesburgo Johannesburgo 1974

1976

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de

Casa de la Amistad de Moscú Moscow 1979 exhibition displayed from January 18th to 31st 1979 Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981) Hamburg r Kunsthalle Hamburg 1980 cat 150

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

Ydioma universal: Goya en la Biblioteca NacionalBiblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 304

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996 Galerie Kornfeld Bern 1996

from November 21st 1996 to January 1997

Goya. 250 Aniversario

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

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Zaragoza 1996

London 1997 1999 Madrid 1999

Schlaf der Vernunft Original Bilbao 2012 Gova et la modernité

SCHILLI MET VETTIMITE STIMITIM radierungen von Francisco de Goya

Munich 2000

aoya et la modermie

Pinacothèque de Paris París 2013

from October 11st 2013 to March 16th 2014

Catálogo de las estampas de Goya en la Biblioteca Nacional

Ministerio de Educación y Cultura, Biblioteca

SANTIAGO, Elena M. (coordinadora)

Zaragoza 2021

2022

BIBLIOGRAFÍA

HARRIS, Tomás pp. 384-385, cat. 254

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 325, cat. 1581 1970

Office du livre

MATILLA, José Manuel

2000

Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA, pp. 124-125, cat. 39

Wilfredo p. 272 2013

1996

Nacional

p. 238, cat. 381

Pinacoteca de París

GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier pp. 105 y 109, cat. 8 y 27

CARRETE, Juan, MATILLA, José Manuel,

AULLÓN DE HARO, Pedro, BOZAL, Valeriano,

1996

Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 204-211 2016

Norton Simon Museum

Goya. Traveler and artist of the Grand Tour (exp. cat.)

GALLEGO GARCÍA, Raquel (comisaria) pp.224-225 2021

Gobierno de Aragón

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

2022

Museo de Bellas Artes de Badajoz y Diputación

de Badajoz

PALABRAS CLAVE

DISPARATES CAPRICHOS MONSTRUO SIAMÉS ANDROGINIA

ENLACES EXTERNOS