DISORDERED FOLLY

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	247 x 359 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	21 Aug 2021 / 05 Jun 2023
INVENTARIO	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 1ª 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

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

Boston 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)
Hamburger 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 Nacional
Biblioteca 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

1996

London 1997

1999

Madrid 1999

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 207

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 238, cat. 381
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano, GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier
pp. 105 y 109, cat. 8 y 27
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 124-125, cat. 39
2000
Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 272
2013
Pinacoteca de París

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
p. 95
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

DISPARATES CAPRICHOS MONSTRUO SIAMÉS ANDROGINIA

ENLACES EXTERNOS