RIDICULOUS FOLLY

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	247 x 358 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 -

HISTORIA

See *Femenine folly*.

In the Lazaro Galdiano Foundation in Madrid there is a state proof with the number 9 in the upper left-hand corner and 18 in the upper right-hand corner, both in manuscript, and the legend *Ridiculous folly*.

ANÁLISIS ARTÍSTICO

On a thick branch sits a large group of individuals dressed in broad robes, impassive before another figure with his back to them, who addresses them with his right hand outstretched. Below them, an immense abyss spreads out. The branch is lost in space, as no beginning or end can be seen, making it the protagonist of the scene.

The figures are mysteriously still and cold, making this picture one of the most enigmatic in *The Follies* series. They are absorbed, not relating to one another or listening to the speaker´s worlds. They suggest coldness in their withdrawn attitude. The clothes they are wearing accentutae this sensation, as they are wrapped in thick blankets and towels, and one of the women even has her hands inside a pair of muffled sleeves.

It is known why Goya included the word "ridiculous" in the title. it seems that he wanted to disqualify this group of self-absorbed characters, isolated and unaware of the danger that lies in wait for them, represented by the emptiness that opnes up at their feet. Some authors have seen this as a criticism of the passivity of the aristocracy, immobile in their family tree.

The dark background is achieved with aquatint, although, unlike other prints, the inking is less compact to suggest a shy twilight. Small touches of drypoint are applied to the figures, as in the hood of the one on the far left.

The preparatory drawing for the present print, also entitled *Ridiculous Folly,* has survived.

EXPOSICIONES

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

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. 245

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

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

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. 203

London 2015
cat. 36

Madrid 2017

2022

BIBLIOGRAFÍA

HARRIS, Tomás

Vie et ouvre de Francisco

Catálogo de las estampas

MARTÍN, Tomás
pp. 376-377, cat. 250
1964
Bruno Cassirer

Vie et œuvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1575
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 236, cat. 377
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. 3 y 23
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 270
2013
Pinacoteca de París

WILSON-BAREAU, Juliet y BUCK, Stephanie (eds.)
p. 147
2015
The Courtauld Gallery

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 204-211
2016
Norton Simon Museum

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 221
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 92
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

QUIETUD INMOVILIDAD PASIVIDAD RAMA DISPARATES

ENLACES EXTERNOS