

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, aguatinata 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 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 protagonist of this scene is a monstrous androgynous being, half man and half woman. His female part is clear, as his naked chest reveals his breasts, while the other part has no clearly masculine 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 mankind. 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 Paris 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

1976

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

Goya. 250 Aniversario

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

Etchings by Francisco Goya

Johannesburgo Johannesburgo 1974

Boston 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 Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 150

Ydionoma 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 grabador

Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

1999

London 1997

**Schlaf der Vernunft. Original
radierungen von Francisco de
Goya**

Munich 2000

Zaragoza 2021

1999

Bilbao 2012

2022

Madrid 1999

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 207

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 384-385, cat. 254
1964
Bruno Cassirer

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

**Goya. In the Norton Simon
Museum**

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

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1581
1970
Office du livre

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

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

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

**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

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

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