FOLLY IN SACKS

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	248 x 359 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	19 Aug 2021 / 15 Mar 2023
INVENTARIO	964 -

HISTORIA

See *Femenine folly.*

ANÁLISIS ARTÍSTICO

A series of figures in sacks, with only their heads visible, are arranged in a row in a dark, empty space in which they seem to submerge, almost merging into it. On the left is a group whose facial features are unified in a single rictus. The first of the figures in this group stands out, towering above the others as if he were the ringleader. Next to him, five other figures are gathered around him and one of them is leaning over as if trying to get out of the circle they have drawn.

An enigmatic and gloomy scene, impregnated with great silence and gloom, in which the figures contemplate absolute silence, all of them enthralled in their irrational attitudes. It is common to establish a connection with politics, seeing in this scene a meeting or assembly, or even a prince or minister in the

figure in the foreground. It could also be a criticism of the aristocracy, which would be shown stripped of all its rich clothing but maintaining that haughty and even ridiculous attitude so characteristic of it.

The figures are outlined in the dark aquatint background, achieved by means of very compact parallel lines of etching.

The possible preparatory drawing for the present print entitled *Characters in sacks,* has been preserved.

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 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

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 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. 208

Madrid 2019
cat. 207

BIBLIOGRAFÍA

HARRIS, Tomás
p. 386, cat. 255
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1582
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 238, cat. 382
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
p. 109, cat. 28
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 126-127, cat. 40
2000
Edizioni de Luca

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

MATILLA, José Manuel y MENA, Manuela B. (comisarios)

Goya. In the Norton Simon Museum

p. 312
2019
Museo Nacional del Prado

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

PALABRAS CLAVE

ALTIVEZ ARISTOCRACIA ENSACADO SACO DISPARATES

ENLACES EXTERNOS