

KIDNAPPING HORSE

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1815 - 1819

DIMENSIONES

253 x 359 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

21 Aug 2021 / 05 Jun 2023

INVENTARIO

964 -

INSCRIPCIONES

Goya (print, right-hand side)

HISTORIA

See *Femenine folly*.

The state proof before the aquatint at the Lazaro Galdiano Foundation has the manuscript number 3. Two other proofs are known from the British Museum in London and the Albertina Museum in Vienna. The one in the Albertina Museum in Vienna bears the number 25.

ANÁLISIS ARTÍSTICO

A powerful stallion grabs a woman by her dress with his teeth, which becomes tight around her

body. She flails her arms in the face of the attack, similar to the young woman in *Flying Folly*. The horse is shown rearing up on its hindquarters in a sexual rage.

The dreamlike sense of the print is heightened by the desolate space in which the figures are framed and by the large rodent monsters in the background. The one on the left appears with its jaws open, engulfing a woman, and the one in the centre crouches.

The preparatory drawing, also entitled *Kidnapping horse*, shows a dead man behind the horse, which would give meaning to the print. It would be based on the legend of the bewitched man turned into a horse and in love with a woman, who abducts her after killing her husband. This is why the horse's head is full of pride and bloodthirsty, sexual passion. Consequently, the monsters in the background would symbolise lasciviousness.

A low, ground-level viewpoint enhances the grandeur of the subject. A pale aquatint is applied to the woman, while a darker one is used in the upper part of the cloud-covered sky.

EXPOSICIONES

1976	Etchings by Francisco Goya Johannesburgo Johannesburgo 1974	Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981) Hamburger Kunsthalle Hamburg 1980 <i>cat. 153</i>
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 Madrid 1999	Zaragoza 1996 Schlaf der Vernunft. Original radierungen von Francisco de Goya Munich 2000	London 1997 Bilbao 2012
Goya et la modernité Pinacothèque de Paris Paris 2013 from October 11st 2013 to March 16th 2014 <i>cat. 210</i>	Goya: Order and disorder Museum of Fine Arts Boston 2014 <i>cat. 170</i>	Madrid 2017
2022		

BIBLIOGRAFÍA

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Vie et ouvre de Francisco

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1964
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p. 325, cat. 1585
1970
Office du livre

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SANTIAGO, Elena M. (coordinadora)
p. 239, cat. 384
1996
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AULLÓN DE HARO, Pedro, BOZAL, Valeriano,
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Javier
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Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 130-131, cat. 42
2000
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OROPESA, Marisa and RINCÓN GARCÍA,
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L. (comisarios)
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WILSON BAREAU, Juliet
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GUALIS, Gonzalo M. and MARTÍNEZ
HERRANZ, Amparo
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2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 96
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

DISPARATES CABALLO MUJER ROEDOR MONSTRUO LASCIVIA PASIÓN SEXUAL

ENLACES EXTERNOS